

Warner Rolls Out Marketing Plan Fit For Prince

PAGE 10

CMT Bringing Country Vidclips To Europe

PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 24, 1992

ADVERTISEMENTS

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What's The 411? MCA Has Hot Hand Slew Of Hits Points Way To Best-Ever Year

BY CRAIG ROSEN

LOS ANGELES—MCA Records is on track to make 1992 its best year in history, after posting its highest monthly sales figure ever in September, according to MCA Music Entertainment Group chairman Al Teller.

Buoyed by a combination of hit pop, R&B, and country titles, MCA posted more than \$50 million in U.S. sales in September. In its previous

record month, in September 1991, MCA posted more than \$40 million in sales, Teller says.

Leading the way was "What's The 411?," the gold-certified debut album by Mary J. Blige on the Uptown imprint. The album is currently No. 10 on The Billboard 200.

Other hot MCA titles include Bobby Brown's "Bobby" (currently No. 11); Vince Gill's "I Still Believe In You" (No. 12 with a bullet) and "Pock-



SMYTH

BROWN

et Full Of Gold" (No. 91 with a bullet); Wynonna Judd's platinum "Wynonna" (No. 14 with a bullet); George Strait's "Pure Country" (No. 23); Elton John's platinum "The One" (No. 27); "Patti Smyth" (No. 75); and Trisha Yearwood's "Hearts In Armor" (No. 51) and "Trisha Yearwood" (No. 161).

Aside from its current hits, MCA also has a number of potential big-sellers set for release before the end of the year, including Bell Biv DeVoe's follow-up to the triple-platinum (Continued on page 84)

Featured-Artist Provisions: Next Royalty Battleground?

BY BILL HOLLAND

WASHINGTON, D.C.—The featured-artist royalty provisions of the Audio Home Recording Act, passed by Congress Oct. 7, could be the focus of future turf battles between labels and artist representatives over who will ultimately benefit from artist royalty monies, according to music industry sources and Capitol Hill lawmakers.

One senior industry figure, speaking under condition of anonymity, says that if the issue is not cleared up before sizable royalties on digital (Continued on page 93)

Rentrak Eyes Mass Merchants For Its PPT Lineup

BY SETH GOLDSTEIN

NEW YORK—Breaking out of the video-specialist ghetto, Portland, Ore.-based Rentrak has established a chain-store division that will attempt to bring revenue-sharing to every retailer who rents movies, including supermarkets, record outlets, and drug and variety stores. Their volume is significant—25% of all rentals, ac- (Continued on page 92)

African-Americans Striving To Break Classical Barriers

BY TERRY BARNES

LOS ANGELES—There's a world of black music that goes beyond jazz, gospel, R&B, and rap. Although those genres are among the best-known inventions of African-Americans, black talent has left its imprint on virtually every kind of music, including classical.

In 1803, George Bridgetower, a black violinist, was selected by Ludwig van Beethoven as partner at the world pre-

miere of his Kreutzer Sonata. Even earlier, all-black orchestras were performing throughout the U.S. In this century, such African-American artists as Paul Robeson, Marian Anderson, Leontyne Price, Jessye Norman, Andre Watts, Kathleen Battle, and Wynton Marsalis have achieved renown in the classical world.

But hidden behind the big-name soloists is a sobering fact of classical life: Although 12% of the U.S. popula- (Continued on page 42)



No. 1 IN BILLBOARD

| | |
|-----------------------------------|----------------------------|
| HOT 100 SINGLES | |
| ★ END OF THE ROAD | (BIV 1.0) |
| THE BILLBOARD 200 | |
| ★ THE CHASE | (LIBERTY) |
| HOT R&B SINGLES | |
| ★ REAL LOVE | (UPTOWN) |
| TOP R&B ALBUMS | |
| ★ WHAT'S THE 411? | (UPTOWN) |
| HOT COUNTRY SINGLES | |
| ★ NO ONE ELSE ON EARTH | (CURB) |
| TOP COUNTRY ALBUMS | |
| ★ THE CHASE | (LIBERTY) |
| HOT DANCE CLUB PLAY | |
| ★ HYPNOTIZED | (GREAT JONES) |
| HOT DANCE SALES | |
| ★ LSI (LOVE SEX INTELLIGENCE) | (EPIC) |
| HOT RAP SINGLES | |
| ★ HERE IT COMES/BACK TO THE GRILL | (DEF JAM/CHAOS) |
| HOT ADULT CONTEMPORARY | |
| ★ AM I THE SAME GIRL? | (FONTANA) |
| HOT LATIN TRACKS | |
| ★ EL CENTRO DE MI CORAZON | (SONY) |
| TOP VIDEO SALES | |
| ★ THE RESCUERS | (WALT DISNEY HOME VIDEO) |
| TOP VIDEO RENTALS | |
| ★ FRIED GREEN TOMATOES | (MCA/UNIVERSAL HOME VIDEO) |

BEFORE MUSIC WAS PUT INTO A CATEGORY, IT FIT IN EVERYWHERE.

CHARLES & EDDIE
DUPHONIC

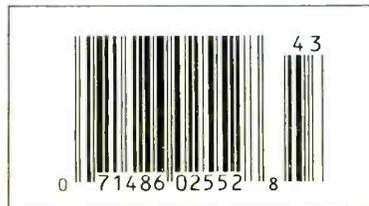
THE DEBUT ALBUM ALREADY OVER 100,000 UNITS FEATURING THE TOP 10 MULTI-FORMAT SMASH "WOULD I LIE TO YOU?"

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In Billboard Bulletin...

Two Soundtracks Set For 'Malcolm X' Movie

PAGE 94



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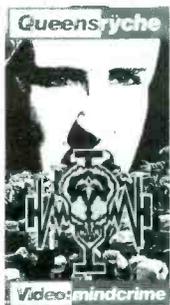
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Arrested Development's 'Revolution'

Growth is the grasping of an unwanted challenge. If that challenge is met, one learns the value of change. When change inspires others, it becomes an option. If that option seizes imaginations, it becomes a need. If that need invades the soul, it becomes a revolution.

And if that revolution furthers the growth of truth, no force can forestall it from becoming a reality.

"To me, revolution means a rebirth, a cleansing," says Speech, the 23-year-old singer whose ardent but unaffected songwriting and production style are the prime attributes of his group, Arrested Development. "The word 'revolution' is misconstrued, in America especially. But when you look at all the different problems that face African-Americans—or every American—I think revolution is a beautiful concept that gives people hope."

And now it also gives people a musical rallying point, since "Revolution" is the name of the Arrested Development song chosen as the first release off the soundtrack of director Spike Lee's much-anticipated "Malcolm X" movie. The "Revolution" single and its Lee-directed video will be issued by Chrysalis/EMI Records on Nov. 10, with the film biography's full soundtrack to reach stores via Qwest Records when the picture opens nationwide on Nov. 20.

"Malcolm X's basic thing was self-determination and pride," says Speech, who was born Todd Thomas in Milwaukee, the second son of Patricia O'Flynn-Thomas and Robert J. Thomas, who publish the Milwaukee Community Journal newspaper. "One thing the movie does that I'm really thankful for is that it gives a side of Malcolm that's also the perspective Arrested Development comes from, which is caring."

"The movie shows the sensitive side of Malcolm as a family man, a husband, and a person who made a lot of sacrifices. Malcolm X was a changing man; he always had the same goal, which was the freedom of African people, but he changed philosophies throughout his lifetime, and that really shows a very caring person—a person whose ego didn't get in the way of his objectives or his growth as a leader."

These same virtues are apparent in the demeanor and artistic ideals of Arrested Development's unassuming headman, whose music is equal parts colloquial rap, rustic hip-hop, festive incantation, and fearless spirituality. Speech's lyrics are the plain-spoken cultural scrutinies of a conscience in action, wary of compromise and venality, while inviting candid dialog with others (such as Aerie Taree, Speech's cousin and the confident female counterbalance in Arrested Development's choral web).

On record, cowbells, casual conversation, and the percussion of daily life mingle with scratchin' passages, bass drum thumps, and harmonic gospel/reggae hollers for A.D.'s two top 10 hits, "Tennessee" and "People Everyday," from the group's inaugural "3 Years, 5 Months And 2 Days In The Life Of..." album (Chrysalis/EMI). As with "Revolution," whose boisterous cannonade will fill the film's closing-credits sequence, the A.D. method seems communal and extemporaneous, an automatic cohesion of oratorical charm and social alarm.

"When Spike Lee asked me to write a song," says Speech, "it was a privilege, but also a personal responsibility, because I needed to tell how a man like Malcolm could affect me. That's why in the lyrics I say, 'Am I doing as much as I can for the struggle?' My responsibility as an individual is to acknowledge that there is a

need for struggle, because of all the bad things going on in the nation—high teenage pregnancy rate, high rate of black-on-black crime and homicide, high rate of crack babies, three quarters of the black population living in the underclass—with most of them being experienced by the people Malcolm X was preaching to. As the song also states, 'Let's talk about revolution,' because this is a serious and timely moment to discuss it."

Arrested Development began some four years ago when Speech and DJ Headliner aka Tim Barnwell met at the Art Institute of Atlanta. "At that point, I was fighting a lot and doing terribly in school," says Speech. "I had just graduated from high school and moved to Atlanta when I heard Public Enemy's 'Rebel Without A Pause,' which was rebellious enough to catch my attention." After a half-hearted stab at gangsta rap, Speech and Headliner devised a more embracing fusion of "southern-folk-ethnic-rap" that they christened "life music." They brought two women (singer/designer Aerie "Early Ta-Ree" Taree and choreographer Montsho "E-She" Eshe) into the fold, along with drummer/vocalist Rasa Don, dancer/counselor Baba "O.J." Oje, and support personnel like singer Dionne Farris, whose fervent solo swept across "Tennessee."

But there would have been no "Tennessee" or Arrested Development as we now know it if not for an abrupt series of personal losses suffered by Speech in February 1991.

"My grandmother, who I had grown up with in Tennessee [in a small town off U.S. 51 called Ripley] and was extremely close to, had a sudden heart attack," he explains. "Then my brother Terry, who was the older brother who I had bounced ideas off of and looked up to for my whole life, died of an asthma attack that same week. Ironically, he had just become a doctor; he was 29, and had only been a doctor for a month, and he was engaged to be married."

"It put me through some soul-searching," he continues somberly, "and the sole reason I wrote 'Tennessee' was to get through that pain. It was a rough, pivotal time, and a certain weight took over my body; not exactly a burden, but more like a sense of being awake for the first time, along with the wisdom that God gave me music as an outlet for feelings."

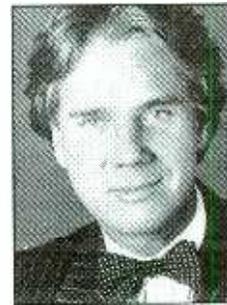
The plaintive, pastoral pull of "Tennessee" paved the way for the current platinum-plus sales of the "3 Years, 5 Months..." album; and the graceful musicality of A.D.'s recent live sets as tour openers for En Vogue have primed both rock and rap fans for the group's inciteful uplift on "Revolution."

"Historians' biggest and best examples of history are usually art," Speech counsels. "It gives the most complete story of a people's existence. Music is the same way. I'm not saying song is the only way that messages should be sent, but it's fascinating how it can reach across obstacles to tell others exactly how people are thinking and living."

"America only seems free in terms of freedom of speech," he adds, "and any conscious person is surely aware of the tactics that are taken to shut people up, whether it's the assassination of people like Malcolm, or the political imprisonment of others. Art is often one of the only ways you can slip challenging information into a situation, to tell people about their commonalities, and spread reality. That's why I've never looked at music as just entertainment."

"Song lasts for generations; in terms of revolution, it definitely serves its purpose."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

MUSIC

| | |
|-------------------------|----|
| Album Reviews | 62 |
| Artists & Music | 10 |
| Between The Bullets | 93 |
| The Billboard Bulletin | 94 |
| Boxscore | 22 |
| Canada | 51 |
| Chart Beat | 94 |
| Classical/Keeping Score | 43 |
| Clip List | 46 |
| Commentary | 6 |
| Continental Drift | 23 |
| Country | 35 |
| Dance Trax | 34 |

| | |
|------------------------------|----|
| Declarations of Independents | 60 |
| Executive Turntable | 12 |
| Global Music Pulse | 50 |
| Hits Of The World | 52 |
| Hot 100 Singles Spotlight | 84 |
| International | 48 |
| Jazz/Blue Notes | 43 |
| Latin Notas | 40 |
| Lifelines | 74 |
| Medialine | 46 |
| Music Video | 45 |
| Popular Uprisings | 24 |
| Power Playlists | 82 |
| Pro Audio | 70 |

| | |
|------------------------|----|
| R&B | 25 |
| Radio | 75 |
| The Rap Column | 32 |
| Retail | 53 |
| Rossi's Rhythm Section | 29 |
| Single Reviews | 80 |
| Studio Action | 71 |
| Update | 74 |
| Vox Jox | 81 |

HOME VIDEO

| | |
|----------------|----|
| Box Office | 68 |
| Music Video | 66 |
| Store Monitor | 64 |
| Video Previews | 66 |
| Video Rentals | 64 |
| Video Sales | 65 |
| Top Laserdiscs | 69 |

CLASSIFIED/REAL ESTATE

72

MUSIC CHARTS

| | |
|----------------------|----|
| Top Albums | 90 |
| The Billboard 200 | 90 |
| Classical | 42 |
| Country | 38 |
| Heatseekers | 24 |
| Jazz | 43 |
| Modern Rock Tracks | 76 |
| Pop Catalog | 54 |
| R&B | 26 |
| Rock Tracks | 76 |
| Hot Singles | |
| Adult Contemporary | 78 |
| Country | 36 |
| Dance | 33 |
| Hot Latin | 40 |
| Hot 100 | 86 |
| R&B | 28 |
| R&B Radio Monitor | 30 |
| Rap | 32 |
| Top 40 Airplay | 88 |
| Top 40 Radio Monitor | 85 |
| R&B Singles Sales | 30 |
| Top Singles Sales | 85 |

QUAYLE PRACTICES POLITICS OF DISTRACTION

■ BY BILL ADLER

Having lost a round to "Murphy Brown," our game Vice President has now apparently decided to take his family values fight—and his search for this campaign's answer to Willie Horton—to the kinds of opponents with whom he's had better luck: a rapper and the entertainment conglomerate that distributes his records.

Back in July, Vice President Quayle was among those condemning Ice-T and Time Warner for the song "Cop Killer," a crusade that resulted in the recall of Sire/Warner's "Body Count" album. On Sept. 22, Mr. Quayle led the charge against a rapper named 2Pac, who records for Interscope/Atlantic, another Time Warner label. 2Pac has been named in a suit by the family of a Texas state trooper who was shot and killed by a young man who had allegedly been listening to 2Pac's album, "2Pacalypse Now," which contains several songs that are harshly critical of police treatment of blacks.

"There is absolutely no reason for a record like this to be published by a responsible corporation," Mr. Quayle said. "I am suggesting that the Time Warner subsidiary Interscope Records withdraw this record. It has no place in our society."

As deeply stirring as is Quayle's call for corporate responsibility, one has to wonder why he invokes it so selectively. Isn't this the same Dan Quayle who heads up the President's Council on Competitiveness, which

has lifted government pollution and safety controls on private business because such controls supposedly cut into corporate profitability? Isn't Quayle the No. 2 man in an administration that just a few weeks ago prevented an FBI agent from telling a House subcommittee about the environmental crimes committed during the last five years by the Rockwell International plant in Rocky Flats, Colo., the plant devoted to the building of plutonium triggers for thermonuclear bombs? And isn't Quayle's administration the one that, we now discover, directed the Justice Department to direct the CIA to lie to federal prosecutors in Atlanta about billions of dollars of illegal loans to Iraq? How does corporate responsibility figure into all this? I think the public has a right to know just which records our White House officials were listening to when they made these decisions.

But let's get serious. The suit against 2Pac is manifestly a nuisance suit, but it will increase the chilling effect being felt throughout the rap world with regard to the angriest and most challenging work coming out of the black community today. Quayle and his handlers clearly have an agenda of their own, which is in line with the Bush administration's politics of distraction. In the view of our country's leaders, it is far better to blame America's severe social problems on a handful of rap records with violent lyrics than to examine critically the dire consequences of the social priorities and policies of the

current administration.

It doesn't take a rap record to incite America's black youth. The Vice President may be unaware of it, but the economic gap between blacks and whites in America has been growing steadily during the last 12 years. Almost half of all black children live in poverty today. Black unemployment is nearly triple the figure for whites.



'The nuisance suit against 2Pac will increase the chilling effect'

Bill Adler is an independent publicist and marketing consultant who specializes in representing rap acts.

Black infant mortality is double the figure for whites. Black male life expectancy is declining in a nation where everybody else's is increasing. The Bush Administration's own Secretary of Health and Human Services, Louis W. Sullivan, believes that "the young black American male is a species in danger"—and Dan Quayle is outraged over a rap record?

Disturbing as is the murder of this state trooper, why haven't we heard the Vice President decry the plague of firearm homicide, which is now the No. 1 cause of death among blacks aged 15-19? How does the Vice President's outrage over this rap song square with the administration's do-nothing position on the question of gun control?

In the wake of the Los Angeles riots following the verdict in the Rodney King case—which was, in effect, predicted by rap acts like N.W.A—many commentators have begun to agree that rap really does function as black America's news station, just as the music's proponents claim, and that anyone with a sincere interest in the black community would do well to tune in. If the Vice President listened to more rap, or simply read a little more, he might be able to place the spate of rap records hostile to police in the larger context of the historic hostility between the black community and the police.

Regarding the Texas context of the 2Pac affair, it helps to recall that the Lone Star State is No. 1 in the country when it comes to complaints of police brutality, according to a Department of Justice survey conducted between 1984 and 1990 and released in May. It was in Tyler, Texas, in January of this year that a local policeman—on a drug raid—crashed into the bedroom of a bedridden 84-year-old black grandmother and shot her dead. Although no drugs were found and no drug charges were filed, a local grand jury decided not to indict the officer.

Again we return to the question of Quayle's selectivity. Why has he set his sights on an obscure cop-killing rap record, but not on Ar-

nold Schwarzenegger's hugely popular cop-killing "Terminator" movies? For that matter, why stop at records? What about books, beginning with the Bible? Quayle must recall the story of Brian Hood and Jennifer Reali, the Colorado Springs lovers who conspired to kill Hood's wife Dianne in 1990. According to one magazine article, Reali claimed Hood used his interpretation of the Bible "to brainwash her into believing that she would be carrying out the will of God by killing his wife."

Quayle could also lend his support to the 55-year-old gentleman from Brooklyn Center, Minn., who has just formally challenged the local school board to remove the Bible on the grounds of obscenity. (According to the Minneapolis Star Tribune, Mr. Gene Kasmar is "put off by frequent Biblical references to concubines, explicit sex, child abuse, incest, scatology, wine, nakedness, and mistreatment of women.")

Of course, the answer to America's problems isn't really equal censorship for all, any more than it is the elimination of one nasty record and the bullying of the corporation that owns the label that released that record. Thirty million Americans go to bed hungry every night, a figure that has grown by 50% since 1985. Let Quayle attend to the serious business of reducing that figure and see if the tone of America's rap records doesn't improve.

LETTERS

CLASSICAL MUSIC VIEW

I noted with interest the recent Commentary that "Low CD Prices Threaten Smaller Classical Labels" (Billboard, Sept. 26). Although there were many points of merit in the article, I found the analysis to be fundamentally flawed and the conclusion to be both wrong and irrelevant.

First, the fact that an LP with 60 minutes of music cost about \$12 in 1982 does not have any bearing on the price of a 75-minute CD in 1992. There is no unwritten law that dictates that the cost per minute of recorded music must remain constant after adjusting for inflation.

Secondly, the fact that CDs sell for half of what they sell for in other countries is immaterial. It is true that CD prices in London, for example, are twice what they are in the U.S., but so is everything else, including Big Macs and Coca-Colas. Such differentials in prices are a function of prevailing exchange rates, local purchasing power parity, and cost-of-living differentials. They are not a measure of any intrinsic value. To argue that U.S. CD prices should be high because prices in London and the rest of Europe are higher

makes as much sense as raising U.S. prices of Big Macs to correspond to the price of McDonald's at Piccadilly Circus.

Thirdly, the analysis of break-even costs for record production is erroneous. Few independent labels have to choose between spending \$60,000 to make a recording or pirating someone else's older recording. Most independent labels spend far less than \$60,000 to make a recording. They are still able to turn out a well-presented, well-documented, multiple-language booklet and CD.

Some recordings may cost \$60,000 or more to make. There are certainly independent labels that will undertake such projects out of a commitment to their artists or to important repertoire, even if they have little prospect of making a financial success of the project. But any independent label that spends an average of \$60,000 per recording would go broke very quickly.

Despite the foregoing, however, the article's basic premise is correct: The classical music industry in this country is in trouble. Independents are feeling a disproportionate share of this pain. They are feeling it not because of their

failure or their inability to raise prices, but because they face the prospect of an ever-shrinking market. This is the fundamental truth of the classical music industry today, a truth the industry has failed to confront.

Market share for classical music in this country peaked five years ago and has been steadily slipping. The average age of the typical classical music enthusiast keeps getting older. Even more disturbing, there is only one new young person describing himself as an "enthusiast" for every two of middle age or older. Simply put, the number of people who are willing to support the classical music industry by buying classical records is shrinking.

Historically, the U.S. classical music business has been characterized by a succession of multiyear waves of rapid growth followed by periods of static to declining sales. Such multiyear waves have often been associated with technical innovations.

We have been through some fat years, and now the lean years are before us. Everyone in the industry, major and independents alike, will feel some pain. Financially strong, well-managed indepen-

dents who keep a sharp eye on costs will survive. Financially weak, poorly managed, profligate independents will perish. This is the law of the marketplace.

The classical music industry's problem is not that prices are too low but that consumer demand is declining. To try to solve its current financial problems by raising prices will only exacerbate the existing trend. It makes as much sense as offering an alcoholic a drink to help him over a hangover. In the short run it will make you feel better. In the long term, it will only grease the slide toward oblivion.

Joseph Micallef
President, Allegro
Portland, Ore.

DRAWING THE LINE

Monica McCabe, in her recent rebuttal to my Commentary regarding "Cop Killer" (Billboard, Sept. 12), takes issue with my position that no state action was involved in the controversy. While she admits that private criticism by state actors would not constitute "state action," she claims that when such state actors create a massive campaign against an artist's work, their actions are tantamount to "state ac-

tion." If the action of one state actor is legal, how can it become illegal when other state actors share the same viewpoint? At what point does it become illegal—when 20 Congressmen express the same opinion? 30? 40? Would the Vice President be precluded from also expressing his opinion about "Cop Killer" because the governors of New York and Alabama had already done so? McCabe cannot seriously contend that an expression of opinion that would be legal in isolation becomes illegal because public denunciation of certain speech is widespread.

Similarly, McCabe finds my generalizations about the limits of free speech "curious." While there are exceptions to every precedent, McCabe surely does not contend that someone may incite others to commit murder and then claim protection for such speech under the Constitution. While I did not and do not express the opinion that the "Body Count" record incites murder, my point was the First Amendment, even if government action is involved, is not absolute.

Owen J. Sloane
Santa Monica, Calif.

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World Music Sales Up 5.5% In '91, But New Markets Falter, IFPI Says

■ BY JEFF CLARK-MEADS

LONDON—Record sales appear to be holding up during the global recession, but the enthusiasm of many companies to exploit new markets shows few signs of concrete success.

According to figures just released by IFPI, the international labels group, world sales last year showed a 5.5% rise at retail prices to \$25.4 billion. In addition, and for the first time, global CD purchases broke the 1-billion-unit barrier.

However, the mature markets of the European Community, North America, and Japan accounted for 82% of the value of all prerecorded music sales. Indeed, in some emerging markets, the value of sales fell.

Though exchange-rate fluctuations play a part, revenue in Czechoslova-

kia dropped from \$32.9 million in 1990 to \$27.8 million last year; in Indonesia, sales were down \$2.7 million to \$67.1 million, and in South Korea, there was a dramatic decline from \$438.2 million in 1990 to \$272.2 million in 1991.

Other new markets showed more cause for optimism: Hungary was up from \$19.1 million to \$23.6 million, Malaysia grew by \$1 million to \$44 million, and Singapore increased by \$8 million to \$54 million.

Another bright spot is Taiwan. Though not included in the IFPI figures, local trade association ARCO estimates its market to have been worth \$150 million in 1991.

Overall, the 12-nation European Community remains the world's biggest record market. Its \$9.1 billion of sales in 1991—up from \$8.5 billion in

1990—represents 36% of the world market; the U.S. takes 31% and Japan 15%.

Of the trends in the worldwide format mix, the IFPI says, "Following several years of steep decline, the singles market has stabilized and contracted only slightly during 1991. The reason for this is the CD single, which has increased by over 50%; vinyl singles have continued to decline and cassette singles have remained constant. While singles will continue to play a major role as a promotional tool for the record companies, their commercial viability is limited to the developed markets."

According to the IFPI report, "Vinyl LPs continued to decline in 1991 with sales falling by 57% from 1990." The report cites numerous markets—

(Continued on page 87)

Blockbuster Likely Suitor If Philips Unloads Super Club

■ BY ED CHRISTMAN

NEW YORK—Widespread reports strongly suggest Philips will finally unload its Super Club N.A. music and video retail subsidiary. The big question is which company will land the operation, although Blockbuster appears to have the inside track.

Since Philips finally acquired outright ownership in June of Super Club after a year of fighting with minority shareholders, industry observers have been expecting the Dutch conglomerate to unload the troubled retailer. But the latest reports apparently are fueled by a story in the Oct. 19 issue of Business Week that says Blockbuster has approached Philips about the Super Club stores. A subsequent article in a Dutch newspaper says a Blockbuster spokesman confirms negotiations are going on.

However, Blockbuster spokesman Wally Knief points to the Business Week article as being more accurate. A Philips spokesman would not comment, nor would a Super Club representative.

If Philips truly is seeking to sell Super Club, Blockbuster likely will not be the only one at the bargaining table. Sources suggest Minneapolis-based The Musicland Group; Albany, N.Y.-based Trans World Music Corp.; Philadelphia-based Wee Three; and Torrance, Calif.-based Wherehouse Entertainment all are interested.

The latter three companies have made bids on practically every mall-based music chain that has come up for sale in the last few years. Super Club has about 180 Record Bar and Tracks stores, which are mostly in enclosed malls. Wherehouse Entertainment was almost merged into Super Club nearly two years ago. Wherehouse now has deep pockets thanks to its recent acquisition by Merrill Lynch Capital Partners, and company executives say they will make acquisitions to grow. Also, Wherehouse needs to diversify beyond the weak California marketplace, where most of its stores are clustered.

Super Club N.V., a Belgium-based company, owns the 200-unit Super Club Video Corp. chain, which is based in Dallas, where Super Club N.A. is based; its 300-unit Super Club Music Corp. is based in Atlanta.

Super Club N.V. has been a major headache for Philips. It experienced consecutive losses of more than \$100 million in its fiscal 1990 and 1991. Philips also had to lend Super Club more than \$200 million. Moreover, a number of senior executives have seen their careers with Philips truncated because of the Super Club imbroglio.

Almost a year ago, when Philips invested \$66 million in Blockbuster stock, many stock analysts said Blockbuster and Philips were discussing a Super Club deal (Billboard, Nov. 30, 1991). In fact, informed sources have told Billboard that when Maurits De Prins founded Super Club in 1986, the game plan from the start was to make the company appear attractive to Blockbuster.

Meanwhile, Blockbuster lately has been hinting it may make a music acquisition. It told analysts of its music-store interest and then company officials reportedly repeated that desire at Blockbuster's annual meeting.

Informed sources say that over the summer, Philips gave money to Darrell Baldwin, president and CEO of Super Club N.A., to clear up the company's balance sheet. Those sources speculate this was done to prepare the company for its sale.

Whether or not Philips is seeking to sell Super Club N.A., its employees are acting like they believe it will be sold. Other chains say they are being inundated by Super Club employees looking for jobs.

According to sources in the mergers and acquisitions sector of the financial community, Philips has yet to issue a book on Super Club N.A. but has sent feelers into the market. Those financial observers say Philips could get more for Super Club if it sells the company in pieces. But Philips may be so fed up with Super Club that it may want to unload it as quickly as possible.

CD Gains Continue, Tapes Slip In Initial '92 Results

■ BY ADAM WHITE

LONDON—Unit shipments of compact discs continued to advance in key international markets during the first half of 1992, at rates of increase that varied from 6% in Japan to 30% in Australia, compared with the same period the previous year. Cassette unit shipments continued their decline, while the vinyl LP slid closer to oblivion.

A Billboard analysis of first-half results from five mature world markets—Japan, Germany, France, the U.K., and Australia—shows an average CD unit increase of 14.5% against first-half 1991. In cassettes, the average rate of decline was 19%; in LPs, the downturn was 63%.

Based on all configurations during

the first six months, the Japanese and Australian markets grew by 9.8% and 8%, respectively, in units. The German market slipped 13.1%, while France and the U.K. declined 11.2% and 9.6%, respectively.

This survey is based on statistics from IFPI-affiliated trade organizations in each of the countries cited: the Recording Industry Assn. of Japan, Germany's Bundesverband der Phonographischen Wirtschaft (BPW), France's Syndicat National de l'Edition Phonographique (SNEP), the British Phonographic Industry, and the Australian Recording Industry Assn.

Each of these associations uses trade shipments for its data, except the RIAJ, which generally releases

(Continued on page 87)



Fab Five. Elton John is joined by celebrity guests for the finale of his Oct. 11 Madison Square Garden benefit concert. Proceeds from the New York concert will go to the Elizabeth Taylor AIDS Foundation, which benefits the American Foundation For AIDS Research (AMFAR) and other U.S. health-care organizations. Although official accounting has not been completed, sources say the event raised \$700,000 for the foundation. Shown, from left, are George Michael, Whoopi Goldberg, Lionel Richie, Elizabeth Taylor, and John. (Photo: Chuck Pulin)

Sony Dissolving Its SMV Longform Entity Staff To Be Reassigned At Epic, Columbia Labels

■ BY SETH GOLDSTEIN

NEW YORK—Sony Music Video is vanishing as a name and as an entity, closing a circle that takes the company's longform releases back to where they began in the mid-'80s.

In a corporate reorganization, the 12-15 staffers of the New York-based SMV, which was created under a different name about five years ago, have been reassigned primarily to Sony Music's Epic and Columbia labels. "There is no loss of jobs," emphasizes SMV president Al Reuben, who expects to move over to Sony Music Distribution, reporting to president Paul Smith. His new responsibilities, as of deadline, were still "in the conversation stage," Reuben adds.

Programming and marketing VP Deborah Newman reportedly will be moving on to a new video-producing function. Newman was not available for comment.

Reuben describes the disappearance of SMV, which he calls a "done deal," as the logical evolution of a business that now re-

quires better coordination between audio and video. "The video piece is so dependent on the audio piece," he adds. Sony's realignment "provides the artist with a single cohesive strategy," according to another company source. "Nothing has changed. Video was a function of the labels, and it's returning to the labels."

Music video sales have hit some sour notes this year, with volume off by nearly one-third in the first six months compared to 1991 (Billboard, Oct. 17), but Reuben claims the change "is not an economic move." He also denies things might have been different if SMV had held onto the special-interest programming that was assigned last year to Columbia TriStar Home Video. "That was a totally independent decision," Reuben says. SMV, in fact, held onto children's video because of close ties to the children's audio side; both are now on the Epic label.

Nevertheless, there is speculation that Columbia TriStar's absorption of Sony's special-interest prospects triggered the latest re-

organization, given the aggressive expansion of other music video labels into special interest. PolyGram Video and A*Vision, in particular, have sought out programs of the kind that SMV surrendered.

SMV did have a different perspective in 1991 under then-president Jon Peisinger, who had been hired to begin introducing children's, sports, and documentary titles. Peisinger recruited Reuben as sales and marketing senior VP and Jeff Peisch as nontheatrical VP. All three had been at Vestron Video, by then effectively out of business.

A few nonmusic titles were released, but others went elsewhere when Sony gave control to Columbia TriStar, which has since hired Rand Bleimeister as senior VP in charge of nontheatricals. Peisinger left SMV shortly after losing the special-interest titles, and is currently consulting on home video strategies for Capital Cities/ABC. Peisch became programming and co-production VP for Time-Life Video, a direct-mail operation based in Alexandria, Va.

DCC, MD On Display At Japan Fair

■ BY STEVE McCLURE

TOKYO—Digital compact cassette and MiniDisc were both out in full force at the Japan Audio Fair, held Oct. 9-13 here, with a total of 13 companies exhibiting products for one or both of the formats. At least five manufacturers—Aiwa, JVC, Pioneer, Kenwood, and Alpine—displayed both DCC and MD products.

Ten companies exhibited working DCC machines, including format co-developers Philips and Matsushita, which began selling DCC decks in Japan in mid-September. The eight other firms—Marantz, JVC, Aiwa, Pioneer, Kenwood, Onkyo, Denon, and Alpine—displayed working prototypes.

On the MD front, eight companies presented machines for public viewing. They were format developer Sony, plus Kenwood, Al-

(Continued on page 83)

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Artists & Music

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WB Rolls Out Promo Fit For Prince Campaign Boasts Vid Bonanza, Holographs

■ BY HAVELOCK NELSON

NEW YORK—Warner Bros. is about to “unleash” a marketing campaign for the new Prince album that includes videos for every cut on the record, holographic in-store displays, a four-minute TV spot, and even a tie-in with Bart Simpson.

The record, which is symbolized by a stylized combination of the male and female signs, is the artist's 14th album and his first effort under a

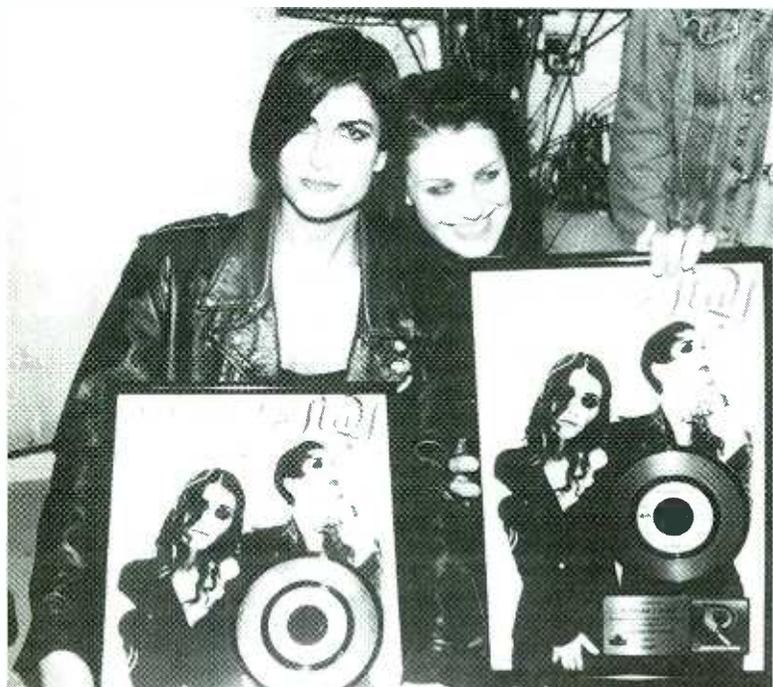
new, highly publicized Warner Bros. contract (Billboard, Sept. 12). Credited to Prince and his musical collaborators, the New Power Generation, the record follows such trail-blazing sets as “Dirty Mind,” “Controversy,” “1999,” “Sign O’ The Times,” and the 10-million-selling “Purple Rain.” Prince’s last album, 1990’s “Diamonds & Pearls,” sold more than 2 million copies in the U.S.

Described as a rock soap-opera about a pop star and a princess, the

new album incorporates elements of funk, hip-hop, R&B, gospel, jazz, folk, rock, and reggae. It features 16 thematically linked tracks, including “Blue Light,” “The Max,” “The Continental,” “Damn You,” and “Sexy M.F.,” the underground hit from last summer.

The first single is the funky, bragging rap rant “My Name Is Prince,” which shipped Sept. 29 (Prince has written a version of the song, called “My Name Is Bart,” that Bart Simpson will sing on an episode of Fox-TV’s “The Simpsons” to be aired early next year).

Videos will be shot for every cut on the album, with each clip going fur-
(Continued on page 92)



Sister Act. Members of London/PLG recording act Shakespear's Sister receive gold plaques commemorating sales of “Stay,” the first single from the group’s album “Hormonally Yours.” The presentation took place after the band’s sold-out performance at New York’s Irving Plaza. Shown, from left, are Marcella Detroit and Siobhan Fahey.

Al Brackman, 80, Dies 6 Decades In Music Publishing

■ BY IRV LIGHTMAN

NEW YORK—Al Brackman, for more than 60 years a figure on the music publishing scene, died Oct. 9 in San Diego after a heart attack. He was 80 years old.

Before his semiretirement to San Diego in 1986, Brackman was a key

executive at The Richmond Organization since its establishment by Howard Richmond in 1951. Today, TRO is one of the top independent publishers in the world.

Brackman, known affectionately in the trade as “Allie,” was also considered well-honed on song copyright matters, and served on the board of the directors of the National Music Publishers Assn. from 1969 until his death.

Brackman entered the entertainment business in 1932, working for Irving Mills’ Artist Bureau, where he promoted such acts as Duke Ellington, Cab Calloway, and Milton Berle, among others. In 1933, he assisted in the formation of the American Academy of Music, and managed Mills’ independent publishing company.

With Mills, he also co-produced more than 400 jazz recordings through an agreement with Mills
(Continued on page 93)

Retail Sector Looks Forward To 4th Qtr. Upbeat Attitude Prevails At NARM Conference

■ BY ED CHRISTMAN

NEW YORK—Retail and distribution executives are optimistic that the fourth quarter will produce strong music sales. That was the prevailing attitude at the National Assn. of Recording Merchandisers Retailers Conference, held Oct. 11-13 at the Cheyenne Mountain Conference Center in Colorado Springs, Colo.

“People here are optimistic for the fourth quarter,” said Arnie Bernstein, NARM president and president of the music chain division of Minneapolis-based The Musicland Group. “We are positioned right for this economy, with a lot of good titles coming.”

Pete Jones, president of BMG Distribution, agreed. “Short-term there is uncertainty with this economy . . . but people are bullish for the fourth quarter. So far this year, we have seen that music is recessionary-resistant if not recessionary-proof.”

In addition to the economy, a plethora of issues were discussed at the conference, with the bulk of

the schedule focusing on new technology.

Sessions covering that topic included Jerold Rubinstein, president of International Cablecasting Technologies, discussing the delivery of music to the home via cable, and Stanley S. Hubbard, of Hubbard Broadcasting Inc., who talked on satellite delivery of music. Other sessions included updates on the digital compact cassette and MiniDisc, and an overview on the various interactive technologies—such as CD-I and CD-ROM—that are taking aim at the home entertainment market.

The conference was closed to the press.

John Marmaduke, president of Hastings Books, Music & Video, also headed up a session on digital delivery systems from the retailer’s perspective. A copy of his talk was made available to Billboard.

Marmaduke said retailers have yet to address what the advent of digitalization of music means to the business. In the ‘90s, according to Marmaduke, retailers will see competition from both satellite

spokesman for the service said it would not have made the financial commitment to the project had its acceptance been in question.

The network will be transmitted via Intelsat 332.5.

As in the U.S., the music video network will broadcast 24 hours a day. All programming will be done in Nashville. “As far as the videos played,” says Tracy Storey, programming manager, “it will be similar to [domestic] CMT with a slightly more contemporary edge. We will emphasize some of the more contemporary artists who have already

(Continued on page 83)

CMT Bringing Country Videoclips To Europe

■ BY EDWARD MORRIS

NASHVILLE—Country Music Television begins broadcasting in Europe Monday (19), a move many in the country music industry believe will open up the continent to its new wave of artists.

CMT, which is owned jointly by Gaylord Entertainment Co. and Group W Satellite Communications, is being introduced officially at the European Cable Communications ‘92 show in London, Monday-Wednesday (19-21).

While no cable service in Europe has yet signed to carry CMT, a

and cable delivery of music.

He said that if merchants were going to prevent that competition from stealing their business, they must maximize retail’s strategic advantages.

Bernstein said, “All of the stuff on new technology was informative and interesting, but it is a ways off.” Still, he added that the presentation made retailers question if the alternative deliveries of music “are really our enemy.”

Pam Horovitz, NARM executive VP, said, “Nobody is coming out of it with any answers. [The purpose of the conference] was to start them thinking about the future.”

Other issues addressed at the conference focused at the impending
(Continued on page 92)

Lawyer In Joel Suit Says He’s Innocent Man

■ BY THOM DUFFY

NEW YORK—A \$90 million lawsuit lodged by Billy Joel against music attorney Allen Grubman and his firm—charging fraud, malpractice, and breach of contract—has been called a “sham” in a defense motion to dismiss the suit.

In a motion filed Oct. 13 in New York State Supreme Court, attorneys for Grubman and partners Arthur Indursky and Paul Schindler dispute allegations in a suit filed by Joel (Billboard, Oct. 3). The suit charged Grubman and his partners with “repeated secret and unlawful transactions with [Joel’s former manager and broth-

(Continued on page 83)

Eazy-E SUES DRE, LABELS FOR CONSPIRACY

■ BY CHRIS MORRIS

LOS ANGELES—Eazy-E of the rap group N.W.A is seeking more than \$13.5 million in a suit charging racketeering and conspiracy against fellow group member Dr. Dre, his label Death Row Records, Sony Music Entertainment, Sounds Of Los Angeles Records (Solar), a host of Sony and Solar executives, and performers Michelle and the D.O.C.

The suit, filed Oct. 14 in U.S. District Court here, alleges that Sony and Solar conspired with Dre and his representatives to violate exclusive contracts with Eazy-E’s company Comptown Records, better known by its label name Ruthless Records.

Also named in the suit are Sony Music Entertainment president Tommy Mottola and West Coast senior VP of business affairs Craig Sussman, Epic Records president Dave Glew and senior VP of black music Hank Caldwell, Solar Records owners Dick Griffey and Virgil Roberts, and Death Row Records executive Marion “Suge” Knight.

In the action, Eazy-E (real name Eric Wright) claims that between 1987 and 1990, Ruthless executed a series of agreements in which the members of N.W.A (including Dre), Michelle, and the D.O.C. would record exclusively for the label.

The suit claims that beginning in
(Continued on page 84)

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 24.

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Record Dealers Ask For 'Sex' Too WEA Also Jumping On Madonna Book

■ BY CRAIG ROSEN
and CHRIS MORRIS

LOS ANGELES—Although it promises to be controversial, many traditional record retailers will go head-to-head with book stores in selling Madonna's "Sex." Also, in an unusual step outside its core business, WEA has been soliciting orders for the book.

The 128-page coffee-table tome from Warner Books, which carries a \$49.95 list price, features the pop star posing in various stages of undress in photos taken by Steven Meisel. Madonna herself wrote the text. The book will be wrapped in silver mylar (to prevent browsing, and possibly to obscure a potentially shocking jacket). A 5-inch CD single of "Erotica" will be included.

WEA senior VP of sales Fran Aliberte says Warner Books—which, like WEA, is a Time Warner Inc. company—approached WEA president

Henry Droz to see if there was any interest in carrying "Sex."

"We did some calling around to our customer base, and there was some interest," Aliberte says. "[But] we aren't in the book business. This is a one-off thing."

The two companies obviously saw the virtue of cross-promoting "Sex" and "Erotica," Madonna's forthcoming album. The book will arrive at retail stores Wednesday (21), while the album is due the previous day.

"The response [to the book] has been pretty positive from the customers," Aliberte says. "They think it's a good accompaniment to the album."

WILL THEY STICKER?

For many traditional record retailers, carrying "Sex" marks a new chapter in their business, according to Aliberte: "Who carries books? Tower [Records], Western [Merchandisers]. The majority of our customers don't carry books... The major-

ity of people who are carrying it aren't in the book business."

Representatives at Hastings Books, Music & Video and Tower Records confirmed they would be stocking the book. A source at 125-store Hastings, which has its own in-house 18-to-purchase sticker policy for records, says the chain "will be supporting the book in fairly good quantities, but at this point we are still in discussion on whether we will sticker it or not."

Tower Records manager of book distribution John Hennessey says the

(Continued on page 92)

Not Just Talk: Stern's Show A Launchpad For Some Acts

■ BY CARRIE BORZILLO

LOS ANGELES—Although Howard Stern's all-talk approach to morning radio would seem to be counterproductive to music sales, his multicity program has proven to be a windfall for some acts, say artist managers and record executives.

"The Howard Stern Show" is No. 1 in New York and Los Angeles. It is also carried in Philadelphia, Washington, D.C., Baltimore, Cleveland, Dallas, and Al-

bany, N.Y. (where it debuted Oct. 12), and was set to debut Oct. 15 in Chicago.

The impact of Stern's show is most evident for acts that appear as on-air guests. "[Howard Stern] helped break the Black Crowes," says Def American GM Mark Di Dia. Stern helped spread the word about the Crowes' 1990 debut album, "Shake Your Money Maker," by wearing the band's T-shirt on "Late Night With
(Continued on page 75)

BMG Distrib, Tower Launch Radio Station Low-Power Broadcasts Tout New Releases, More

LOS ANGELES—BMG Distribution and Tower Records have launched a low-power radio station here to highlight new BMG releases. The station also provides music news and a toll-free number with which to order tour merchand-

ise. The station, known as KTWR, is broadcast from a transmitter on top of Tower's Sunset Boulevard store in West Hollywood. It can be heard within a 1,000-yard radius of the store.

A neon sign above the store and a billboard in the parking lot inform potential listeners that they can listen to KTWR by tuning to 92.7 FM.

Rick Bleiweiss, senior VP of marketing for BMG Distribution, says, "The goal is to bring something unique [to potential customers] in a way that doesn't come across as a hard-sell commercial." Bleiweiss adds that the station can also expose listeners to different musical genres.

KTWR's 24-hour programming consists of one approximately five-minute segment that airs repeatedly. The featured segment is changed on a monthly basis.

"It's in an experimental mode now," Bleiweiss says. "We'll wait and see how successful it is to see if we go any further with it."

Artists featured on KTWR include Lisa Stansfield, Me Phi Me, Matthew Sweet, Rollins Band, and Annie Lennox.

According to Bleiweiss, the station has FCC approval, but since it is broadcast with such a low-wattage signal, a license is not necessary.

CARRIE BORZILLO



She's Overjoyed. Executives of Third Stone congratulate Nona Gaye on her debut single, "I'm Overjoyed," which has hit the Hot 100. The single appears on her Third Stone/Atlantic album "Love For The Future." Shown, from left, are Third Stone chairman Michael Douglas; Gaye; Third Stone president Dick Rudolph; and Third Stone VP of contemporary music John Brown.

Rita's Signature Scrutinized In Bob Marley Estate Case

■ BY FRED KIRBY

NEW YORK—The unchallenged signing by Rita Marley of her husband's signature after his 1981 death was zeroed in on twice in four days in the long trial here on the diversion of millions from the late reggae star's estate.

Included was a handwriting expert's testimony that at least five Bob Marley signatures on share transfers and assignments were in fact Rita Marley's.

The question of whether these constitute forgeries is a main bone of contention between the parties; the

defense attorneys contend the documents were properly signed.

Responding to questions by Jeffrey R. Coleman, the estate's attorney, handwriting expert Linda J. Hart called the five signatures forgeries, saying Rita Marley intentionally wrote her husband's name, both as Bob Marley and Robert Marley, so it would look like he wrote it.

Intensive cross-examination by Kaare Phillips, representing Rita Marley, however resulted in Hart's agreeing that differences in the signatures of Bob Marley and Rita Marley on the same documents were "not
(Continued on page 83)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Steve Margo is named VP of international operations for Warner Bros. Records in Los Angeles. He was head of Steve Margo Management.

Arnold Levine is promoted to senior VP of creative services for Sony Music in New York. He was VP of creative services.

Bob Bernstein is promoted to VP of public relations/corporate communications for Capitol-EMI Music in Los Angeles. He was senior director of public relations.

Elektra International Classics in New York promotes **Arthur Moorhead** to director of U.S. operations for Erato and Teldec and **Alexis Atlee** to marketing and promotion manager. They were, respectively, director of U.S. operations for Erato, and executive assistant/office manager.

Bob Haas is appointed director of national sales for BMG Classics in



MARGO



LEVINE



BERNSTEIN



MOORHEAD



HAAS



HARRIS



PARHAM



BRACAMONTES

New York. He was Midwest regional sales manager for classics at RCA.

Bruce Harris is named director of catalog development and marketing for EMI Records Group North America in New York. He was director of marketing for EMI Records.

Roberto Piay is named managing director of EMI Capitol Mexico. He was managing director of EMI Odeon Argentina.

PolyGram Latin America in Miami names **Salvador Perez** director of Latin artist marketing and **Marya Meyer** director of international art-

ist marketing. They were, respectively, managing director of BMG Latin America, and marketing executive at Sony Music in Spain.

RCA Records in New York promotes **Karen Meyer** to director of production and names **Marla Roseman** director of jazz promotion. They were, respectively, associate director of album and singles scheduling for RCA, and founder of Promark Radio and Retail Promotions.

Tommy Boy Records in New York appoints **Jim Parham** director of sales and **Tom Bracamontes** direc-

tor of urban promotion. They were, respectively, director of sales and marketing at Cardiac Records and director of urban promotion at Delicious Vinyl.

R. Wayne Martin is appointed executive VP of media/artist development for Shanachie Entertainment Corp. in Newton, N.J. He was sales rep for Sony Music Distribution's Southeast branch.

Relativity Records in Hollis, N.Y., names **Grace Heck** associate national director of media relations. She was senior account executive at Set

To Run Public Relations.

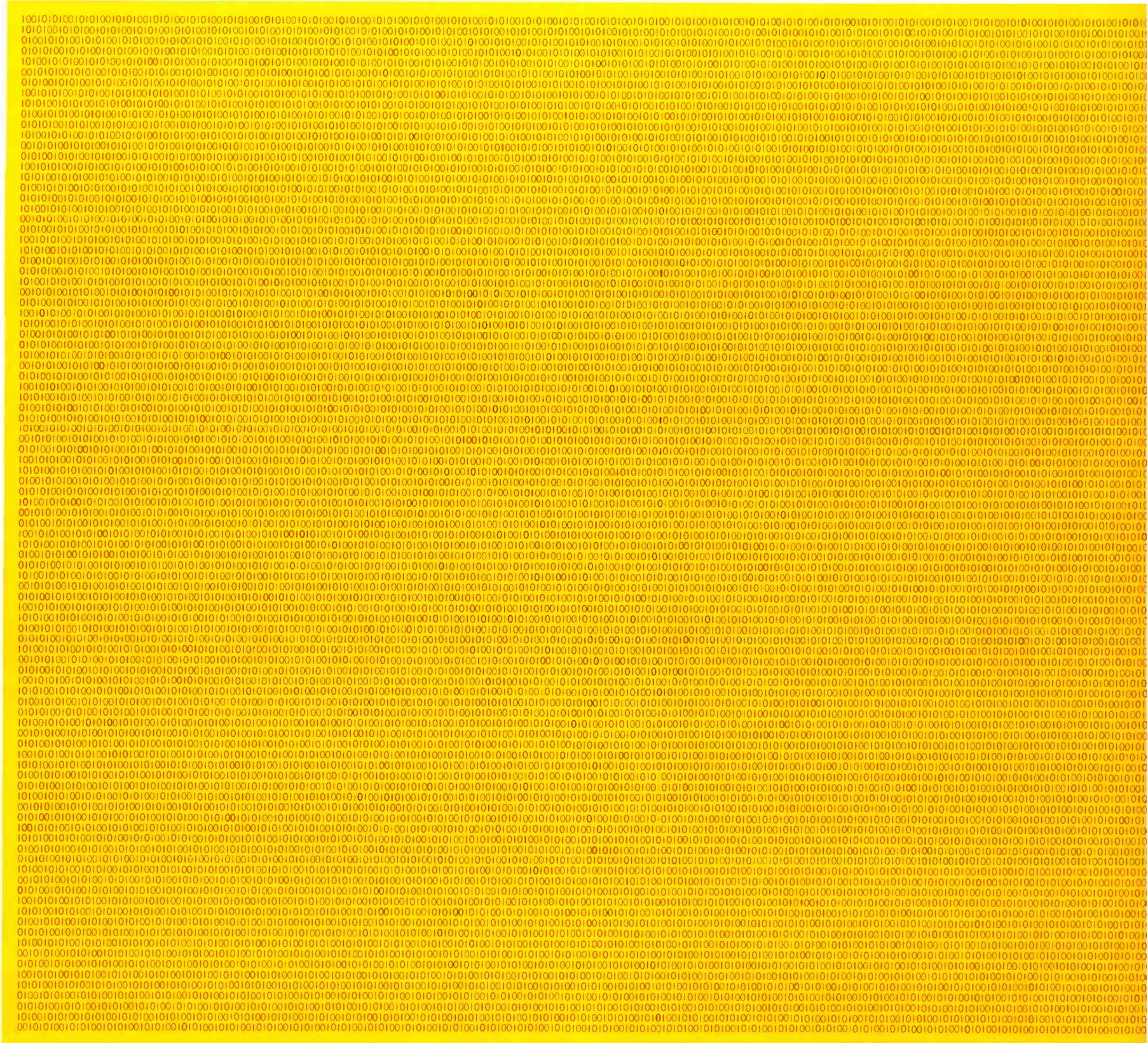
Dito Godwin is named senior VP of A&R for TNT Records in Los Angeles. He was a freelance producer.

William Hall is appointed VP/GM of BFE Records in Portland, Ore. He was senior executive at Sight and Sound Distributing.

RELATED FIELDS. Picture Vision Inc., a New York-based music video production company, names **Karen O'Connor** directors' representative in Nashville. She was editorial assistant at Billboard.

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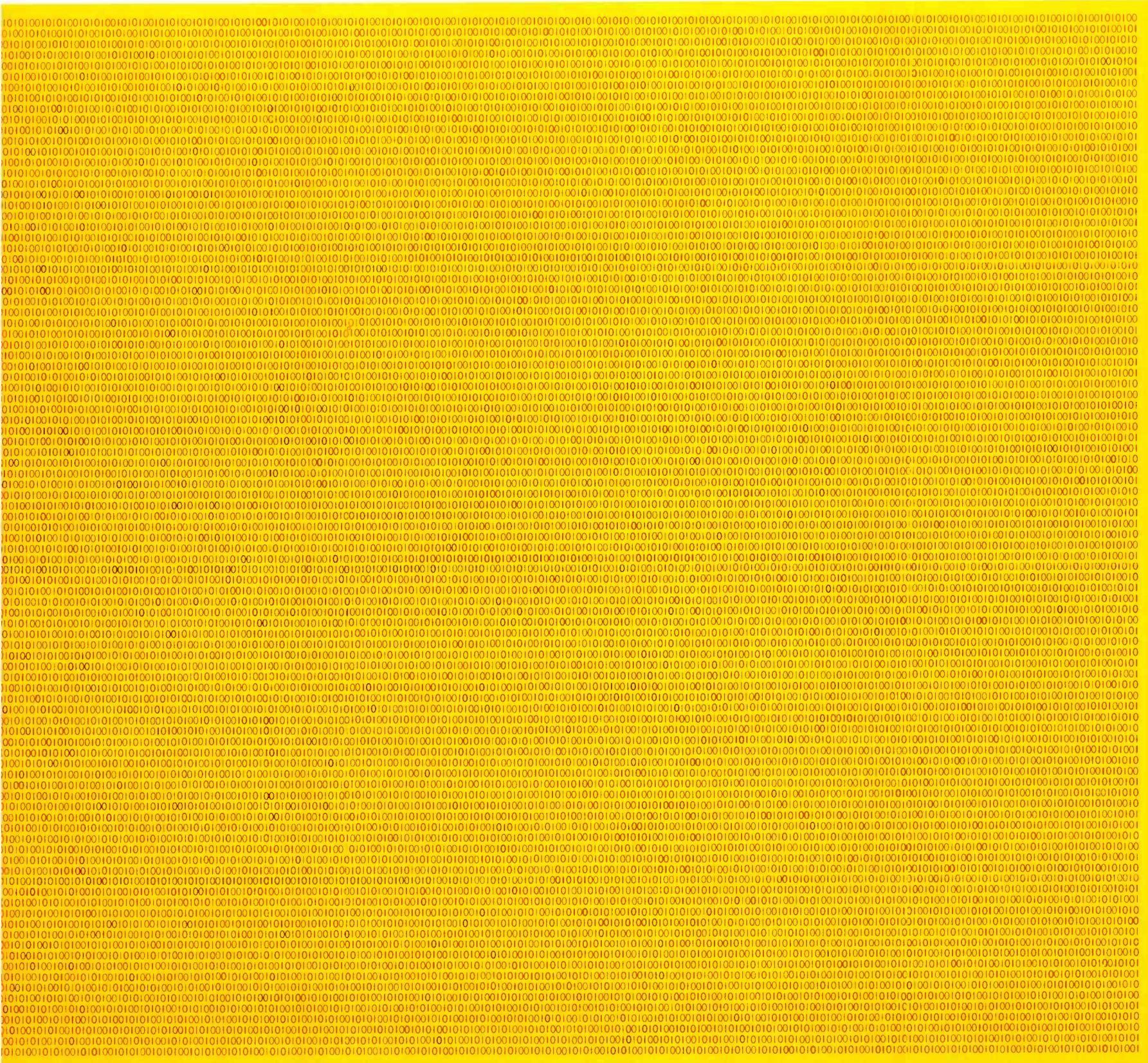
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Sade's As Good As The Last Time

Long-Awaited Follow-Up Takes Topical Turn

BY JANINE McADAMS

NEW YORK—Amid a pensive, R&B-inflected, bass-heavy groove, a smoky voice comes across like an intimate whisper heavy with nuanced tones and shadings. The tune "No Ordinary Love"—the first single from Sade's long-awaited fourth Epic album, "Love Deluxe"—proves once again that its messenger is no ordinary vocalist.

And while "Love Deluxe" is a continuation of the jazz/pop/soul sty-

lings of the English band fronted by singer Helen Folasade Adu and including Stuart Matthewman (guitars, saxophone), Andrew Hale (keyboards), and Paul Spencer Denman (bass), this collection is darker and more groove-oriented than past albums, with its stark, topical lyrics touching upon AIDS and unemployment.

It's been four years since the release of "Stronger Than Pride," and no one is more aware of the gap than Nigerian-English diva Sade herself. "Well, in four years we toured, we built the studio, and we worked with a few other people in England," she says on the phone from Paris, where the band is performing a few gigs. "It's a difficult thing . . . to have to sit down and start writing as soon as the previous album has ended . . . We waited until the right moment; you can't force things like that."

Sade adds that the real business of working on the next Sade album took place during four intense months in which most of the recording was completed in various parts of Italy.

"It's good for me to get away from any kind of normality in order to be creative," she explains. "I'm no good at dealing with the sort of 'mundanities' of life and making an album. I have to cut myself off from anything that's normal, so it's good to get out of the country. I'm easily distracted,

and not only that, there's so many interruptions. Personally, when I make an album I don't like to be in touch with anything that's normal or real. I like to be away completely, otherwise I can't quite get inside the music."

The album's material was written by Sade with band members Hale, Denman, and Matthewman; the album was produced by the band. Among the cuts are "Feel No Pain," in which Sade laments how unemployment is tearing a family apart; "Cherish The Day," her professed favorite, which appeals for optimism; and "Bullet Proof Soul," a ballad touching upon the pain of losing loved ones to AIDS.

(Continued on next page)



SADE

Alice In Chains Album Races Into Top 10 Despite Bum Leg

BY CHRIS MORRIS

LOS ANGELES—Talk about a road warrior: Even a broken leg hasn't slowed down Alice In Chains' lead singer Layne Staley.

Staley's mishap—sustained when a three-wheeled off-road vehicle landed on his leg during some driving in Oklahoma—came in the midst of an opening stint with Ozzy Osbourne. The vocalist will be in a cast for six weeks.

A misfortune like this might have set back many another band not conditioned to touring, but guitarist Jerry Cantrell says Staley's disability has been worked into the act.

"We've got him in a wheelchair," Cantrell says of Staley's current tour performances. "He does wheelies in it and sings."

Despite Staley's nonambulatory condition, Alice In Chains' concerts have translated into immediate sales: Last

week, the group's latest Columbia album, "Dirt," entered The Billboard 200 at No. 6.

In keeping with the band's history, the odometer on Staley's wheelchair should rack up some heavy miles in the near future.

Alice In Chains toured for a year and a half and played more than 200 dates in support of its 1990 gold debut Columbia album, "Facelift." During that period, the band opened for Extreme, Iggy Pop, Megadeth, and Van Halen, and appeared with the Clash of the Titans package.

The Seattle group is looking at a similar schedule to promote "Dirt." After wrapping up its Osbourne outing, Alice In Chains will soon begin a headlining tour with Screaming Trees and Gruntruck that will continue through the end of 1992.

"We're doing the East Coast in November and December, the South and West in January, and then going overseas after that," Cantrell says.

Although roadwork has been critical to the band's success in the past, "Dirt" got additional liftoff from Alice In Chains' presence on the soundtrack for Cameron Crowe's film "Singles." The group's track for the Epic Soundtrax album, "Would?," hung on the Billboard Album Rock Tracks chart for eight weeks.

The group was associated with Crowe and his wife, Heart guitarist

(Continued on page 22)



Alice In Chains. Pictured, from left, are Layne Staley, Jerry Cantrell, Mike Starr, and Sean Kinney.



Exclusively Yours. Chris Isaak, left, who has re-signed an exclusive, long-term contract with Reprise Records, is working on his new album with producer Erik Jacobsen. The record is due in spring 1993.

Buds' 'Erotica' Doubles The Pleasure; Frampton, Floyd 'Shine On'; Stamp-ede

WHAT'S IN A NAME, PART 1: We know Madonna must just be steamed that Chaos/Columbia act Darling Buds' new album, "Erotica," appeared in stores two weeks before her same-titled disc arrives Tuesday (20). According to a Darling Buds spokesman, the British band last year released an EP in the U.K. called "Erotica Plays," and planned all along to call its next release "Erotica." To make matters more confusing, the artwork is somewhat similar, with both albums featuring a faded female face on a pale background. Says Darling Buds vocalist Andrea Lewis, "Our EP of last year, 'Erotica Plays,' may have inspired Madonna, or she may just fancy me." Guess which artist's record has a "version" complete with parental advisory sticker? A clue: It's not the act that has a cut called "Please Yourself" climbing the Modern Rock Tracks chart. A spokeswoman for Madonna could not be reached by press time.



by Melinda Newman

WHAT'S IN A NAME, PART II: Talk about coincidence. Both Peter Frampton and Pink Floyd have retrospectives coming out called "Shine On." Frampton's project, a two-CD collection, comes first from A&M Tuesday (20). The 30-song package includes two previously unreleased tracks recorded by Frampton and Humble Pie band mate Steve Marriott in 1991, prior to Marriott's death. Pink Floyd's collection is an eight-CD, 25th-anniversary boxed set. In addition to containing CD versions of seven Pink Floyd albums, the set also features five rare singles and B sides on an additional disc. From Columbia Records, the set will be in stores Nov. 24.

NO BOB ON BOB: We've been combing through our mail searching for the soundtrack to Tim Robbins' satirical flick "Bob Roberts," only to discover no such animal—political or otherwise—exists. It seems Robbins, who plays an ultra-rightwing folkie who is running for the Senate, stipulated from the start that no soundtrack from the movie be released. Robbins' character releases such albums as "Bob On Bob" and "The Times Are A Changin' Back," filled with songs written by Robbins and his brother. According to a movie spokesman, Robbins, a staunch liberal, was worried the songs might be taken out of context if they were released. We can only imagine what the Bush campaign could do with "The Complain Song."

BUY ELVIS, GET BUDDY TOO: Following the announcement of an Elvis Presley stamp last spring, the post office has announced the other artists to be included in the commemorative stamp series. The post office will be-

gin issuing the Elvis stamp Jan. 8. The stamp will then be part of a summer 1993 rock'n'roll artists series that includes Buddy Holly, Bill Haley, Ritchie Valens, Otis Redding, Dinah Washington, and Clyde McPhatter. A similar booklet honoring country artists Hank Williams, Patsy Cline, Bob Wills, and the Carter Family (that's going to be a big stamp) is also in the works.

CITIZEN VINCE: Ex-Motley Crue lead singer Vince Neil was placed under citizen's arrest Oct. 11 when he apparently got into a scuffle with security guards at a Bryan Adams concert. Los Angeles County Sheriff's Department deputy Diane Hecht says Neil, his wife Sharise, and a friend tried to leave the Adams concert at Universal Amphitheater via a back exit and were stopped by security guards. A fight ensued, but by the time five sheriff's deputies arrived, it was all over except for the certain lawsuits. Neil and his party, all of whom were treated for minor

bumps and bruises, placed three guards under citizen's arrest for battery, while the security firm made a citizen's arrest against Neil and a friend for the same charge. All parties involved were cited and released at the scene. Next stop, a Nov. 2 court date in Beverly Hills Municipal Court. Neil is working on his solo debut for Warner Bros.

THIS AND THAT: Another alternative music package tour is slated to hit the road starting Wednesday (21). The Rollercoaster tour, sponsored by British music mag Melody Maker, features the Jesus And Mary Chain, Curve, and Spiritualized. The involved labels, RCA, Def American, and Charisma/Virgin, are sharing the expense of full-page retail advertising in selected markets and are releasing a promotional CD featuring the acts. The tour, booked by International Talent Group, ends Nov. 22 . . . Bruce Springsteen, who canceled his Oct. 8 and 9 dates at Mountain View, Calif.'s Shoreline Amphitheater because of a severe sore throat, has rescheduled the concerts for Wednesday (21) and Thursday (22) . . . Management Co. Carr/Sharpe Entertainment, already handler of Slaughter, Foreigner's Lou Gramm, Kik Tracee, and others, has added Circus Of Power, Masters Of Reality, and former Tears For Fears vocalist Curt Smith to its roster . . . Pure, the U.K.-based management company headed by Steve Fagnoli, is opening a Los Angeles office headed by Robert Richards. Pure, whose clients include Sinead O'Connor, World Party, and Maria McKee, will absorb Richards' management firm, RRM, and its artists, Wire Train, Sheryl Crow, and David Baerwald.

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Artists & Music

Herb Alpert Comes Clean On Jazz Leaning Celebrated Musician's 'Midnight Sun' Is One Hot Item

■ BY JEFF LEVENSON

NEW YORK—So Herb Alpert has finally stepped out of the closet. After 35 years, 32 albums, and accumulated record sales that read like a mileage count between Earth and its astral neighbors, Alpert has come clean with what many of his followers suspected all along. And what is this secret, this veiled conceit?

"I admit it," the trumpeter/producer/label executive confesses with a laugh. "I'm a closet jazz musician. It's the most exquisite of all musical art forms. It's the moment."

As of this moment, Alpert's latest, "Midnight Sun," has sold nearly 100,000 copies. After nearly three months on Billboard's Top Contemporary Jazz Albums chart, the album is still generating heat, and warming the hearts of those who always thought they'd heard the spirit of pop-plus-jazz in his play.

Fueled by a cozy vocal on George and Ira Gershwin's "Someone To Watch Over Me," "Midnight Sun" may yet become another of Alpert's precious-metal issues (he's already forged 14 platinum). It is an homage to melody, to the kind of songs that just won't go away. Or, as the A&M boys in marketing say, "Classic songs that turn night into

heaven."

Among the album's evergreens (orchestrated by Eddie Del Barrio) are "All The Things You Are," "In The Wee Small Hours," "I've Grown Accustomed To Her Face," "Mona Lisa," and "A Taste Of Honey," reprised here, 25 years after Alpert's Tijuana Brass version dominated—virtually owned—radio's airwaves. (Remarkably, that track's album, "Whipped Cream And Other Delights," charted for more than three



HERB ALPERT

years—one of five Alpert albums charting simultaneously.)

"We're coming into a real reflective time," explains the brassman, the "A" in A&M, discussing the *now* of "Midnight Sun," and his reasons for making a sumptuous, romantic record of standards. "We want more out of our politicians, our lives, our music. These songs provide a backdrop for that, as opposed to wiggling your body, or tapping your toes, or getting pumped up; they encourage reflection."

Alpert's jazz-friendly point-of-view owes much to tenor great Stan Getz. In the years leading up to Getz's death in 1991, the two enjoyed a close friendship, resulting in Getz's celebrated recording "Apassionado." "Midnight Sun" bears the spiritual imprint of the late saxophonist, to whom Alpert dedicated the record.

"Stan was a magician," he remembers. "A jazz magician. I learned a lot from him. He used to say, 'Jazz is not about licks. It's about telling a story, with a beginning, a middle, and an end.' I've tried to do that here, to create a sensual image with romance attached to it. I picked songs that have been inside me for a long time. They were ready to come out. As a matter of fact, so was I."

SADE'S BACK—AND AS GOOD AS THE LAST TIME

(Continued from preceding page)

Given the singer's track record, proven via a string of hit singles like "Smooth Operator," "Sweetest Taboo," "Never As Good As The First Time," and "Paradise"; platinum albums; and sold-out concert dates, Epic is confident Sade is an artist to whom the market immediately responds.

"This is one of those projects that's a joy demographically," says Hank Caldwell, VP of urban promotion. "It touches every area from AC, pop, jazz, NAC, and urban, and we definitely have a game plan to reach all those segments." An advantage to promoting "Love Deluxe," says Caldwell, is that "so far, there's only one Sade."

Single releases may be staggered to the different genres to take advantage of timing. For example, "No Ordinary Love" was serviced to urban radio outlets in mid-October. Pop, AC, and NAC stations will receive copies Nov. 10, a week after the album's Nov. 3 release.

"She's unbelievable, she defies description," adds Polly Anthony, VP of promotion. "Sade is a lifestyle artist, she isn't driven or bound by any one market... she appeals to the way people live their lives, the way they want to live their lives... Whether [consumers] hear her on the radio, in a retail store, or coming out of a car, there is an urgency there that they have to have the record."

The label has planned a media blitz for Sade, including special interviews on VH-1 and BET and with other press. Ads trumpeting the new release and featuring an equi-

sitely gold-gilded Sade have already appeared in major trade journals. The video, lensed by Sophie Muller, is a little-mermaid fantasy in which the singer leaves the sea and her scales behind to search harsh modern-day streets for lost love.

"We shot the video in Los Angeles," says Sade. "In the past, videos have been not necessarily planned, we never really had the time. This time I'm much more happy with the video."

According to Lindsey Scott of Roger Davies Management, which

has handled Sade for the past 15 months, Sade is likely to stage a major U.S. tour in the spring of 1993. While no specific dates have been nailed down as yet, fans who made her 1988 U.S. arena tour a hit are plenty hungry to see the band perform its new material.

And Sade says she is eager to hit the concert trail again. "I used to be shy," she says of stage performing. "Going on stage is like walking through a door where anything can happen."

Penn Signs Off On New Set Conflicts Of Interest To RCA Artist

■ BY MELINDA NEWMAN

NEW YORK—Leave the silly love songs to Paul McCartney; the issues that compel singer/songwriter Michael Penn to action are love's conflicts rather than its joys.

"Of course there's such a thing as a happy love song," Penn says. "I just don't know how much that interests me, though, because I don't think that reflects necessarily the truth; it reflects just a moment. I don't know, I like contrast."

Contrasts are plentiful on Penn's sophomore album, "Free For All." Similar to his 1989 RCA debut, "March," the new album is a complex, often wry study in relationship dynamics that is often buoyed by mid-tempo music. First single, "Seen The Doctor," which many stations are

alternating with another album cut, "Strange Season," at RCA's behest, has reached the top five of Billboard's Modern Rock Tracks chart and is now being worked at album rock.

"We're taking Michael from just being a [modern rock] artist to also hitting at AOR and CHR," says Randy Goodman, RCA's senior VP of marketing. "The guy has his roots at alternative modern rock, but to take him into gold status, we have to take him into other formats."

Goodman admits it would have helped to continue Penn's success if the follow-up had come earlier than three years after Penn's debut, which sold 450,000 copies. "When you're out of the marketplace that long, it's tough," Goodman says. "In some ways, we're starting over, but because Mi-

(Continued on page 23)

MCA Publishing Buzzing With New R&B Signings

KEEPING 'EM FLYING: MCA Music Publishing, already a hot factor in hip-hop and R&B music, as evidenced by its status as ASCAP R&B publisher of the year, is keeping the momentum going with a bevy of talent signings under the aegis of New York-based James Jackson, director of creative services:

- Interestingly, a major urban music association comes from overseas, as MCA Music International has signed a worldwide deal with the writer/production entity **Solid Productions**. Although eight members of the Solid Team are based in Denmark, their work has been primarily with U.S.-based talent in the hip-hop and urban mar-

Words & Music



by Irv Lichtman

kets. They are charting with four cuts on Vanessa Williams' "Comfort Zone" album, including her new single, "Work To Do." They also have three cuts on the current Brian McKnight album "Goodbye My Love" (Mercury). Projects are now under way with Eazy-E, Cheryl "Pepsi" Riley, Tu-Luce, and Last Acoustic Remains.

To MCA Music's Jackson, the Solid Productions arrangement "fills a really big void" in that it provides his company with "one-stop shopping for all our musical needs," from songwriting through to master production. In fact, Jackson adds, he hopes to team composers at Solid Productions with such MCA Music lyricists as Angie Stone, James Dempsey, and Marc Nelson. "They have melody writers that have to churn out quite a bit of material."

- Writer/producer/remixer Larry "Muggs" Mugggerud joins MCA's West Coast-based roster via a worldwide agreement. A member of the group Cypress Hill, Mugggerud is co-writer and producer of House Of Pain's chart-topping debut album that includes the platinum single "Jump Around" in addition to his gold album with Cypress Hill. He has also penned songs on the "Juice" and "White Men Can't Jump" soundtracks.

Among other new deals:

- Writer/producers Mark Rooney and Mark Morales have renewed their global publishing representation by MCA Music. They're best known for their work on Father MC's gold debut album, "Father's Day" (Uptown); they are currently riding on the top of the charts as writers and producers of Mary J. Blige's latest hit, "Real Love." Besides making his own label Soul Convention with Columbia, Morales is making his recording debut as Prince Markie Dee on Columbia. Rooney and Morales are working with Mariah Carey, Puff Johnson, and Christopher Williams.

Crowning MCA Music's year as a strong factor in black music is the

pending release of a new mixed song folio from Hal Leonard Publications. Appropriately enough, it's called "25 Top R&B Hits."

THE NONCOLLABORATIVE Effort: "My highest-charting single to date has been Taylor Dayne's 'Don't Rush Me,' co-written with Jeff Franzel," says Alex Forbes, who has been writing as a professional since 1984, when her song "Too Turned On" hit No. 6 on the Hot Dance Music chart with Alisha.

"Admittedly," she adds, "I felt a bit miffed when [Words & Music] referred to [the song] as a 'noncollaborative effort' in a piece about Franzel's collaborations with artists" (Words & Music, Oct. 10). She does admit, however, it would have been awkward to write "A nonartist-collaborative effort" or "a collaboration with a nonartist."

New York-based Forbes, who owns an ASCAP-cleared music publishing company called **Platinum Plateau**, advances her own views. "My angle on getting cuts has been multidimensional, as must anyone's be in this day and age of self-contained performers. Writing with artists is one way that has worked on occasion. The Cyndi Lauper song ["The Only Fish In The Sea," from the Lauper-starred film "Off And Running"] is one example, and I have also written successfully with Maria Christensen, Hiram Bullock, and Joey Lawrence, a new act on Impact. Writing with producers also seems to work wonders—I've gotten cuts on songs written with Ric Wake, Tony Moran, and Michael Zag."

Forbes, who says she's looking for an administration deal for Platinum Plateau, has added a new talent in the last two years: production.

"Sometimes it seemed to end up that record producers who cut my songs emulated the demos, occasionally note for note, hiring the same performers. I began saying to myself, 'Hey! I coulda done that!' Needless to say there is much more than the actual recording process involved in producing records, and I'm gradually learning the ropes."

"It seems there are only a handful of female producers out there who aren't also artists, so I feel like I'm blazing a trail, however small."

PRINT ON PRINT: The following are the best-selling folios from **Cherry Lane Music**:

1. Metallica, "Metallica"
2. Guns N' Roses, "Use Your Illusion I"
3. Bonnie Raitt, "Luck Of The Draw"
4. Guns N' Roses, "Use Your Illusion II"
5. Lionel Richie, "Back To Front."

Hawkins Gets Her Wish At N.Y. Awards C&C, Williams, Blige, Joe Public Also Multiple Winners

■ BY CATHERINE APPLEFELD

NEW YORK—Sophie B. Hawkins was the apple of New York's eye Oct. 10, taking five trophies at the seventh annual New York Music Awards, held at the Beacon Theatre.

Hawkins took awards for debut artist and debut female vocalist of the year. Additionally, her album "Tongues & Tails" was named best pop album and best debut album by a solo artist, and her perky lament "Damn I Wish I Was Your Lover" claimed the song-of-the-year trophy.

Other multiple winners included C&C Music Factory, which won four awards, including group of the year, and Vanessa Williams, Mary J. Blige, and Joe Public, with three citations

each. The Lifetime Achievement Award went to jazz crooner Betty Carter, who also won for jazz vocalist of the year.

The award for songwriter of the year went to the members of the Family Stand, who in the summer announced they were disbanding due to lack of support. While accepting their award, band members hinted they might be reviving their career. "We've been in a self-induced coma but we'll be coming out soon," they said.

The show started one hour late but maintained a crisp pace with performances by L.L. Cool J, Kathy Troccoli, Super Cat, Black 47, Al B. Sure!, C&C Music Factory, and the Raw Poets, who were joined onstage by Roger Daltrey. Daltrey took on the Poets as

a pet project several years ago after a limo he was riding in hit one of the band's members and he agreed to take their demo tape in reciprocation.

A complete list of winners follows:

- Artist of the year: Vanessa Williams
- Group of the year: C&C Music Factory
- Debut artist of the year: Sophie B. Hawkins
- Debut group of the year: Joe Public
- Rising star: Mary J. Blige
- Rock band: New York Rock & Soul Revue
- Rock album (solo artist): (tie) "Magic And Loss," Lou Reed, "99.9F," Suzanne Vega
- Rock album (group): "Live At The Beacon," New York Rock & Soul Revue

(Continued on page 23)



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ALICE IN CHAINS ALBUM RACES INTO TOP 10

(Continued from page 17)

and fellow Seattle resident Nancy Wilson, before the making of the film. Cantrell says, "We'd just go hang out at the ranch with Nancy and him."

Besides contributing the song, Alice In Chains appears in the feature, playing what Cantrell calls "the stupidest bar band in Seattle."

All of the action has contributed to the public's increasing awareness of the band.

"All along the way, the marketing has been very natural, but not by rote," says Columbia's West Coast senior director of marketing, Peter Fletcher. "There's always been something of interest going on with this band. It never stopped... It's all been MTV, touring, and word of mouth."

In the early stages of its development, Alice In Chains benefited from such fan-oriented marketing programs as a free giveaway of the band's first EP, "We Die Young," and the "combo-pack" marketing of

"Facelift" and the "Live Facelift" video.

To keep interest stirred between "Facelift" and "Dirt," in February Columbia released the four-track EP "Sap," which may have helped take Alice In Chains to an audience outside of its hard rock fan base. Says Fletcher: "We started getting a little more alternative play."

Fletcher says much of the marketing of "Dirt" has been geared to midnight sales and advance promotions. "We went for that first-week impact," he says.

Fletcher, who notes that Alice In Chains has been a band that is "continuously tour-driven," adds, "We made sure the grass-roots people knew about [the album]."

But the nicest surprise may have been the advance impact of "Would?," Fletcher says. "The one thing we didn't count on was the timing of the 'Singles' film."



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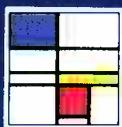
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BOXSCORE TOP 10 CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|---|----------------------|---|---|---|
| ELTON JOHN | Madison Square Garden New York | Oct. 2-3, 5, 7, 9-10 | \$3,345,477 \$29.50 | 113,406 six sellouts | Ron Delsener Enterprises |
| THE MUSIC OF ANDREW LLOYD WEBBER FEATURING MICHAEL CRAWFORD | Radio City Music Hall New York | Sept. 22-Oct. 4 | \$3,154,480 \$75/\$50/\$40/\$35 | 62,685 81,074, 14 shows, four sellouts | Radio City Music Hall Prods. |
| GUNS N' ROSES/METALLICA MOTORHEAD | Rose Bowl Pasadena, Calif. | Oct. 3 | \$1,852,978 \$30 | 68,639 sellout | Avalon Attractions |
| U2 PUBLIC ENEMY BIG AUDIO DYNAMITE II | Georgia Dome Atlanta | Sept. 25 | \$1,602,810 \$30 | 53,427 sellout | Concert Promotions/Southern Promotions |
| BRUCE SPRINGSTEEN | Los Angeles Sports Arena Los Angeles | Sept. 24-25, 28 | \$1,383,590 \$28.50 | 48,547 three sellouts | Avalon Attractions |
| GUNS N' ROSES/METALLICA MOTORHEAD | The Kingdome Seattle | Oct. 6 | \$1,023,715 \$27.50 | 37,226 40,000 | Bauer/Kinnear Enterprises Bill Graham Presents Ogden Presents |
| U2 PUBLIC ENEMY BIG AUDIO DYNAMITE II | Legion Field Birmingham, Ala. | Oct. 7 | \$1,021,061 \$29 | 35,209 41,632 | New Era Promotions Cellar Door Concerts |
| BRUCE SPRINGSTEEN | America West Arena Phoenix | Oct. 2-3 | \$711,813 \$25/\$12.50 | 29,555 33,050, two shows, one sellout | Evening Star Prods. |
| WYNONNA BILLY RAY CYRUS MCBRIDE & THE RIDE | Palace of Auburn Hills Auburn Hills, Mich. | Oct. 9 | \$369,204 \$20.50 | 19,829 sellout | Glass Palace Promotions |
| KENNY G | National Auditorium Mexico City | Oct. 4 | \$356,304 (\$1,107,036,528 Mexican pesos) \$56.09/\$40.06/\$24.04 | 9,111 sellout | Ogden Presents Ocesa |

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Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

WASHINGTON, D.C.: With the most distinctive singers, sometimes it takes only a few notes for a listener to recognize the voice. Such is the case with **Mary Ann Redmond**, who is emerging as the most exciting vocal talent from the Washington Metro area since **Johnny Gill** and **Mary-Chapin Carpenter**. Closer to Gill in genre and approach, Redmond is wowing club audiences as a completely formed stylist, who can sing heartfelt ballads and funky tunes with equal ease and enthusiasm in an alto voice that soars effortlessly to soprano range. Her packed Monday-night stands at Alexandria's Wharf with **Al Williams & Friends**' R&B-tinged fusion band show her off to best advantage and the showstopper, a cover of **Jimmy Cliff's** "Many Rivers To Cross," often brings audiences to their feet before the song's end. A film soundtrack deal is in the works that would give moviegoers a chance to hear her breathe new life into that gospel-tinged tune. The



Richmond, Va., native, who studied voice at Virginia Commonwealth Univ., recently signed a one-year developmental deal with **Motown**, and is working with manager **David Sonnenberg** (**BeBe & CeCe Winans**, **Spin Doctors**) and producer **John Rollo** (**Joe Cocker**, **Kinks**) on demos that tilt toward a mainstream, hooky, synth-dance club sound.

BILL HOLLAND

TAMPA, Fla.: "I think our inroad is basically college radio, because that's the only format that's open enough to play our kind of music," says **Paul Reller**, lead singer and songwriter for alternative pop quartet **Clang**. "Stylistically, it's not in vogue right now." The band nevertheless has gained a loyal following among Tampa Bay area listeners since relocating from Rochester, N.Y., in 1990. The group, which also includes **Corey Holt** on keyboards, **Andy Irvine** on bass, and **Jim Rice** on drums, has since opened for **They Might Be Giants** and the **Stray Cats** and earned air-play on community station **WMNF** and rock radio **WYNF**. It also was the recipient of several 1992 Tampa Bay Music Awards, including pop band, critics' choice and keyboardist trophies. **Clang**, founded four years ago by Eastman School of Music graduates **Reller** and **Holt**, recently celebrated the release of "Pol Pot Pie," its dazzling second CD, with an acoustic performance at Ybor City hangout **Blue Chair Music**. The 20-song CD—with catchy song hooks, brainy, twisted lyrics about social, political, and religious authoritarianism—is one of the most impressive independent projects to come out of the area. "My background is really, really weird for a rock band," says **Reller**, head of the Univ. of South Florida's electronic music department and a composer whose avant-garde pieces have been featured in New York's **Bang On A Can** festival. "Writing music has always been the issue for me. It's just that the past four years or so it's been pop music."



PHILIP BOOTH

CLEVELAND: After three years of being aligned with a weeklong performance art festival, Cleveland's **Sonic Disturbance** music conclave has come into its own. This year, the Oct. 1-4 event moved to its new home, Peabody's Down-Under in Cleveland's Flats riverbank area, to keep the focus on the music. **Sonic Disturbance's** performances spanned the fantastic guitar-based pyrotechnics of **Elliott Sharp** and **Marc Ribot**, the industrial percussion of **Z'ev**, and the poetry of **Kristen Ban Tepper** and onetime **Voidoid Richard Hell**. It also featured the avant-garde jazz of the **Marteen Altana Ensemble**, which finally secured the appropriate visas so it could leave its native Holland for its Oct. 4 Cleveland show. **Sonic Disturbance** is unique to Cleveland, says **Dennis Maxfield**, who organized the event with longtime co-conspirator (and champion poetess) **Amy Sparks**. "We've always been largely a music festival," says **Maxfield**, an experimental guitarist himself. "There seemed to be an identity problem as far as how we were perceived." To give the music its own context, the organizers moved it from the Cleveland Public Theatre on the city's West Side to the high-profile Peabody's. **Sonic Disturbance** is loosely allied with the **New Music Alliance**, an informal group of presenters who plan **New Music Across America**, a multicity festival offering alternative and avant-garde music.

CARLO WOLFF

MICHAEL PENN SIGNS OFF ON NEW SET

(Continued from page 18)

chael made such an impression with the last album, many of the key trade components are already in place." To reignite the buzz, RCA's press department tried to secure album reviews prior to the record's release and set up television appearances.

Penn says the album delays came partially from being on the road, since he finds it impossible to write while touring. "That's probably because I'm way too anally retentive," he says. "I just find that moving constantly and not being able to set up my little space to work just kills me and I can't get anything done. I need to be alone and private to write, so the bus is out."

"Free For All" was recorded on a 24-track machine at co-producer **Tony Berg's** studio. Despite the number of tracks, the album never sounds cluttered. "That was the great thing about working on four-track for so many years on demos," Penn recalls. "It does force you into a discipline of trimming the fat and finding the things that are really necessary for each song."

The number of tracks allowed Penn to experiment and add different textures. For example, "Freetime" origi-

nally had a lush Gaelic chorus that was scrapped for a looser, '50s-feeling sound. "During the time we were recording that, I was listening to some early rock stuff. I think one of the things was 'Blue Christmas,' the Elvis song that has those bizarre drunk-guy-sounding vocals in the background. That had stuck in my head, and that sort of worked for that song."

Additionally, musical passages appear out of nowhere. "For example, on 'Strange Season,' the track just descends into this found music. We did that a couple of times."

For Penn, the music is the thing. Despite the fact that his videoclips from "March" were highly creative and garnered him MTV's best-new-artist award in 1990, he often finds them a distraction. "I wish videos were an elective," Penn says, chuckling. "If you have to do them, my attitude is try to make it interesting, never participate in skits, and try to still leave the song as interpretable as possible."

While "No Myth" from "March" penetrated radio, Penn has yet to have a major hit, but he dismisses any notion that he or his material may be too intelligent for the medium. "I think

most of the stuff I hear on the radio that I don't like is from people who are infinitely smarter than I am because they're making infinitely more money than I am and they are creating extremely successful things."



MICHAEL PENN

HAWKINS GETS HER WISH AT NEW YORK MUSIC AWARDS

(Continued from page 19)

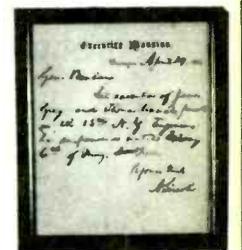
vue

- Debut album (solo artist): "Tongues & Tails," **Sophie B. Hawkins**
- Debut album (group): "Joe Public"
- Debut female vocalist: **Sophie B. Hawkins**
- Debut male vocalist: **Curtis Stigers**
- Vocal group: the **Cover Girls**
- Single of the year: "Save The Best For Last," **Vanessa Williams**
- Song of the year: "Damn I Wish I Was Your Lover," **Sophie B. Hawkins**
- Songwriter of the year: the **Family Stand**
- Female rock vocalist: **Patty Smyth**
- Male rock vocalist: **Billy Joel**
- Pop album: "Tongues & Tails," **Sophie B. Hawkins**
- Female pop vocalist: **Mariah Carey**
- Male pop vocalist: **Michael Bolton**
- Pop group: **C&C Music Factory**
- R&B album: "What's The 411?," **Mary J. Blige**
- R&B single: "Save The Best For Last," **Vanessa Williams**
- R&B group: **Joe Public**
- Female R&B vocalist: **Lisa Fischer**
- Male R&B vocalist: **Al B. Sure!**
- Debut R&B artist: **Mary J. Blige**
- Dance record: "What Goes Around Comes Around," **Giggles**
- Dance music artist: **Freedom Williams**
- Dance music group: **C&C Music Factory**
- Rap album: "The Low End Theory," **A Tribe Called Quest**
- Debut rap album: "Dead Serious," **Das EFX**
- Rap single: "Crossover," **EPMD**
- Rap artist: **L.L. Cool J**
- Rap group: **Kid 'N Play**
- Debut rap group: **Das EFX**
- Debut rap artist: **Grand Puba**
- Instrumental group: **G.E. Smith & the Saturday Night Live Band**
- Pop/rock instrumentalist: **Tom Verlaine**
- Folk artist: **Christine Lavin**
- Folk album: "Heather Mullen"
- Children's music album: "Billy The

- Squid," Tom Chapin**
- Latin music artist: the **Triplets**
- Hard rock/metal band: **Helmet**
- Alternative music artist: **Suzanne Vega**
- Blues artist: the **Holmes Brothers**
- Best video: "She's Mad," **David Byrne**
- Best producer: **Clivillés & Cole**
- Unsigned rock band: the **Raw Poets**
- Vocalist (indie label): **Michael R. Gira** (the **Swans**)
- Rock band (indie label): **Black 47**

- Indie album: "Coming Up For Air," **David Massengill**
- Cabaret/theater performance: "Song Of Singapore"
- Jazz instrumentalist: **Wynton Marsalis**
- Jazz album: "Simply Stated," **Terence Blanchard**
- Jazz group: **Spyro Gyra**
- Jazz vocalist: **Betty Carter**
- Country artist: **Hal Ketchum**
- Lifetime Achievement Award: **Betty Carter**.

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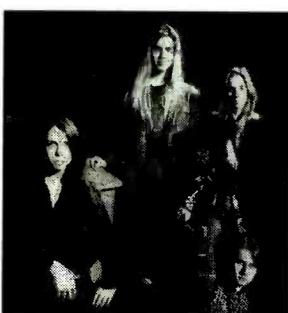
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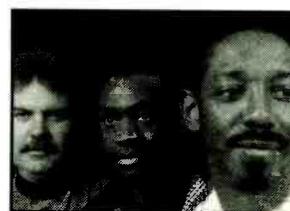
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Rock And Soul. Soul Asylum, which did a pair of albums for A&M, debuts at No. 11 on Heatseekers with its first Columbia title. With MTV adding "Somebody To Shove" to Buzz Bin rotation, the set will likely debut shortly on The Billboard 200. Key album rocker WNEW New York picked up the track even before the label went for adds.



Young And Restless. The young quartet Bad 4 Good, which released its Steve Vai-produced Interscope debut in early August, finally hits the Heatseekers chart, thanks in part to a Knotts Berry Farm/Pirate Radio promotion in the Los Angeles area. The hard rock rookie act is also seeing a sales buzz in the West North Central region.



New Champ. Sales gains in all but one of the eight U.S. regions take K.W.S. to the top of the Heatseekers chart. The U.K. trio's "Please Don't Go" video has been a staple on MTV, and two versions of the song are available on pay-to-see music cable channel The Box. The album ranks No. 36 at the Miami-based Spec's Music & Movies chain.

UP, UP, AND AWAY: U.K. product K.W.S. continues the sales momentum it showed last week when it moved 9-2 on Heatseekers, as it moves to No. 1, overtaking Saigon Kick, which had a two-week ride in the top slot.

According to PolyGram Label Group, the title moves 162-109 at the Atlanta-based Super Club and 66-49 at Southern California one-stop Abbey Road Distributors. It also ranks No. 120 at Torrance, Calif.-based Warehouse Entertainment and No. 101 at Los Angeles-based Music Plus. And, at Miami-based Spec's Music & Movies, where the Next Plateau/London act is included in the chain's developing-artist program, it weighs in at a lofty No. 36.

The band's cover of "Please Don't Go," a late hit for K.C. & the Sunshine Band, has been running on MTV. The original video, and a new clip, are both available on The Box. The song peaked at No. 6 on Hot 100 Singles.

CHILD'S PLAY: The oldest member is 16 years old, and his band mates are aged 15, 14, and 12, but Interscope is out to prove Bad 4 Good is a bona fide rock band. The fact that guitar guru Steve Vai produced the four-some's album created a buzz for the band at first, but Steve Berman, director of sales and marketing at Interscope, says a recent appearance at Concrete Marketing's Foundations Forum in Los Angeles helped solidify its credibility.

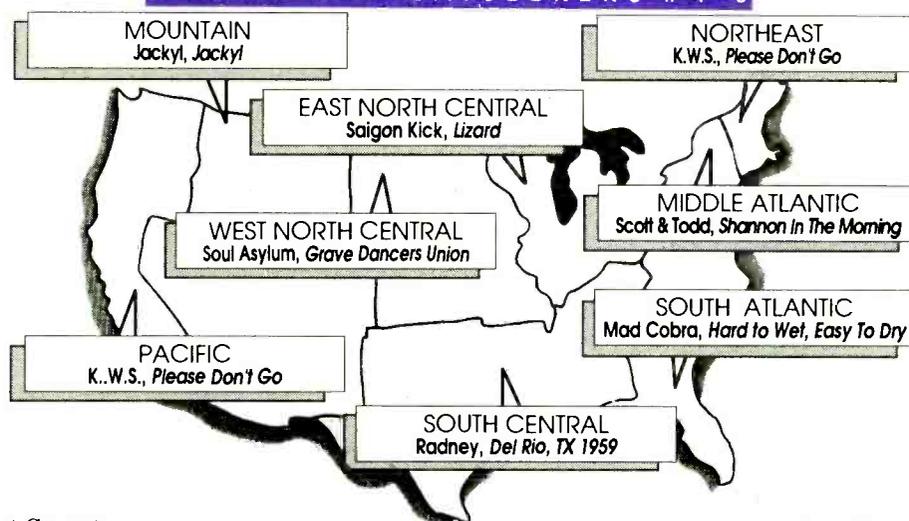
The album shipped Aug. 14, but recent airplay on the West Coast—including at KIOZ (Rock 102.1) San Diego and KQLZ (Pirate Radio) Los Angeles—helps Bad 4 Good's "Refugee" debut at No. 39 on Heatseekers. Additionally, the band is getting exposure in the Los Angeles area and nearby Orange County as a result of its inclusion in "Knotts Scary Farm," a Halloween-themed promotion that Pirate Radio is running in conjunction with the Knotts Berry Farm theme park.

SUGAR, SUGAR: Bob Mould's new band, Sugar, is on the

road. The power trio kicked off a 26-date tour Oct. 13 in Columbia, Mo. The barnstorming run includes stops in Chicago, Minneapolis, New York, Boston, Washington, D.C., Atlanta, three Texas markets, Las Vegas, and several West Coast dates.

Bob Carlton, Los Angeles branch manager for indie distributor Precision Sound, says the band is building on the West Coast, thanks to in-store play and airplay from KITS (Live 105) San Francisco, KROQ Los Angeles, and XETRA (91X) San Diego.

REGIONAL HEATSEEKERS #1's



TRES TREY: Sales on the self-titled debut by Trey Lorenz more than double, creating a hefty 30-6 jump on Heatseekers. That gain also puts him on The Billboard 200 at No. 186. Thanks to an Oct. 13 stop on "The Arsenio Hall Show," Lorenz stands to make another handsome move next week.

In the meantime, momentum for Lorenz stems from a multiformat radio attack. His "Someone To Hold" bullets on three Billboard charts, moving 13-9 on Hot R&B Singles, 40-34 on Hot 100 Singles, and 31-24 on Hot Adult Contemporary.

GROOVE TUBE: M.C. Serch played "Arsenio Hall" Oct. 14... Two acts that are priorities for their respective labels are getting a boost from MTV. The music channel has added Geffen's Izzy Stradlin & the Ju Ju Hounds and placed the new Soul Asylum clip in Buzz Bin. Utah Saints, just added last week, have also been moved into

Buzz Bin... In addition to its exposure on MTV, Soul Asylum recently finished a 12-date major-market promotional tour. The band starts a tour Nov. 11 in Champaign, Ill. So far, 16 dates are confirmed; the label expects at least 30 stops.

RADIO STAR: Radio vet Scott Shannon, now working his MoJo at WPLJ New York, and his sidekick, Todd Pettengill, have the second-highest Heatseekers debut with "The Shannon In The Morning Comedy Album With Scott & Todd." Proceeds benefit LIFEbeat, the AIDS research organization.

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

THE REGIONAL ROUNDUP

| Rotating top-10 lists of best-selling titles by new & developing artists. | |
|---|---|
| EAST NORTH CENTRAL | SOUTH ATLANTIC |
| 1. Saigon Kick, Lizard | 1. Mad Cobra, Hard To Wet, Easy To Dry |
| 2. Jackyl, Jackyl | 2. Confederate Railroad, Confederate Railroad |
| 3. Jude Cole, Start The Car | 3. K.W.S., Please Don't Go |
| 4. Sugar, Copper Blue | 4. Trey Lorenz, Trey Lorenz |
| 5. Bass Boy, I Got The Bass | 5. Saigon Kick, Lizard |
| 6. Techmaster P.E.B., Bass Computer | 6. MC Serch, Return Of The Product |
| 7. Soul Asylum, Grave Dancers Union | 7. Jackyl, Jackyl |
| 8. Confederate Railroad, Confederate Railroad | 8. DJ Fury, Furious Bass |
| 9. Bass Patrol, The Kings Of Bass | 9. McBride & The Ride, Sacred Ground |
| 10. Sass Jordan, Racine | 10. Jude Cole, Start The Car |

BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | TITLE |
|-----------|-----------|---------------|----------------------|----------------------------------|
| 1 | 2 | 3 | K.W.S. | PLEASE DON'T GO |
| 2 | 1 | 19 | SAIGON KICK | LIZARD |
| 3 | 5 | 9 | JACKYL | JACKYL |
| 4 | 3 | 24 | CONFEDERATE RAILROAD | CONFEDERATE RAILROAD |
| 5 | 6 | 7 | JUDE COLE | START THE CAR |
| 6 | 30 | 2 | TREY LORENZ | TREY LORENZ |
| 7 | 4 | 6 | MC SERCH | RETURN OF THE PRODUCT |
| 8 | 19 | 4 | CHARLES & EDDIE | DUOPHONIC |
| 9 | 8 | 24 | MCBRIDE & THE RIDE | SACRED GROUND |
| 10 | 7 | 16 | 2 UNLIMITED | GET READY |
| 11 | — | 1 | SOUL ASYLUM | GRAVE DANCERS UNION |
| 12 | 12 | 53 | CURTIS STIGERS | CURTIS STIGERS |
| 13 | — | 1 | SCOTT & TODD | THE SHANNON IN THE MORNING ALBUM |
| 14 | 14 | 43 | TECHMASTER P.E.B. | BASS COMPUTER |
| 15 | 18 | 4 | MAD COBRA | HARD TO WET, EASY TO DRY |
| 16 | 15 | 25 | BASS BOY | I GOT THE BASS |
| 17 | 16 | 2 | RADNEY FOSTER | DEL RIO, TX 1959 |
| 18 | 9 | 26 | ARC ANGELS | ARC ANGELS |
| 19 | 13 | 5 | SUGAR | COPPER BLUE |
| 20 | 17 | 26 | BASS PATROL | THE KINGS OF BASS |

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST | TITLE |
|-----------|-----------|---------------|-----------------------------|-------------------------------|
| 21 | 10 | 4 | THE MOVEMENT | THE MOVEMENT |
| 22 | 11 | 18 | SASS JORDAN | RACINE |
| 23 | 21 | 2 | DARRYL & DON ELLIS | NO SIR |
| 24 | 29 | 2 | ROBBEN FORD & THE BLUE LINE | ROBBEN FORD & BLUE LINE |
| 25 | — | 1 | LO-KEY? | WHERE DEY AT? |
| 26 | 25 | 8 | DJ FURY | FURIOUS BASS |
| 27 | 20 | 20 | MARTINA MCBRIDE | THE TIME HAS COME |
| 28 | 26 | 5 | SCREAMING TREES | SWEET OBLIVION |
| 29 | 28 | 53 | PRIMUS | SAILING THE SEAS OF CHEESE |
| 30 | 24 | 3 | BLIND MELON | BLIND MELON |
| 31 | 23 | 25 | L7 | BRICKS ARE HEAVY |
| 32 | 22 | 17 | SUPER CAT | DON DADA |
| 33 | 27 | 22 | HARDLINE | DOUBLE ECLIPSE |
| 34 | 33 | 11 | LEMONHEADS | IT'S A SHAME ABOUT RAY |
| 35 | 31 | 35 | SMASHING PUMPKINS | GISH |
| 36 | 37 | 7 | DJ MADNESS AND DR. BOOM | ULTIMATE BASS TRAX VOLUME ONE |
| 37 | — | 1 | CHANTE MOORE | PRECIOUS |
| 38 | 36 | 7 | UTAH SAINTS | SOMETHING GOOD |
| 39 | — | 1 | BAD 4 GOOD | REFUGEE |
| 40 | 35 | 3 | THE SHAMEN | BOSS DRUM |

Soundtrack Boasts A Classic Example Of Radio-Ready Tune

WHO DAT? On a soundtrack album consisting of old funk jams that had their shot at the charts in the late '70s and early '80s and kickin' hardcore rap jams that won't get radio airplay, there is one tune that stands out as contemporary, radio-ready, and smooth. We're talking about the hot "South Central" soundtrack on Hollywood Basic, and newcomer quintet **Classic Example's** tune "It's Alright."

Signed to **Maurice Starr's** Boston International Records, **Classic Example** is a group of young males in the **Boyz II Men**, vocal harmonies mold. "It's Alright" was written and produced by Motown act the **Boys**, who also appear in the video. The track is in its second week on the Hot R&B

Singles chart and shows significant promise. Boston International had previously released the debut album, "Classic Example," more than a month ago and was readying a first single. With the soundtrack deal set, plans for the first single were altered: now "It's Alright" will be added to the album and a second single, "Don't Make Me Wait," remixed by **DJ Eddie F**, will be released later this year.

CHARLES WARFIELD Jr., VP/GM of Summit Broadcasting's **WRKS** New York, will be honored at the first-ever Salute To Excellence Awards dinner, to be held Oct. 29 at the Sheraton Hotel & Towers in New York. The event takes place during Black Radio Month. Warfield is being honored for his professional achievements in radio as well as for his community service activities. Chaired by **Ray Harris**, senior VP of Warner Bros., with co-chairs including Mayor **David N. Dinkins** and radio veteran **Hal Jackson**, the Salute To Excellence dinner will feature Pendulum artist **Chris Walker**, with proceeds to be donated to the New York Special Olympics. Call **Cynthia Badie Rivers** at 212-222-3438 for info.

PEOPLE ARE TALKING About: The big bust at **Bust It Records**. Though the official word is the label has "consolidated," sources close to the **Hammer**-operated label say the "proper" MC was fed up with the low sales performance of acts like **Special Generation**, **Oaktown's 3.5.7**, **One Cause One Effect**, and **B Angie B** and basically fired all but a skeleton crew to continue working the label's final projects: the current albums by **David Black** and **Special Generation** (whose single, "Lift Your Head And Smile," was last week's Power Pick/Sales). In the meantime,

Hammer has forged a new deal with **Capitol** for a different label and doesn't plan to release another album of his own until 1994 . . . The mobfest "triple-platinum party" thrown Oct. 10 by **Uptown Records** for double-platinum **Jodeci** and platinum-status **Mary J. Blige** at New York's **Supper Club**. Though no injuries were reported, the (non) handling of this event had some people calling it "CCNY 2." Word-of-mouth had everyone in the city showing up at the door, where no invitation lists were consulted and where those who could muscle by got in, leaving invited guests out on the pavement.

The pushing, shoving, traffic-snarling throng on West 47th Street was such that police reportedly dispersed the

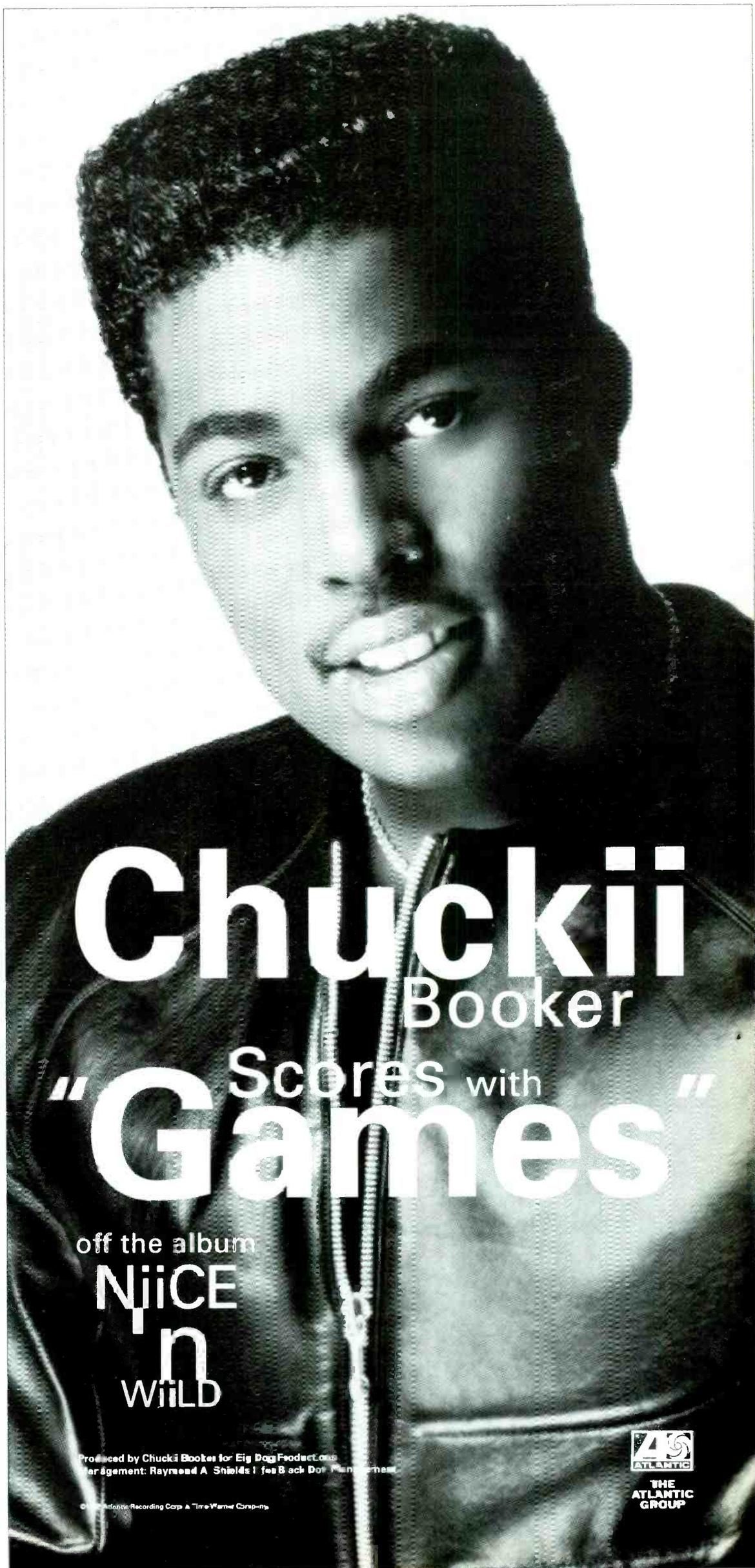
crowd with tear gas. **Uptown**, what's going on? . . . **Chuck D's** new **Hype Wear** clothing line . . . **Capitol's** promotion of **Jean Riggins**, formerly senior VP of marketing, to the top spot at the black music department at the label. The ousting of **Step Johnson** was a shock to most within the industry; the elevation of the very deserving **Riggins** is a saving grace . . . Is a possible comeback for "Black Moses" in the works? A press release out of **Manning Selvage & Lee** claims **Isaac Hayes**, best known for his Oscar-nominated "Shaft" soundtrack, is fielding numerous offers to record again after tracking 60-second television "Fat Cat" spots for the California Lottery . . . The appointment of **Wayman Jones**, formerly VP of promotion for **Maurice Starr's** Boston International Records (and previously promo VP for **Mercury**), to the top R&B promo chair at **Virgin Records**.

STUFF: Veteran recording act **Third World** is launching a major tour this month as special guest with **Santana**. These reggae ambassadors have just released their 13th album, "Committed," on **Mercury**, and have recently been inducted into the **International Reggae Hall of Fame**. The tour kicks off Sunday (18) in **Houston** and will travel to 14 cities, including **St. Croix**, **Montreal**, and **Toronto** . . . In case everybody doesn't already know, the music to the Broadway hit "Jelly's Last Jam" was written by the play's subject, the late **Jelly Roll Morton**. The soundtrack is on **Mercury Records** . . . **Gettin' It Right:** Atlanta-based **Different Drummer Communications'** new act, **A New Version Of Soul**, is signed to **Capitol Records**. Could prove another feather in the cap for **Capitol** when released next year.

The Rhythm and the Blues



by Janine McAdams



Chuckii Booker

"Scores with Games"

off the album
NiCE n WILD

Produced by Chuckii Booker for Eig Dog Productions
Management: Raymond A. Shields | Joe Back | Don | [unclear]

© [unclear] Atlantic Recording Corp. A Time Warner Company



THE ATLANTIC GROUP

Billboard TOP R&B ALBUMS

FOR WEEK ENDING OCT. 24, 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 | 1 | 11 | MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98) 4 weeks at No. 1 | WHAT'S THE 411? | 1 |
| 2 | 3 | 3 | 7 | BOBBY BROWN MCA 10417 (10.98/15.98) | BOBBY | 2 |
| 3 | 2 | 2 | 15 | SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98) | BOOMERANG | 1 |
| 4 | 4 | 4 | 28 | ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... | | 4 |
| 5 | 6 | 7 | 32 | TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98) | O O O O O H H H...ON THE TLC TIP | 3 |
| 6 | 5 | 6 | 37 | R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98) | BORN INTO THE '90'S | 3 |
| 7 | 8 | 9 | 9 | FREDDIE JACKSON CAPITOL 96859* (10.98/15.98) | TIME FOR LOVE | 7 |
| 8 | 7 | 5 | 11 | EPMD RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98) | BUSINESS NEVER PERSONAL | 5 |
| 9 | 11 | 13 | 9 | HI-FIVE JIVE 41474* (10.98/15.98) | KEEP IT GOIN' ON | 9 |
| 10 | 10 | 8 | 16 | SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98) | MO' MONEY | 2 |
| 11 | 9 | 10 | 29 | EN VOGUE ▲ ATCO EASTWEST 92121*/AG (10.98/15.98) | FUNKY DIVAS | 1 |
| 12 | 16 | 26 | 4 | PUBLIC ENEMY DEF JAM 53014/COLUMBIA (10.98 EQ/15.98) | GREATEST MISSES | 12 |
| 13 | 14 | 17 | 7 | AFTER 7 VIRGIN 86349* (9.98/13.98) | TAKIN' MY TIME | 13 |
| 14 | 21 | 45 | 3 | AL B. SURE! WARNER BROS. 26973* (10.98/15.98) | SEXY VERSUS | 14 |
| 15 | 12 | 12 | 10 | EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98) | EAST COAST FAMILY VOLUME ONE | 12 |
| 16 | 23 | 61 | 3 | DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98) | GUERRILLAS IN THE MIST | 16 |
| 17 | 13 | 11 | 28 | KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98) | TOTALLY KROSSED OUT | 1 |
| 18 | 15 | 14 | 13 | TOO SHORT ● JIVE 41467 (10.98/15.98) | SHORTY THE PIMP | 11 |
| 19 | 17 | 15 | 25 | SPICE 1 TRIAD 41481*/JIVE (9.98/13.98) | SPICE 1 | 14 |
| 20 | 19 | 18 | 70 | JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98) | FOREVER MY LADY | 1 |
| 21 | 27 | 50 | 4 | MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98) | FEMME FATALE | 21 |
| 22 | 18 | 16 | 27 | DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98) | DEAD SERIOUS | 1 |
| 23 | 22 | 20 | 14 | BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98) | BRIAN MCKNIGHT | 20 |
| 24 | 30 | 30 | 5 | CHUBB ROCK SELECT 61299/ELEKTRA (9.98/15.98) | I GOTTA GET MINE YO! | 24 |
| 25 | 66 | — | 2 | SHABBA RANKS EPIC 52464* (9.98 EQ/13.98) | X-TRA NAKED | 25 |
| 26 | 20 | 19 | 12 | DJ QUIK ● PROFILE 1430* (10.98/15.98) | WAY 2 FONKY | 13 |
| 27 | 34 | 39 | 5 | MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98) | HARD TO WET, EASY TO DRY | 27 |
| 28 | 32 | 41 | 4 | WILLIE D RAP-A-LOT 57188/PRIORITY (9.98/15.98) | I'M GOIN' OUT LIKA SOLDIER | 28 |
| 29 | 25 | 23 | 19 | TROOP ATLANTIC 82393*/AG (10.98/15.98) | DEEPA | 21 |
| 30 | 33 | 36 | 6 | MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98) | RETURN OF THE PRODUCT | 30 |
| 31 | 47 | 70 | 3 | CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98) | NIICE N' WILD | 31 |
| 32 | 24 | 24 | 12 | LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98) | LORENZO | 24 |
| 33 | 57 | — | 2 | BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98) | LITTLE BIG MAN | 33 |
| 34 | 26 | 27 | 47 | TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98) | T.E.V.I.N. | 5 |
| 35 | 31 | 31 | 34 | CECE PENISTON ● A&M 5381* (9.98/13.98) | FINALLY | 13 |
| 36 | 28 | 21 | 18 | PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98) | MECCA AND THE SOUL BROTHER | 7 |
| 37 | NEW | 1 | 1 | REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98) | WHUT? THEE ALBUM | 37 |
| 38 | 29 | 22 | 11 | HOUSE OF PAIN TOMMY BOY 1056 (10.98/15.98) | HOUSE OF PAIN | 19 |
| 39 | 35 | 29 | 16 | N2DEEP PROFILE 1427* (9.98/14.98) | BACK TO THE HOTEL | 29 |
| 40 | 38 | 34 | 7 | FATHER M.C. UPTOWN 10542/MCA (9.98/15.98) | CLOSE TO YOU | 34 |
| 41 | 36 | 25 | 15 | MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98) | KIZZ MY BLACK AZZ | 10 |
| 42 | 39 | 37 | 21 | SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98) | DON DADA | 37 |
| 43 | 37 | 35 | 11 | RUDE BOYS ATLANTIC 82401*/AG (9.98/15.98) | RUDE HOUSE | 33 |
| 44 | 77 | — | 2 | COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98) | MUSIC TO DRIVEBY | 44 |
| 45 | 41 | 43 | 12 | DAVID BLACK BUST IT 98015* (9.98/13.98) | LOVIN' AIN'T EASY | 41 |
| 46 | 42 | 32 | 13 | MILES DAVIS WARNER BROS. 26938* (10.98/15.98) | DOO-BOP | 28 |
| 47 | 43 | 40 | 14 | NAJEE EMI 99400*/ERG (10.98/15.98) | JUST AN ILLUSION | 25 |
| 48 | 40 | 33 | 26 | CHAKA KHAN WARNER BROS. 26296* (10.98/15.98) | THE WOMAN I AM | 9 |
| 49 | 46 | 44 | 23 | GANG STARR CHRYSALIS 21910/ERG (9.98/13.98) | DAILY OPERATION | 14 |

| | | | | | | |
|-----|------------|----|----|--|---|----|
| 50 | 49 | 48 | 35 | GLENN JONES ATLANTIC 82352*/AG (10.98/15.98) | HERE I GO AGAIN | 22 |
| 51 | 51 | 46 | 51 | GERALD LEVERT ● ATCO EASTWEST 91777*/AG (10.98/15.98) | PRIVATE LINE | 1 |
| 52 | 45 | 38 | 16 | ERIC B. & RAKIM MCA 10594 (9.98/15.98) | DON'T SWEAT THE TECHNIQUE | 9 |
| 53 | 52 | 59 | 7 | ART PORTER VERVE FORECAST 511877*/VERVE (9.98 EQ/13.98) | POCKET CITY | 52 |
| 54 | 48 | 47 | 9 | QUAD FORCE ATTITUDE 14002* (9.98/14.98) | FEEL THE REAL BASS | 47 |
| 55 | 60 | 52 | 18 | MEN AT LARGE ATCO EASTWEST 92159*/AG (9.98/13.98) | MEN AT LARGE | 24 |
| 56 | 59 | 65 | 5 | FRESH KID ICE LUKE 3007* (9.98/15.98) | FRESH KID ICE IS THE CHINAMAN | 56 |
| 57 | 53 | 58 | 22 | TYRONE DAVIS ICHIBAN 1135* (9.98/15.98) | SOMETHING'S MIGHTY WRONG | 53 |
| 58 | 55 | 66 | 5 | ZHIGGE POLYDOR 513241*/PLG (9.98/13.98) | ZHIGGE | 55 |
| 59 | 58 | 53 | 55 | CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98) | CYPRESS HILL | 4 |
| 60 | 78 | 99 | 3 | JIMMY CLIFF JRS 35808* (9.98/13.98) | BREAKOUT | 60 |
| 61 | 63 | 60 | 23 | MC BREED WRAP 8109*/ICHIBAN (9.98/15.98) | 20 BELOW | 40 |
| 62 | 71 | 92 | 3 | EVERETTE HARP MANHATTAN 96242*/CAPITOL (9.98/15.98) | EVERETTE HARP | 62 |
| 63 | 61 | 63 | 10 | TOTALLY INSANE IN-A-MINUTE 7700* (9.98/14.98) | DIRECT FROM THE BACKSTREET | 61 |
| 64 | 56 | 51 | 36 | SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98) | MACK DADDY | 19 |
| 65 | 54 | 49 | 16 | AL JARREAU REPRISE 26849*/WARNER BROS. (10.98/15.98) | HEAVEN AND EARTH | 30 |
| 66 | 50 | 42 | 10 | CHARLIE WILSON BON AMI 10587*/MCA (9.98/15.98) | YOU TURN MY LIFE AROUND | 42 |
| 67 | 69 | 69 | 59 | VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98) | THE COMFORT ZONE | 1 |
| 68 | 84 | 94 | 4 | BOBBY CALDWELL SIN-DROME 8893* (9.98/15.98) | STUCK ON YOU | 68 |
| 69 | 72 | 80 | 5 | DON-E GEE STREET/ISLAND 512725*/PLG (9.98/13.98) | UNBREAKABLE | 69 |
| 70 | 75 | 83 | 6 | K-STONE BRYANT 4127*/ICHIBAN (9.98/15.98) | 6.0.1. | 70 |
| 71 | NEW | 1 | 1 | CHANTE MOORE SILAS 10605/MCA (9.98/15.98) | PRECIOUS | 71 |
| 72 | NEW | 1 | 1 | TREY LORENZ EPIC 47840* (9.98 EQ/13.98) | TREY LORENZ | 72 |
| 73 | 62 | 56 | 21 | XCLAN POLYDOR 513225*/PLG (9.98 EQ/13.98) | XODUS | 11 |
| 74 | 79 | — | 2 | LITTLE MILTON MALACO 7465 (9.98/16.98) | STRUGGLIN' LADY | 74 |
| 75 | 67 | 55 | 46 | MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98) | DANGEROUS | 1 |
| 76 | 64 | 57 | 23 | LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98) | BACK TO FRONT | 7 |
| 77 | 68 | 54 | 9 | THE BRAND NEW HEAVIES DELICIOUS VINYL 92178*/ATLANTIC (9.98/13.98) | HEAVY RHYME EXPERIENCE: VOL. 1 | 49 |
| 78 | 76 | 71 | 73 | BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98) | COOLEYHIGHHARMONY | 1 |
| 79 | 87 | — | 2 | RONNY JORDAN 4TH & BROADWAY 444047*/ISLAND (9.98 EQ/15.98) | ANTIDOTE | 79 |
| 80 | NEW | 1 | 1 | PRINCE MARKIE DEE AND THE SOUL CONVENTION COLUMBIA 48686 (9.98 EQ/15.98) | FREE | 80 |
| 81 | 80 | 77 | 7 | CLARENCE CARTER ICHIBAN 1141* (9.98/15.98) | HAVE YOU MET CLARENCE CARTER...YET? | 73 |
| 82 | 44 | 28 | 12 | SHABBA RANKS EPIC 52443 (9.98 EQ/13.98) | ROUGH & READY-VOL.1 | 24 |
| 83 | 73 | 62 | 11 | THIRD WORLD MERCURY 510279* (9.98 EQ/13.98) | COMMITTED | 51 |
| 84 | 74 | 73 | 27 | THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98) | RADIO FUSION RADIO | 25 |
| 85 | 88 | 82 | 24 | BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98) | BROTHERHOOD CREED | 29 |
| 86 | NEW | 1 | 1 | NORMAN BROWN MOJAZZ 7000*/MOTOWN (9.98/13.98) | JUST BETWEEN US | 86 |
| 87 | 65 | 64 | 35 | LUKE LUKE 118* (10.98/15.98) | I GOT SHIT ON MY MIND | 20 |
| 88 | 97 | 93 | 15 | DENISE LASALLE MALACO 7464 (9.98/15.98) | LOVE ME RIGHT | 73 |
| 89 | NEW | 1 | 1 | SUCCESS-N-EFFECT WRAP 8113*/ICHIBAN (9.98/16.98) | DRIVE-BY OF UH REVOLUTIONIST | 89 |
| 90 | 81 | 72 | 47 | LISA STANSFIELD ● ARISTA 18679* (10.98/15.98) | REAL LOVE | 6 |
| 91 | NEW | 1 | 1 | GEORGE DUKE WARNER BROS. 45026* (10.98/15.98) | SNAPSHOT | 91 |
| 92 | 82 | 74 | 8 | HIGHLAND PLACE MOBSTERS LAFACE 26004*/ARISTA (9.98/13.98) | 1746DCGA30035 | 72 |
| 93 | 83 | 75 | 8 | CRIMINAL NATION NASTYMIX 7107*/ICHIBAN (9.98/15.98) | TROUBLE IN THE HOOD | 75 |
| 94 | 86 | 79 | 26 | POISON CLAN LUKE 3006* (9.98/15.98) | POISONOUS MENTALITY | 62 |
| 95 | 98 | — | 2 | JOHNNIE TAYLOR MALACO 7463* (9.98/16.98) | THE BEST OF JOHNNIE TAYLOR...ON MALACO VOL. 1 | 95 |
| 96 | 85 | 91 | 12 | HO FRAT HO! BUST IT 95384* (9.98/13.98) | HO FRAT HO! | 63 |
| 97 | NEW | 1 | 1 | DIAMOND AND THE PSYCHOTIC NEUROTICS CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98) | STUNTS, BLUNTS & HIP HOP | 97 |
| 98 | 89 | 85 | 13 | MR. FINGERS MCA 10571 (9.98/15.98) | INTRODUCTION | 67 |
| 99 | 92 | 89 | 46 | KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98) | KEEP IT COMIN' | 1 |
| 100 | 91 | 96 | 14 | DJ FURY ON TOP 9011 (9.98/15.98) | FURIOUS BASS | 71 |

○ 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.



Bigger THERE'S A BUZZ ABOUT BRIAN MCKNIGHT!!!

From the moment he walked through our door, we knew he was special; and like anything that's precious, it takes time to develop. At Mercury Records, artist development is what we stand for...

"GOODBYE MY LOVE",
THE SECOND SINGLE FROM
BRIAN MCKNIGHT'S DEBUT ALBUM.

WRITTEN BY B. MCKNIGHT & B. BARNES
PRODUCED BY GERRY BROWN, PHASE 5 & B. MCKNIGHT



EXECUTIVE PRODUCER: ED ECKSTINE
MANAGEMENT: HERB TRAWICE





TERRI ROSSI'S RHYTHM SECTION

ONE RECORD ON THE chart has reports from the entire panel of 104 radio reporters. "Sweet November" by **Troop** (Atlantic) gains KJLH Los Angeles at No. 15. It moves up 6-4 on the Hot R&B Singles chart, and it earns new No. 1 reports from four stations: WTUG Tuscaloosa, Ala.; KMJS Memphis; KJMM Shreveport, La.; and WMXD Detroit. It earned its first No. 1 reports last week from three stations: WJMI Jackson, Miss.; KJMZ Dallas; and WDAO Dayton, Ohio. This week, the single has top five reports from 62 other stations.

WITH THE QUICKNESS: Two records made huge radio gains and both are distributed by MCA. "Good Enough" by **Bobby Brown** gets adds at 27 stations and earns the Power Pick/Airplay award. "If I Ever Fall In Love" by **Shai** (Gasoline Alley) is new this week at 25 stations and advances 66-47. Both records register early retail reports. Also, the MCA staff under the direction of A.D. Washington, senior VP of promotion and marketing, manages to hold "Real Love" by **Mary J. Blige** (Uptown) at the top of the singles chart for a second week. But that's not all. "Rump Shaker" by **Wreckx-N-Effect** advances on the chart 27-16 with a massive increase in sales points. It gains 44 new retail reports. According to the SoundScan R&B Singles Sales chart, using the new methodology this record easily tops off that chart. Wait, there's even more. "Love's Taken Over" by **Chante Moore** (Silas) moves up 38-27 on the Hot R&B Singles chart, gaining strongly in retail and picking up three new radio reporters: WXVI Birmingham, Ala., WGZB Louisville, Ky., and KKDA-FM Dallas.

THE "BOOMERANG" SOUNDTRACK has produced a string of radio- and chart-friendly tunes. "Love Shoulda Brought You Home" by **Toni Braxton** (LaFace) gains 11 stations, including WVEE Atlanta; WYLD-FM New Orleans; KJMZ Dallas; WHRK Memphis; KMJM St. Louis, Mo.; and KKBT and KJLH in Los Angeles. It makes a great increase in retail reports and advances 36-25. Moving up 30-22 is another release from the soundtrack, "I'd Die Without You" by **P.M. Dawn** (Gee Street), which has radio reports from 81 stations. It gains six: WMYK Norfolk, Va.; KBCE Alexandria, La.; WVKO Columbus, Ohio; WJLB Detroit; KJLH Los Angeles; and WGCI Chicago. It is already top 10 at eight stations, including WOWI Norfolk, KACE and KKBT in Los Angeles, and WKKV Milwaukee.

IN CASE YOU'RE TOO YOUNG to remember, the record that set the stage for more than 20 years of entertainment by the multitalented, if not sometimes controversial, Jackson family is back on the radio. "Who's Lovin' You" by the **Jackson 5** (Motown) was the B-side of "I Want You Back," which held at the top of the Billboard R&B singles chart for four weeks in late 1969. It was thrilling then and creates fond memories now. "Who's Lovin' You" has been rereleased in its original form and is currently on 49 stations, gaining 10 this week. Some of the new activity is reported by WHUR Washington, D.C.; WTLC Indianapolis; WZHT Montgomery, Ala.; and WMYK Norfolk, Va. It is new at KQXL Baton Rouge, La., at No. 18. Look for the miniseries about the young Jacksons to air on ABC-TV Nov. 15 and 18.

"MY NAME IS PRINCE" by **Prince & the New Power Generation** (Paisley Park) is this week's Power Pick/Sales single. It makes a hefty leap, 25-12 on the SoundScan R&B Singles Sales chart. It is currently on 74 stations, gaining WQQK Nashville, WLOU Louisville, and WRXB St. Petersburg, Fla. Prince's new album is expected to be in stores this week.



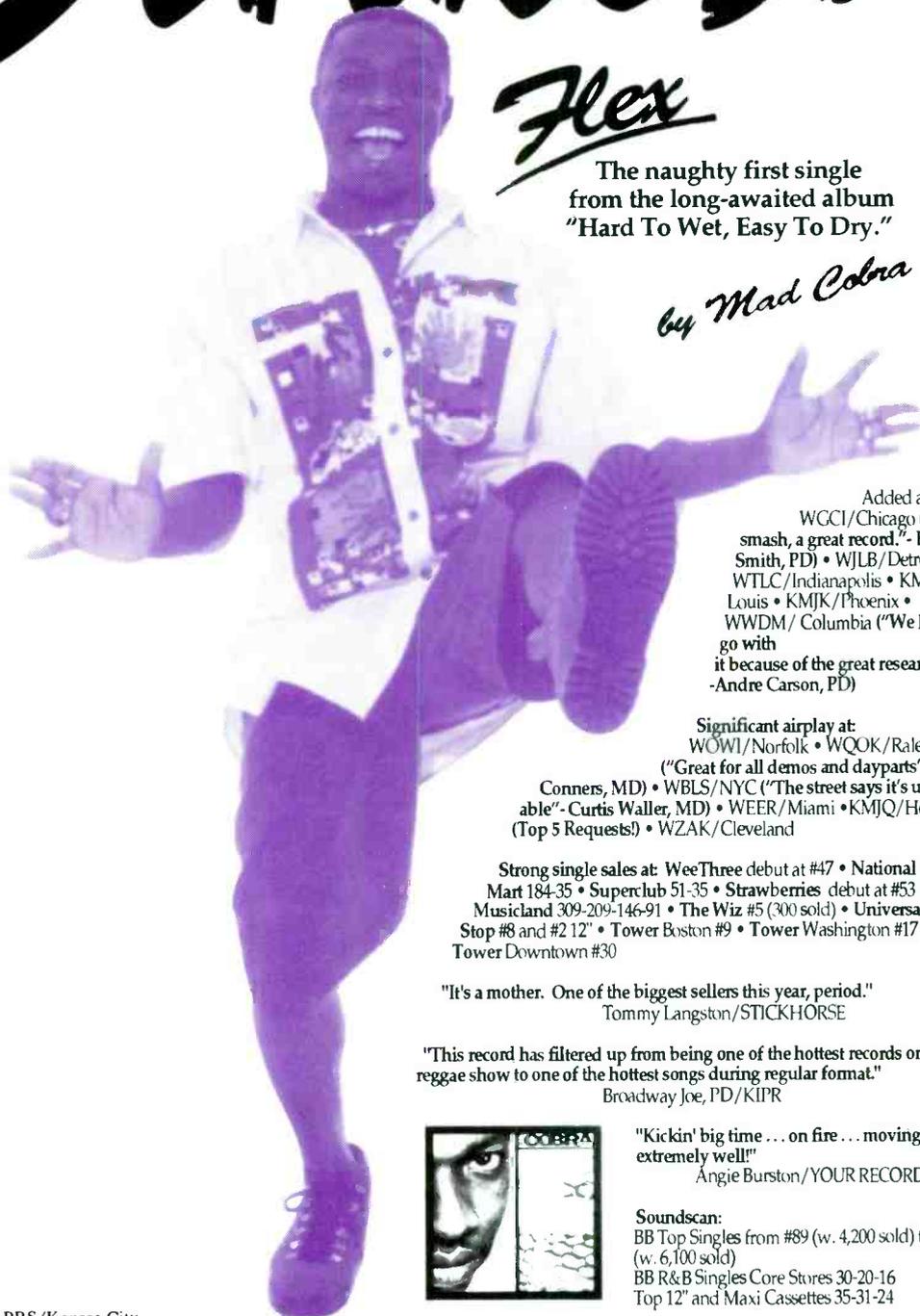
Soul Power! Jazzy B. of Soul II Soul and James Brown, Godfather Of Soul, team up in the studio. The soulful pair collaborated on six tracks for the upcoming Scotti Bros. album "Universal James," due Nov. 24.

Colera Strikes!

Flex

The naughty first single from the long-awaited album "Hard To Wet, Easy To Dry."

by *Mad Cobra*



Added at:
WGCI/Chicago ("It's a smash, a great record." - Elroy Smith, PD) • WJLB/Detroit • WTLC/Indianapolis • KMJM/St. Louis • KMJK/Phoenix • WWDM/Columbia ("We had to go with it because of the great research" - Andre Carson, PD)

Significant airplay at:
WOWI/Norfolk • WQOK/Raleigh ("Great for all demos and dayparts" - Chris Conners, MD) • WBLS/NYC ("The street says it's undeniable" - Curtis Waller, MD) • WEER/Miami • KMJQ/Houston (Top 5 Requests) • WZAK/Cleveland

Strong single sales at: WeeThree debut at #47 • National Record Mart 184-35 • Superclub 51-35 • Strawberries debut at #53 • Musicland 309-209-146-91 • The Wiz #5 (300 sold) • Universal One Stop #8 and #212 • Tower Boston #9 • Tower Washington #17 • Tower Downtown #30

"It's a mother. One of the biggest sellers this year, period."
Tommy Langston/STICKHORSE

"This record has filtered up from being one of the hottest records on our reggae show to one of the hottest songs during regular format."
Broadway Joe, PD/KIPR



"Kickin' big time ... on fire ... moving extremely well!"
Angie Burston/YOUR RECORD SHOP

Soundscan:
BB Top Singles from #89 (w. 4,200 sold) to #69 (w. 6,100 sold)
BB R&B Singles Core Stores 30-20-16
Top 12" and Maxi Cassettes 35-31-24

Super Hot Album Markets: Houston • New York • Miami • Pittsburgh • Orlando • Cincinnati • Raleigh/Durham
BB R&B Album Core Stores 40-36-31
BB Top New Artist Album 26-18

Video: #5 on **THE BOX** (#4 most requested after one week)

Add at BET
On Video Music Box and local video shows everywhere

Crossing Over to Top 40 Now!

Just in: KPRS/Kansas City
WKYS/Washington • WXYV/Baltimore
WDAS/Philadelphia

R&R Breaker

Produced by Clifton "Specialist" Dillon & Sly Dunbar.
Management: Spec Shang Music.

COLUMBIA

Columbia Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1992 Sony Music Entertainment Inc.

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) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|------------------------------------|---------------------------------------|-----------|-----------|----------|---|---------------------------------------|
| | | | ★ ★ NO. 1 ★ ★ | | 38 | 32 | 12 | 1-4-ALL-4-1 | EAST COAST FAMILY (BIV 10/MOTOWN) |
| ① | 4 | 6 | RUMP SHAKER | WRECKX-N-EFFECT (MCA) 1 week at No. 1 | 39 | 51 | 2 | LOVE SHOULD A BROUGHT YOU ... | TONI BRAXTON (LAFACE/ARISTA) |
| 2 | 1 | 13 | END OF THE ROAD | BOYZ II MEN (BIV 10/MOTOWN) | 40 | 45 | 3 | LOST IN THE STORM | CHUBB ROCK (SELECT/ELEKTRA) |
| 3 | 2 | 11 | PEOPLE EVERYDAY | ARRESTED DEVELOPMENT (CHRYSLIS) | 41 | 34 | 16 | MR. LOVERMAN | SHABBA RANKS (EPIC) |
| 4 | 3 | 16 | JUMP AROUND | HOUSE OF PAIN (TOMMY BOY) | 42 | 57 | 2 | I GOT A LOVE THANG 4 YA! | LO-KEY? (PERSPECTIVE/A&M) |
| 5 | 5 | 11 | REAL LOVE | MARY J. BLIGE (UPTOWN/MCA) | 43 | 29 | 5 | BLOW YOUR MIND | REDMAN (RAL/CHAOS/COLUMBIA) |
| 6 | 7 | 7 | WHAT ABOUT YOUR FRIENDS | TLC (LAFACE/ARISTA) | 44 | 30 | 15 | JUS LYKE COMPTON | DJ QUIK (PROFILE) |
| 7 | 6 | 11 | SLOW DANCE (HEY MR. DJ) | R. KELLY & PUBLIC ANNOUNCEMENT (JIVE) | 45 | 48 | 4 | YEAH, YEAH, YEAH! | VOICES (ZOO) |
| 8 | 8 | 16 | BACK TO THE HOTEL | N2DEEP (PROFILE) | 46 | 42 | 2 | YOU GOTTA BELIEVE | MARYK MARK (INTERSCOPE/AG) |
| 9 | 9 | 9 | RIGHT NOW | AL B. SURE! (WARNER BROS.) | 47 | 31 | 16 | WARM IT UP | KRIS KROSS (RUFFHOUSE/COLUMBIA) |
| 10 | 16 | 7 | FLEX | MAD COBRA (COLUMBIA) | 48 | 44 | 16 | COME & TALK TO ME | JODECI (UPTOWN/MCA) |
| 11 | 17 | 4 | I'D DIE WITHOUT YOU | P.M. DAWN (GEE STREET/LAFACE/ARISTA) | 49 | 40 | 8 | LOVIN' YOU | SHANICE (MOTOWN) |
| 12 | 25 | 2 | MY NAME IS PRINCE | PRINCE & THE N.P.G. (PAISLEY PARK/WB) | 50 | 74 | 2 | HERE WE GO AGAIN | PORTRAIT (CAPITOL) |
| 13 | 11 | 11 | SHE'S PLAYING HARD TO GET | HI-FIVE (JIVE) | 51 | 55 | 4 | WORK TO DO | VANESSA WILLIAMS (WING/MERCURY) |
| 14 | 10 | 11 | HUMPIN' AROUND | BOBBY BROWN (MCA) | 52 | 41 | 16 | WELCOME TO THE GHETTO | SPICE 1 (TRIAD/JIVE) |
| 15 | 49 | 2 | IF I EVER FALL IN LOVE | SHAI (GASOLINE ALLEY/MCA) | 53 | 72 | 3 | INSIDE THAT I CRIED | CECE PENISTON (A&M) |
| 16 | 12 | 12 | I WANNA LOVE YOU | JADE (GIANT/REPRISE/WARNER BROS.) | 54 | 43 | 7 | EX GIRL TO THE NEXT GIRL | GANG STARR (CHRYSLIS/ERG) |
| 17 | — | 1 | SLOW AND SEXY | SHABBA RANKS (EPIC) | 55 | 59 | 6 | HOT SEX | A TRIBE CALLED QUEST (JIVE) |
| 18 | 15 | 9 | ALONE WITH YOU | TEVIN CAMPBELL (QWEST/WB) | 56 | 50 | 16 | I'VE BEEN SEARCHIN' | GLENN JONES (ATLANTIC/AG) |
| 19 | 13 | 14 | CROSSOVER | EPMD (RAL/CHAOS/COLUMBIA) | 57 | 54 | 2 | TRIPPIN' OUT | PRINCE MARKIE DEE (COLUMBIA) |
| 20 | 18 | 12 | 360 DEGREES (WHAT GOES ...) | GRAND PUBA (ELEKTRA) | 58 | 46 | 9 | EVER SO CLEAR | BUSHWICK BILL (RAP-A-LOT/PRIORITY) |
| 21 | 14 | 16 | BABY-BABY-BABY | TLC (LAFACE/ARISTA) | 59 | 47 | 12 | I'M STILL WAITING | JODECI (UPTOWN/MCA) |
| 22 | 23 | 6 | SWEET NOVEMBER | TROOP (ATLANTIC/AG) | 60 | — | 1 | GOOD ENOUGH | BOBBY BROWN (MCA) |
| 23 | 20 | 2 | FOREVER LOVE | COLOR ME BADD (GIANT/REPRISE/WB) | 61 | — | 1 | I WANT TO LOVE YOU DOWN | KEITH SWEAT (ELEKTRA) |
| 24 | 21 | 5 | GAMES | CHUCKII BOOKER (ATLANTIC/AG) | 62 | 61 | 16 | THEY REMINISCE OVER YOU | PETE ROCK & C.L. SMOOTH (ELEKTRA) |
| 25 | 35 | 8 | KICKIN' IT | AFTER 7 (VIRGIN) | 63 | 63 | 12 | MIC CHECKA | DAS EFX (ATCO EASTWEST/AG) |
| 26 | 24 | 6 | FREE YOUR MIND | EN VOQUE (ATCO EASTWEST/AG) | 64 | 56 | 16 | GHETTO RED HOT | SUPER CAT (COLUMBIA) |
| 27 | 33 | 6 | WOULD I LIE TO YOU? | CHARLES & EDDIE (CAPITOL) | 65 | 52 | 14 | IT'S MY CADILLAC | MC NAS-D & DJ FRED (PANDIS) |
| 28 | 19 | 16 | YOU REMIND ME | MARY J. BLIGE (UPTOWN/MCA) | 66 | 68 | 5 | I ADORE YOU | CARON WHEELER (PERSPECTIVE/A&M) |
| 29 | 27 | 9 | ONE NITE STAND | FATHER M.C. (UPTOWN/MCA) | 67 | 69 | 2 | STRAIGHTEN IT OUT | PETE ROCK & C.L. SMOOTH (ELEKTRA) |
| 30 | 53 | 3 | SOMEONE TO HOLD | TREY LORENZ (EPIC) | 68 | 73 | 2 | IN THE TRUNK | TOO SHORT (JIVE) |
| 31 | 39 | 9 | HERE IT COMES | MC SERCH (DEF JAM/CHAOS/COLUMBIA) | 69 | 60 | 13 | SEXY MF | PRINCE & THE N.P.G. (PAISLEY PARK/WB) |
| 32 | 38 | 6 | AIN'T NOBODY LIKE YOU | MIKI HOWARD (GIANT/REPRISE/WB) | 70 | 58 | 11 | BREAKDOWN | LUKE (LUKE) |
| 33 | 28 | 4 | I MISSED THE BUS | KRIS KROSS (RUFFHOUSE/COLUMBIA) | 71 | 65 | 15 | GIVE U MY HEART | BABYFACE/T. BRAXTON (LAFACE/ARISTA) |
| 34 | 37 | 16 | THEY WANT EFX | DAS EFX (ATCO EASTWEST/AG) | 72 | — | 1 | SOMETHING GOOD | U.G.K. (JIVE) |
| 35 | 26 | 16 | GIVING HIM SOMETHING HE ... | EN VOQUE (ATCO EASTWEST/AG) | 73 | — | 15 | THE BEST THINGS IN LIFE ARE FREE | L. VANDROSS/J. JACKSON (PERSPECTIVE) |
| 36 | 36 | 13 | I COULD USE A LITTLE LOVE | FREDDIE JACKSON (CAPITOL) | 74 | 70 | 2 | BLACK PEARL | YO-YO (ATCO EASTWEST/AG) |
| 37 | 22 | 16 | BABY GOT BACK | SIR MIX-A-LOT (DEF AMERICAN/REPRISE) | 75 | 66 | 14 | WHERE THEY AT | D.J. JIMI (AVENUE) |

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

| | | |
|----|---|---|
| 89 | ONLY WANT TO BE WITH YOU | (Gerard Video, BMI) |
| 2 | PEOPLE EVERYDAY | (EMI Blackwood, BMI/Arrested Development, BMI) WBM |
| 56 | PICK IT UP | (Zig-Zag-Zig, BMI/Yuddah Saks, BMI/Pac Jam, BMI) WBM |
| 1 | REAL LOVE | (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL |
| 36 | RIGHT HERE | (Bam Jams, BMI) |
| 3 | RIGHT NOW | (Al B. Sure!, ASCAP/Willarie, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) HL |
| 16 | RUMP SHAKER | (EMI April, ASCAP/D. Wynn, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP) |
| 92 | SAVING FOREVER FOR YOU | (Realtions, ASCAP) |
| 13 | SHE'S PLAYING HARD TO GET | (Zomba, ASCAP/RHO, ASCAP) CPP |
| 28 | SLOW AND SEXY | (Flyte Tyme, ASCAP/Sony Songs, BMI/Zomba, ASCAP/Aunt Hilda, ASCAP/Songs Of PolyGram, BMI/Ixat, BMI) |
| 59 | SLOW DANCE (HEY MR. DJ) | (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP) |
| 9 | SOMEONE TO HOLD | (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) WBM |
| 61 | STAND BY MY WOMAN | (ATV, BMI/Leftover Soupped, BMI/Music Corp. Of America, BMI/Welbeck, ASCAP/Gimme 1/2, ASCAP/MCA, ASCAP/Baby Ann, ASCAP/Nu Zulu, BMI) |
| 94 | STRAIGHTEN IT OUT | (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP) |
| 4 | SWEET NOVEMBER | (Kear, BMI/Sony Epic/Solar, BMI) |
| 98 | TEAR IT UP (ON OUR WORST BEHAVIOR) (FROM BEBE'S KIDS) | (Famous, ASCAP/Big H, ASCAP/Teaspoon, ASCAP/Tunes On The Verge Of Insanity, ASCAP/So So Def, ASCAP/EMI April, ASCAP/Ensign, BMI/Suga Wuga, BMI) CPP |
| 24 | TIL YOU COME BACK TO ME | (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Faithful Works, BMI/Mizmo, BMI/EMI Blackwood, BMI/Steve Harvey, ASCAP) WBM |
| 84 | TOSS IT UP | (Salaam Remi, Zhigge Ears, ASCAP) |
| 31 | TRIPPIN OUT | (Flow Tech, BMI/EMI Blackwood, BMI/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) WBM |
| 67 | TRY MY LOVE | (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/African Love, BMI) |
| 8 | WHAT ABOUT YOUR FRIENDS | (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP) |
| 60 | WHERE DO WE GO | (Pleasure, ASCAP) |
| 65 | WHO'S LOVIN' YOU | (Jobete, ASCAP) |
| 11 | WORK TO DO | (Ronnie Runs, ASCAP/EMI April, ASCAP/Bovina, ASCAP) |
| 93 | WOULDN'T CHANGE A THING | (Motown, BMI/Love Jones, ASCAP/Carlotta, ASCAP/Chilean Swing, ASCAP/Virgin, ASCAP/Miles Of Music, ASCAP) |
| 14 | YEAH, YEAH, YEAH! | (Voices, BMI) |
| 68 | YOU CAN MAKE THE STORY RIGHT | (Zomba, ASCAP/Public Eye, ASCAP/Goodness, ASCAP) |
| 29 | YOU ME | (Trycep, BMI/Willesden, BMI) |
| 85 | YOU REMIND ME (FROM STRICTLY BUSINESS) | (WB, ASCAP/Stone Jam, ASCAP/Miiteer, ASCAP) WBM |
| 79 | YOU TURN MY LIFE AROUND | (We Fly, BMI/EMI Blackwood, BMI/C. Oub, ASCAP/Kuzu, BMI) |

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) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|--------------------------------------|---------------------------------------|-----------|-----------|----------|------------------------------------|---------------------------------------|
| | | | ★ ★ NO. 1 ★ ★ | | 38 | 32 | 11 | CAN YOU HANDLE IT | GERALD LEVERT (ATCO EASTWEST) |
| ① | 1 | 12 | PEOPLE EVERYDAY | 2 weeks at No. 1 | 39 | 40 | 3 | I WANT TO LOVE YOU DOWN | KEITH SWEAT (ELEKTRA) |
| ② | 4 | 13 | REAL LOVE | MARY J. BLIGE (UPTOWN/MCA) | 40 | 62 | 2 | ALL I SEE | CHRISTOPHER WILLIAMS (UPTOWN/MCA) |
| 3 | 2 | 17 | END OF THE ROAD | BOYZ II MEN (BIV 10/MOTOWN) | 41 | 37 | 6 | SOMETHING IN COMMON | BOBBY BROWN (MCA) |
| ④ | 6 | 16 | ALONE WITH YOU | TEVIN CAMPBELL (QWEST/WB) | 42 | 39 | 7 | I GOT A THANG 4 YA! | LO-KEY? (PERSPECTIVE/A&M) |
| 5 | 3 | 16 | SLOW DANCE (HEY MR. DJ) | R. KELLY & PUBLIC ANNOUNCEMENT (JIVE) | ④③ | 43 | 11 | I'D DIE WITHOUT YOU | P.M. DAWN (GEE STREET/LAFACE/ARISTA) |
| ⑥ | 7 | 8 | WHAT ABOUT YOUR FRIENDS | TLC (LAFACE/ARISTA) | 44 | 42 | 2 | GROOVIN' IN THE MIDNIGHT | MAXI PRIEST (CHARISMA) |
| 7 | 5 | 13 | SHE'S PLAYING HARD TO GET | HI-FIVE (JIVE) | 45 | 52 | 6 | TIL YOU COME BACK TO ME | RACHELLE FERRELL (MANHATTAN) |
| ⑧ | 9 | 11 | LOVE SHOULD A BROUGHT YOU ... | TONI BRAXTON (LAFACE/ARISTA) | 46 | 35 | 9 | YESTERDAY | EN VOQUE (ATCO EASTWEST) |
| ⑨ | 13 | 11 | SWEET NOVEMBER | TROOP (ATLANTIC) | 47 | 46 | 4 | LOVE'S TAKEN OVER | CHANTE MOORE (SILAS/MCA) |
| ⑩ | 12 | 10 | RIGHT NOW | AL B. SURE! (WARNER BROS.) | ④⑧ | 49 | 11 | ONE NITE STAND | FATHER M.C. (UPTOWN/MCA) |
| ⑪ | 17 | 6 | GAMES | CHUCKII BOOKER (ATLANTIC) | 49 | 50 | 7 | YEAH, YEAH, YEAH! | VOICES (ZOO) |
| 12 | 8 | 21 | BABY-BABY-BABY | TLC (LAFACE/ARISTA) | 50 | 47 | 6 | YOU ME | MEN AT LARGE (ATCO EASTWEST) |
| ⑬ | 24 | 3 | IF I EVER FALL IN LOVE | SHAI (GASOLINE ALLEY/MCA) | ⑤① | 59 | 3 | MY NAME IS PRINCE | PRINCE & THE N.P.G. (PAISLEY PARK/WB) |
| ⑭ | 16 | 17 | GIVE U MY HEART | BABYFACE/T. BRAXTON (LAFACE/ARISTA) | 52 | 53 | 4 | LIFT YOUR HEAD AND SMILE | SPECIAL GENERATION (BUST IT) |
| 15 | 11 | 24 | KEEP ON WALKIN' | CECE PENISTON (A&M) | 53 | 48 | 6 | FREE YOUR MIND | EN VOQUE (ATCO EASTWEST) |
| 16 | 14 | 21 | I'VE BEEN SEARCHIN' | GLENN JONES (ATLANTIC) | ⑤④ | — | 1 | WHAT'S THE 411? | MARY J. BLIGE (UPTOWN/MCA) |
| 17 | 15 | 16 | I WANNA LOVE YOU | JADE (GIANT/REPRISE) | 55 | 45 | 15 | JUMP AROUND | HOUSE OF PAIN (TOMMY BOY) |
| ⑱ | 21 | 10 | AIN'T NOBODY LIKE YOU | MIKI HOWARD (GIANT/REPRISE) | ⑤⑥ | 56 | 4 | LOST IN THE STORM | CHUBB ROCK (SELECT) |
| ⑲ | 26 | 8 | WORK TO DO | VANESSA WILLIAMS (WING/MERCURY) | 57 | 54 | 5 | I MISSED THE BUS | KRIS KROSS (RUFFHOUSE/COLUMBIA) |
| ⑳ | 30 | 6 | GOOD ENOUGH | BOBBY BROWN (MCA) | ⑤⑧ | 58 | 3 | RIGHT HERE | SWH (RCA) |
| ㉑ | 22 | 3 | SLOW AND SEXY | SHABBA RANKS (EPIC) | 59 | 51 | 13 | 1-4-ALL-4-1 | EAST COAST FAMILY (BIV 10/MOTOWN) |
| 22 | 10 | 12 | HUMPIN' AROUND | BOBBY BROWN (MCA) | ⑥⑦ | 60 | 3 | I'M OVERJOYED | NONA GAYE (THIRD STONE/ATLANTIC) |
| 23 | 20 | 17 | MONEY CAN'T BUY YOU LOVE | RALPH TRESVANT (PERSPECTIVE/A&M) | 61 | 57 | 13 | CROSSOVER | EPMD (RAL/CHAOS) |
| ⑳ | 28 | 7 | RUMP SHAKER | WRECKX-N-EFFECT (MCA) | ⑥② | 68 | 3 | TRIPPIN OUT | PRINCE MARKIE DEE (COLUMBIA) |
| 25 | 19 | 15 | I COULD USE A LITTLE LOVE ... | FREDDIE JACKSON (CAPITOL) | ⑥③ | 63 | 7 | 360 DEGREES (WHAT GOES ...) | GRAND PUBA (ELEKTRA) |
| ⑳ | 27 | 10 | I ADORE YOU | CARON WHEELER (PERSPECTIVE) | 64 | 44 | 16 | WISHING ON A STAR | THE COVER GIRLS (EPIC) |
| 27 | 18 | 15 | MY KINDA GIRL | RUDE BOYS (ATLANTIC) | 65 | 55 | 19 | WHEN YOU'VE BEEN BLESSED | PATTI LABELLE (MCA) |
| ⑳ | 33 | 8 | INSIDE THAT I CRIED | CECE PENISTON (A&M) | 66 | 61 | 19 | FOREVER IN YOUR EYES | MINT CONDITION (PERSPECTIVE/A&M) |
| ㉑ | 29 | 10 | THERE U GO | JOHNNY GILL (LAFACE/ARISTA) | ⑥⑦ | 67 | 4 | AIN'T NO STOPPIN' US NOW | MIC DAVIS (JIVE) |
| ⑳ | 34 | 6 | BABY I'M FOR REAL | AFTER 7 (VIRGIN) | ⑥⑧ | 70 | 3 | STRAIGHTEN IT OUT | PETE ROCK & C.L. SMOOTH (ELEKTRA) |
| 31 | 36 | 5 | FLEX | MAD COBRA (COLUMBIA) | 69 | 65 | 16 | THE WAY LOVE GOES | BRIAN MCKNIGHT (MERCURY) |
| 32 | 25 | 11 | KICKIN' IT | AFTER 7 (VIRGIN) | ⑦⑦ | 72 | 2 | CLEAN UP MAN | WILLIE D (RAP-A-LOT/PRIORITY) |
| 33 | 23 | 16 | YOU CAN MAKE THE STORY RIGHT | CHAKA KHAN (WARNER BROS.) | 71 | 64 | 16 | THROUGH THE TEARS | MELI'SA MORGAN (PENDULUM/ELEKTRA) |
| 34 | 31 | 13 | I'M STILL WAITING | JODECI (UPTOWN/MCA) | ⑦② | — | 1 | IT'S ALRIGHT | CLASSIC EXAMPLE (HOLLYWOOD BASIC) |
| ⑳ | 41 | 4 | HERE WE GO AGAIN | PORTRAIT (CAPITOL) | ⑦③ | 74 | 10 | BACK TO THE HOTEL | N2DEEP (PROFILE) |
| ⑳ | 38 | 7 | SOMEONE TO HOLD | TREY LORENZ (EPIC) | ⑦④ | — | 12 | MIC CHECKA | DAS EFX (ATCO EASTWEST) |
| ⑳ | — | 1 | NO ORDINARY LOVE | SADE (EPIC) | ⑦⑤ | — | 1 | HERE IT COMES | MC SERCH (DEF JAM/CHAOS) |

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

R&B RADIO RECURRENT MONITOR

| | | | | | | | | | |
|---|---|----|---|---------------------------------------|----|----|----|--------------------------|----------------------------------|
| 1 | 1 | 2 | YOU REMIND ME | 2 weeks at No. 1 | 14 | 15 | 2 | I'LL BE THERE | MARIAH CAREY (COLUMBIA) |
| 2 | 2 | 3 | COME & TALK TO ME | JODECI (UPTOWN/MCA) | 15 | 14 | 16 | DON'T BE AFRAID | AARON HALL (SOUL/MCA) |
| 3 | 3 | 3 | THE BEST THINGS IN LIFE ARE FREE | L. VANDROSS/J. JACKSON (PERSPECTIVE) | 16 | 18 | 11 | PLEASE DON'T GO | BOYZ II MEN (MOTOWN) |
| 4 | 4 | 3 | MR. LOVERMAN | SHABBA RANKS (EPIC) | 17 | 17 | 16 | KEEP IT COMIN' | KEITH SWEAT (ELEKTRA) |
| 5 | 6 | 6 | GIVING HIM SOMETHING HE ... | EN VOQUE (ATCO EASTWEST) | 18 | 21 | 4 | SILENT PRAYER | SHANICE (MOTOWN) |
| 6 | 5 | 11 | MY LOVIN' (YOU'RE NEVER ...) | EN VOQUE (ATCO EASTWEST) | 19 | 19 | 16 | BREAKIN' MY HEART | MINT CONDITION (PERSPECTIVE/A&M) |
| 7 | 8 | 4 | TENNESSEE | ARRESTED DEVELOPMENT (CHRYSLIS) | 20 | 23 | 16 | IT'S O.K. | BEBE & CECE WINANS (CAPITOL) |
| 8 | 7 | 8 | HONEY LOVE | R. KELLY & PUBLIC ANNOUNCEMENT (JIVE) | 21 | — | 15 | | |

Talents Assemble At Soul Convention Studio/Label Headed By Rooney, Morales

■ BY HAVELOCK NELSON

NEW YORK—Soul Convention Studios, also headquarters for Soul Convention Records, is in the Rosedale section of Queens, N.Y., on the first floor of a beige-toned brick building named Cross Island Plaza. Its owner/operators are Mark C. Rooney and Mark Morales, the producer/writers behind "Real Love" by Mary J. Blige, "Treat Her Like She Wants To Be Treated" by Father M.C., "Trippin' Out" by Prince Markie Dee & the Soul Convention (which Morales fronts), and other assorted tracks.

Earlier this year, Sony Music financed the construction of Soul Convention. After Sony Music president Tommy Mottola decided Morales and Rooney have a sound his artists need, he signed them to an exclusive production, recording, and label deal. He threw in the studio "so that we could be comfortable and make our kind of music all day, every day," Rooney says.

Morales and Rooney's kind of music is the sturdy bridge connecting traditional R&B and hip-hop. Rooney, who plays keyboards and sings, says, "We make music that's

based on instinct and feel."

Rooney learned the art of soul from his parents, both of whom performed in the vocal group the Exciters; their '60s hit "Tell 'Em" turned up in the film "The Big Chill." In addition, his father, Herb, co-produced the Isley Brothers classic "It's Your Thing" and wrote several soul shots, including "Synthetic Substitution," which has become a popular breakbeat among rap producers.

Morales, meanwhile, grew up listening to R&B ballads, "because I love sex," he says. He also picked up a feel for hip-hop as a New York native and was a member of large-style rap crew the Fat Boys. He formed the creative partnership with Rooney in 1989, shortly after leaving those platinum cartoon rappers. The two met through their mothers.

The partnership has proven successful thus far. Two of their tracks are on the Blige album "What's The 411?" on Uptown. Six are on Father M.C.'s "Close To You" album, also on Uptown. And two tracks appear on the "Trey Lorenz" debut set on Epic. Rooney & Morales recently wrapped work on "Don't You Wanna Make Love Tonight?," a track for Chris-

topher Williams' soon-to-be-released debut album on Uptown, and are currently tracking demos with Columbia diva Mariah Carey.

As for Soul Convention Records, its first album release is "Free" by Prince Markie Dee & the Soul Convention. "Basically the Soul Convention is me and whatever comes next," says Morales, referring to his growing roster. The album is a seamless blend of soul-stirring R&B, hip-hop, and moody raps by Morales, and includes the single "Trippin' Out," now zooming up the Hot R&B Singles chart, and other hand-clapping tracks like "Everything's Gonna Be Alright" and "So Happy."

"We tried to make an album that everyone can get into," says Rooney, who contributes vocals along with Lorenz, Billie Laurence, Menagerie, and Anthony. The latter three acts will debut with solo sets on Soul Convention in the next year.

Other clients in the Morales & Rooney appointment book are Sony Music signee Puff Johnson, model Naomi Campbell, and a group that features "In Living Color" Fly Girl choreographer Rosie Perez.

ARTIST DEVELOPMENTS

DON-E'S BREAK

Patrons of beauty salons, barber shops, and restaurants may soon be hearing music from "Unbreakable," the debut album by Gee Street/Island artist Don-E.

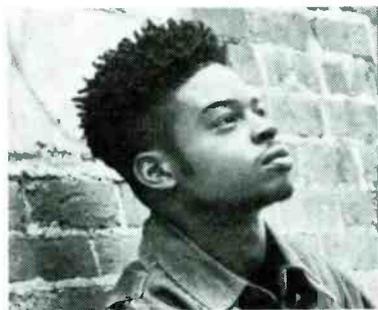
"Sometimes I think we put too much pressure on radio," says Jazzy Jordan, senior director of marketing for PLG, which handles Island. "When radio is playing so many records, they can only break so many records. So we have to come up with other ways to determine the sales potential of an artist... He's a throwback to the Stevie Wonders and Marvin Gayes, singing beautiful music for beautiful people."

The son of a guitar-playing preacher who insisted his son practice at an early age, Don-E, 22, is watching his sophisticated groove "Love Makes The World Go Round" slide neatly up the Hot R&B Singles chart. "I try to make my music a little different from what you're probably used to hearing," he says.

After honing his skills as a vocalist, keyboardist, and drummer, an adolescent Don-E played with various London bands, traveling across Europe and to Japan playing pop, soul, and top 40 covers. At 16 he began college, studying music. While playing for a Virgin Records band, Don-E met Sharon Oliver, who had co-written Terence Trent D'Arby's "Wishing Well." Oliver encouraged Don to develop his own songs, a suggestion Don says he didn't take to heart until Oliver died of sickle cell anemia in 1990.

Having written songs since he was

13, Don knuckled down in a London studio, completing demos featuring the deeply affecting '70s-style soul and world rhythms he calls "raggafunk" topped by his Stevie Wonder-like vocals. "My homeboys kept telling their friends about my music, and it was word of mouth out in the street. I didn't have to shop my



DON-E.

demo—record companies started coming to my recording studio! People were ringing up from [the U.S.] saying they had heard about me and wanted to check me out. I took my time and took the best deal."

With management he likes, Johnny Lewis of Jago Productions, and with the U.S. finally turning on to his artistry (he wrote all 15 tracks, produced all but four, and performed all the vocals), Don-E is supremely optimistic.

"He's having the time of his life," says PLG's Jordan, who is shepherding Don-E through his first American promo tour. Jordan adds that the unusual marketing campaign for Don-E will be "getting this music

in the places where it needs to be for people to hear it... We're taking a nonconventional route, more like a rap approach than an R&B approach... [Welcome To My World] is the type of single that makes you feel good."

Eric Meza handled direction on Don-E's Miami-based clip for "Love Makes The World Go Round." The label is currently completing a video for the artist's second single, the swooning deep-groove "Oh My Gosh," due for release in early November.

Meanwhile, Don-E is also providing tracks for other artists, including Mica Paris, and recording a sickle cell anemia benefit duet he penned, "Out Of Sight Out Of Mind," with British vocal sensation Omar.

JANINE McADAMS

JOYOUS GAYE

"I'm Overjoyed" is a pop-edged love ditty that introduces Third Stone vocalist Nona Gaye to the world, and radio stations have been steadily adding the tune to their playlists. But as the daughter of Motown legend Marvin Gaye, Nona is immediately being faced with comparisons to her famous father.

"He passed away when I was 9, and though I don't have a lot of memories, the memories I do have are very vivid," says Gaye.

Her own album, "Love For The Future," was released Oct. 13 by the Atlantic-distributed label and anticipation is high at the label for successful mainstreaming of Gaye's

(Continued on next page)

Billboard

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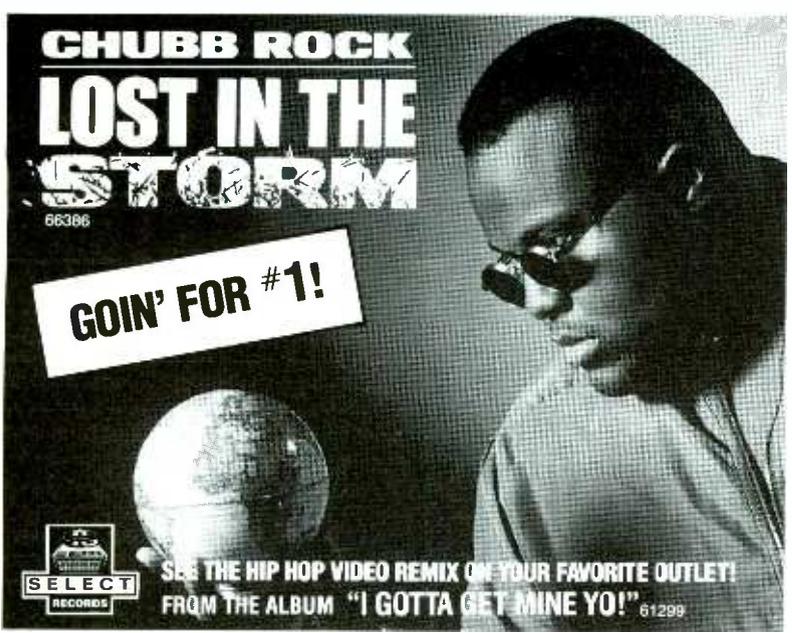
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SSL's Smokin' Manhattan Performance; Buju Rises On Mercury; Diamond Shines

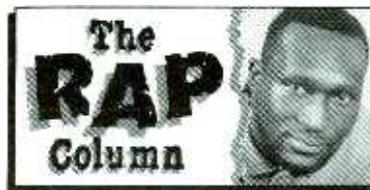
IN FULL GEAR: New Epic signee SSL (for Smokin' Suckaz Wit Logic) is a live band featuring three Latinos, two white guys, and a brother, drummer Curtis Watts, whose hip-hop roots run deep. With a cyberfunky mix of rock noise, sinister rhythms, slinky grooves, blunted raps, and choice turntable cuts, SSL warmed up Wetlands in Manhattan Oct. 9. The band members jumped freely around musical styles—from rock to jazz to reggae—shaking their heads and dreads to the beat.

BIG UP: As dancehall reggae (the gangsta music of Jamaica) continues its assault on the hip-hop nation, we get these new developments: Buju Banton has inked a distribution arrangement with Mercury Records that will go into effect after the release of his next album... Trackmasterz have produced two boomin' tracks, "The Sting" and "Typewriter," on Louie Rankin's slam-bangin' Mesa Records release, "Showdown" (both feature raps by Trackmasterz member Red Hot Lover Tone)... And Priority Records (known for its hardcore releases by Ice Cube and N.W.A, but which also gave us candy rap act J.J. Fad) has dropped its first ragamuffin track, "Paugh Paugh" by Romy Dee.

BLACK PEARL: The Bronx rap crew Diamond & the Psychotic Neurotics have sculpted funky, intense jams with thick beats and flowing Uptown rhymes for their PWL America/Mercury Records debut album, "Stunts, Blunts & Hip Hop." This is an earthquake on polycarbonate. Or vinyl. Or plastic... whatever. Tracks include "Shut The *!*! Up," "Sally Got A One Track Mind," "Check One, Two," "Pass Dat S**T," "Feel The Vibe," "Confused," "K.I.S.S. (Keep It Simple Stupid)," and first single "Best Kept Secret," currently climbing the Hot Rap Singles chart (in Timberland boots, of course). Everything's phat and all dat. Get with it!

HOODS TOOK ME UNDER: Coming with dusty, jazz-spiced Jeep beats and blunted, raw rhymes, Mob Deep's debut 12-inch on 4th & B'way is a double-dose of the dope stuff by two roaring rap lions, *Havoc* and *Prodigy*. The dense, dark "Peer Pressure" is a journey through the nightmare of teenage years in the ghetto. "Flavor For Non-Believers" is swift rap assassination. *Havoc* says in this track, "I murder with the brain of Hitler/And me bein' wack/even Kodak couldn't picture dat!"

A CHORUS LINE: Old-school come-back anomaly and rap philosopher *Kool Moe Dee* will return to record racks after almost two years via a cut on the "Zebrahead" soundtrack album, which ships Tuesday (20) on Ruffhouse/Columbia. The title of Dee's entry is "Good Time," a dusty-dope, back-to-then funkier. The set's other rap jams are "Sister And Brother" (MC Breed), "Half Time" (Nasty Nas), "Dog From Around The Way" (AMG), "?Do The Dig's Dug?" (the Goats), "Puff The Head" (M.C. Serch, the film's music supervisor), and "Explanation Of A Mad Bitch" (the Boss)...



by Havelock Nelson

Sleeping Bag Records refugee and New York rap gangsta *Just-Ice* has been signed to Savage Records in New York by Ron Resnick (also of the former Sleeping Bag label)... West Coast rappers Ice Cube, Yo Yo, Cypress Hill, Da Lench Mob, Threat, Kam, King Tee, and Compton's Most Wanted have combined with producer DJ Pooh on "Get The Fist," a benefit single whose proceeds will go toward

rebuilding Los Angeles after the riots. The Brotherhood Crusade will distribute the funds... Don't sleep on "Go Wit The Flo," a jazzy rap-singing cut on Full Force's Capitol long-player... *Alphabet Soup*, an unsigned two-man crew from Brooklyn, N.Y., is recording its raps over live tracks by the *Giant Steps Band*... *Shawnie Ranks* is a new dancehall chatter on Rude Boy Records. His single is "Gettin' It On"... If you haven't already, go grab a copy of "Put Ya Boots On," *Double XX Posse's* album on Big Beat/Atlantic. It's kinda phat, yo! Its new single is "Not Gonna Be Able To Do It"... There's something very disturbing about the cover of the November issue of *The Source* magazine. It shows producer, N.W.A member, and Death Row Records president *Dr. Dre* holding a cocked pistol to his head.

Billboard® FOR WEEK ENDING OCTOBER 24, 1992

Hot Rap Singles™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|--------------|--|-------------------------------------|
| 1 | 3 | 4 | 9 | *** NO. 1 *** HERE IT COMES/BACK TO THE GRILL (C) (M) (T) DEF JAM/CHAOS 74414/COLUMBIA | MC SERCH 1 week at No. 1 |
| 2 | 1 | 3 | 10 | 360 DEGREES (WHAT GOES AROUND) (C) (M) (T) ELEKTRA 64708 | GRAND PUBA |
| 3 | 4 | 5 | 8 | EVER SO CLEAR (M) RAP-A-LOT 53807/PRIORITY | BUSHWICK BILL |
| 4 | 6 | 6 | 5 | BLOW YOUR MIND (M) (T) RAL/CHAOS 4755/COLUMBIA | REDMAN |
| 5 | 9 | 11 | 4 | LOST IN THE STORM (C) (T) SELECT 64716/ELEKTRA | CHUBB ROCK |
| 6 | 7 | 7 | 6 | EX GIRL TO THE NEXT GIRL (C) (T) (X) CHRYSALIS 50405/ERG | GANG STARR |
| 7 | 8 | 8 | 7 | TOSS IT UP (M) (T) POLYDOR 865 861*/PLG | ZHIGGE |
| 8 | 5 | 2 | 9 | PEOPLE EVERYDAY (C) (T) CHRYSALIS 50397/ERG | ARRESTED DEVELOPMENT |
| 9 | 2 | 1 | 11 | MIC CHECKA (M) (T) ATCO EASTWEST 96159*/AG | DAS EFX |
| 10 | 10 | 14 | 3 | RUMP SHAKER (C) (M) (T) MCA 54388 | WRECKX-N-EFFECT |
| 11 | 11 | 13 | 4 | CLEAN UP MAN (M) (T) RAP-A-LOT 53806*/PRIORITY | WILLIE D |
| 12 | 16 | 21 | 3 | BEST KEPT SECRET (C) (T) PWL AMERICA 863 334/MERCURY | DIAMOND & PSYCHOTIC NEUROTICS |
| 13 | 13 | 12 | 6 | AIN'T TOO MUCH WORRIED (C) (T) WRAP 118/CHIBAN | MC BREED |
| 14 | 15 | 23 | 4 | LATIN LINGO (M) (T) (X) RUFFHOUSE 74478*/COLUMBIA | CYPRESS HILL |
| 15 | 18 | 24 | 3 | TRIPPIN' OUT (C) (M) (T) COLUMBIA 74379 | PRINCE MARKIE DEE & SOUL CONVENTION |
| 16 | 24 | 29 | 3 | I MISSED THE BUS (C) (T) RUFFHOUSE 74498/COLUMBIA | KRIS KROSS |
| 17 | 23 | 26 | 3 | PSYCHO (M) (T) PENDULUM 66383*/ELEKTRA | LORDS OF THE UNDERGROUND |
| 18 | 17 | 20 | 5 | THE FINAL FRONTIER (C) (T) PRIORITY 53810 | MC REN |
| 19 | 19 | 27 | 4 | LONELY MONDAY MORNING (M) (T) ATCO EASTWEST 96151*/AG | SNOW |
| 20 | 22 | — | 2 | HAZY SHADE OF CRIMINAL (M) (T) (X) DEF JAM 74487*/CHAOS | PUBLIC ENEMY |
| 21 | NEW | — | 1 | STRAIGHTEN IT OUT (C) (T) ELEKTRA 64711 | PETE ROCK & C.L. SMOOTH |
| 22 | 30 | — | 2 | HOOD TOOK ME UNDER (C) (T) ORPHEUS 74448/EPIC | COMPTON'S MOST WANTED |
| 23 | 27 | — | 2 | BLACK PEARL (C) (M) (T) ATCO EASTWEST 98494/AG | YO-YO |
| 24 | 12 | 9 | 13 | CROSSOVER (C) (M) (T) (X) RAL/CHAOS 74173/COLUMBIA | EPMD |
| 25 | NEW | — | 1 | NOT GONNA BE ABLE TO DO IT (C) (M) (T) BIG BEAT 10076 | DOUBLE XX POSSE |
| 26 | 29 | — | 2 | TRUE FUSCHNICK (C) (T) (X) JIVE 42079 | FU-SCHNICKENS |
| 27 | 25 | 15 | 17 | JUMP AROUND (C) (M) (T) (X) TOMMY BOY 526 | HOUSE OF PAIN |
| 28 | 21 | 19 | 16 | BACK TO THE HOTEL (C) (T) PROFILE 5367 | N2DEEP |
| 29 | NEW | — | 1 | WE IN THERE (C) (T) JIVE 42071 | BDP |
| 30 | 14 | 10 | 15 | WELCOME TO THE GHETTO (C) (T) TRIAD 42085/JIVE | SPICE 1 |

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.



Hearing Voices. Backstage at a taping of "Soul Train," members of young Zoo Records quartet *Voices* are joined by their business "family." In the back row, from left, are Michelle LeFleur, manager; Lou Maglia, president, Zoo Records; Joan Scott, director of marketing, Zoo; Elvin Bridges, manager; Marvin Robinson, VP of R&B promotion, Zoo; and Stephen Predergast, national director of artist development, Zoo. In the front row, from left, are LaPetra McMoore, LaToya McMoore, Arike Rice, and Monique Wilson of *Voices*.

ARTIST DEVELOPMENTS

(Continued from preceding page)

diverse pop/R&B sound. "I think I've always known that I was going to perform," she says. "I got really serious about it when I was 15 and I told my mother that this is what I wanted to do." Her mother, Jan Gaye, is now managing her daughter's career; so far, Gaye says mother and daughter have been in sync personally and professionally. "It's not that tough," she says. "Sometimes when we disagree, we have to separate mother and daughter from manager and artist, but most of the time we agree."

The album covers "a lot of different flavors," says Gaye, with producers that include Derek Bramble, Jerry Knight & Aaron Zigman, Zach Harmon & Christopher Troy (who produced the single), Bernard Belle, Wolf & Epic, and Keith Crouch. The video for "I'm Overjoyed" was directed by Kim Dempster.

Radio is responding quite favorably, says John Brown, VP of creative services for Third Stone, who adds that Gaye is the label's debut R&B artist (it has already established rock band Saigon Kick). "It's always

hard for a new label and a new artist. We're just glad it's Nona," he says.

Gaye has already met with press at special luncheons in New York and



NONA GAYE

L.A., has visited key radio stations, and will also be the subject of a release party Wednesday (21) in New York. With "I'm Overjoyed" already bulleting into the Hot R&B Singles' top 40, Gaye says, "I'm getting excited and the ball is definitely rolling. I'm trying to keep myself focused and stay disciplined, which is tough because I'm a teenager and then I gotta do a meeting!" J.M.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

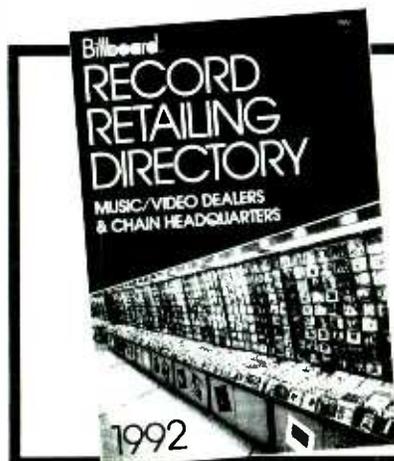
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|------------------------------|-----------|-----------|---------------|---|------------------------------------|
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 2 | 4 | 7 | HYPNOTIZED GREAT JONES 530 617/ISLAND 1 week at No. 1 CLUBLAND FEATURING ZEMYA HAMILTON | |
| 2 | 4 | 7 | 6 | SAVED MY LIFE EPIC 74410 | LIL LOUIS & THE WORLD |
| 3 | 5 | 14 | 5 | STINKIN' THINKIN' ELEKTRA 66363 | ◆ HAPPY MONDAYS |
| 4 | 3 | 6 | 6 | GROOVY BEAT GUERRILLA 13865/I.R.S. | D.O.P. |
| 5 | 1 | 2 | 8 | KEEP IT COMIN' (DANCE TILL YOU CAN'T...) COLUMBIA 74431 | ◆ C+C MUSIC FACTORY |
| 6 | 8 | 9 | 8 | PEOPLE EVERYDAY CHRYSALIS 19756/ERG | ◆ ARRESTED DEVELOPMENT |
| 7 | 7 | 8 | 8 | SOMETHING GOOD LONDON 869 843/PLG | ◆ UTAH SAINTS |
| 8 | 6 | 1 | 9 | THE COLOUR OF LOVE GIANT 40401/WARNER BROS. | THE REESE PROJECT/RACHEL KAPP |
| 9 | 20 | 30 | 4 | SAMBA FREEZE 50019 | HOUSE OF GYPSIES |
| 10 | 10 | 16 | 6 | TAKE A CHANCE ON ME MUTE PROMO/ELEKTRA | ◆ ERASURE |
| 11 | 12 | 20 | 6 | OBSESSION GIANT 40545/WARNER BROS. | ◆ ARMY OF LOVERS |
| 12 | 13 | 25 | 6 | FREE LOVE WARNER BROS. 40529 | JULIET ROBERTS |
| 13 | 21 | 33 | 4 | EVAPOR-8 VIRGIN 12599 | ◆ ALTERN 8 |
| 14 | 22 | 32 | 4 | WORK TO DO WING 863 541/MERCURY | ◆ VANESSA WILLIAMS |
| 15 | 9 | 10 | 7 | LOOK TO THE FUTURE MUTE 66395/ELEKTRA | ◆ FORTRAN 5 FEATURING LARRY GRAHAM |
| 16 | 23 | 29 | 4 | HEART EPIC 74464 | KATHY SLEDGE |
| 17 | 29 | 41 | 3 | SO MUCH LOVE A&M 0071 | MALAIKA |
| 18 | 17 | 13 | 12 | MY PEACE OF HEAVEN ATCO EASTWEST 96153/ATLANTIC | TEN CITY |
| 19 | 27 | 35 | 4 | YOU LIED TO ME POLYDOR 863 453/PLG | ◆ CATHY DENNIS |
| 20 | 18 | 22 | 8 | PACIFIC SYMPHONY SONIC 2008/INSTINCT | TRANSFORMER 2 |
| 21 | 34 | — | 2 | FOLLOW YOUR HEART VIRGIN 12613 | ◆ INNER CITY |
| 22 | 32 | 39 | 4 | I'LL KEEP HOLDIN' ON ACTIVE 66385/ELEKTRA | DSK |
| 23 | 14 | 19 | 7 | FUCK YOU SBK 19764/ERG | OTTORONGO |
| 24 | 19 | 5 | 12 | YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009 | FIERCE RULING DIVA |
| 25 | 15 | 3 | 10 | WE CAN MAKE IT RELATIVITY 1131 | TRACIE DAVES |
| 26 | 30 | 36 | 4 | TIMEBOMB TOMMY BOY 540 | 808 STATE |
| 27 | 28 | 26 | 6 | STYLOPHONIA RADIKAL/SBK 12308/ERG | TWO LITTLE BOYS |
| ★★★ POWER PICK★★★ | | | | | |
| 28 | 45 | — | 2 | ARE YOU READY TO FLY? EPIC 74729 | ◆ ROZALLA |
| 29 | 25 | 23 | 11 | FEELING GOOD EMOTIVE 728 | JAMES HOWARD |
| 30 | 24 | 17 | 9 | DISAPPOINTED WARNER BROS. 40562 | ◆ ELECTRONIC |
| 31 | 16 | 15 | 7 | HUMPIN' AROUND MCA 54343 | ◆ BOBBY BROWN |
| 32 | 26 | 21 | 9 | REAL COOL WORLD WARNER BROS. 40575 | ◆ DAVID BOWIE |
| 33 | 35 | 40 | 4 | LET ME GO COLUMBIA 74451 | T42 |
| 34 | 31 | 18 | 8 | I BELIEVE IN YOU NETTWERK 13864/I.R.S. | THE FINAL CUT |
| 35 | 43 | — | 2 | EDGE OF NO CONTROL MUTE 66370/ELEKTRA | ◆ MEAT BEAT MANIFESTO |
| 36 | 46 | — | 2 | PEACE & LOVE INC. TOMMY BOY 544/WARNER BROS. | ◆ INFORMATION SOCIETY |
| 37 | 38 | 42 | 4 | HOUSE OF MAGIC CHEETAH 9511 | ◆ D.J. MAGIC MIKE |
| 38 | 11 | 12 | 10 | EVERYBODY'S FREE (TO FEEL GOOD) EPIC 74444 | ◆ ROZALLA |
| ★★★ HOT SHOT DEBUT★★★ | | | | | |
| 39 | NEW ▶ | 1 | 1 | TRUE FUSCHNICK JIVE 42078 | ◆ FU-SCHNICKENS |
| 40 | 42 | 46 | 3 | REAL LOVE UPTOWN 54456/MCA | ◆ MARY J. BLIGE |
| 41 | NEW ▶ | 1 | 1 | UNDERSTAND THIS GROOVE RCA 62371 | SOUND FACTORY |
| 42 | 41 | — | 2 | HEARTBEAT VIRGIN PROMO | RYUICHI SAKAMOTO |
| 43 | NEW ▶ | 1 | 1 | SOUL FREEDOM (FREE YOUR SOUL) ESQUIRE 74336 | DEGREES OF MOTION FEATURING BITI |
| 44 | NEW ▶ | 1 | 1 | WHAT ABOUT THIS LOVE? MCA 54485 | MR. FINGERS |
| 45 | NEW ▶ | 1 | 1 | SESAME'S TREET PYROTECH 10082/ATLANTIC | ◆ SMART E'S |
| 46 | NEW ▶ | 1 | 1 | CARRY ON RCA 62367 | MARTHA WASH |
| 47 | 47 | — | 2 | JUST CALL ME MOWTOWN 0631 | ◆ GOOD GIRLS |
| 48 | NEW ▶ | 1 | 1 | SEE THE DAY BIG BEAT 10064/ATLANTIC | ANN CONSUELO |
| 49 | NEW ▶ | 1 | 1 | A LITTLE LOVE SALSOL 55008 | ◆ AURRA |
| 50 | 50 | — | 2 | MATTER OF TIME TURNSTYLE 10060/ATLANTIC | OOSCHA |

MAXI-SINGLES SALES

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|------------------------------|-----------|-----------|---------------|--|-----------------------------------|
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 3 | 4 | 10 | LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401 1 week at No. 1 | ◆ THE SHAMEN |
| 2 | 4 | 5 | 12 | RHYTHM IS A DANCER (M) (T) ARISTA 1-2445 | ◆ SNAP |
| 3 | 1 | 1 | 13 | THE HITMAN (M) (T) INTERSCOPE 96168/AG | ◆ AB LOGIC |
| 4 | 5 | 9 | 6 | SAVED MY LIFE (M) (T) EPIC 74410 | LIL LOUIS & THE WORLD |
| 5 | 2 | 2 | 8 | HUMPIN' AROUND (M) (T) (X) MCA 54343 | ◆ BOBBY BROWN |
| 6 | 8 | 10 | 6 | REAL LOVE (M) (T) (X) UPTOWN 54456/MCA | ◆ MARY J. BLIGE |
| 7 | 6 | 7 | 9 | THE COLOUR OF LOVE (T) (X) GIANT 40401/WARNER BROS. | THE REESE PROJECT/RACHEL KAPP |
| 8 | 12 | 19 | 5 | SESAME'S TREET (M) (T) (X) PYROTECH 10082 | ◆ SMART E'S |
| 9 | 11 | 14 | 6 | YOU LIED TO ME (M) (T) (X) POLYDOR 863 453/PLG | ◆ CATHY DENNIS |
| 10 | 13 | 15 | 5 | WORK TO DO (T) (X) WING 863 541/MERCURY | ◆ VANESSA WILLIAMS |
| 11 | 10 | 11 | 8 | FREE LOVE (T) (X) WARNER BROS. 40529 | JULIET ROBERTS |
| 12 | 19 | 23 | 4 | FREE YOUR MIND (M) (T) (X) ATCO EASTWEST 96128/AG | ◆ EN VOGUE |
| 13 | 24 | 25 | 4 | RUMP SHAKER (M) (T) MCA 54389 | ◆ WRECKX-N-EFFECT |
| 14 | 29 | — | 2 | ARE YOU READY TO FLY? (T) (X) EPIC 74729 | ◆ ROZALLA |
| 15 | 18 | 20 | 5 | PUMP THAT BODY (M) (T) EPIC 74369 | STEVIE B |
| 16 | 16 | 17 | 7 | HYPNOTIZED (T) (X) GREAT JONES 530 617/ISLAND | CLUBLAND FEATURING ZEMYA HAMILTON |
| 17 | 25 | 31 | 4 | BLOW YOUR MIND (M) (T) RAL/CHAOS 74424/COLUMBIA | ◆ REDMAN |
| 18 | 14 | 12 | 10 | PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG | ◆ ARRESTED DEVELOPMENT |
| 19 | 7 | 3 | 9 | EVERYBODY'S FREE (TO FEEL GOOD) (T) (X) EPIC 74444 | ◆ ROZALLA |
| 20 | 21 | 24 | 4 | HEART (T) EPIC 74464 | KATHY SLEDGE |
| 21 | 9 | 6 | 11 | DISAPPOINTED (T) (X) WARNER BROS. 40562 | ◆ ELECTRONIC |
| 22 | 26 | 38 | 3 | SAMBA (M) (T) FREEZE 50019 | HOUSE OF GYPSIES |
| 23 | 15 | 8 | 17 | JUMP! (M) (T) SUNSHINE 1-2456/ARISTA | ◆ THE MOVEMENT |
| 24 | 27 | 32 | 5 | HOUSE OF MAGIC (M) (T) (X) CHEETAH 9511 | ◆ D.J. MAGIC MIKE |
| 25 | 17 | 13 | 8 | KEEP IT COMIN' (DANCE TILL YOU CAN'T...) (M) (T) (X) COLUMBIA 74431 | ◆ C+C MUSIC FACTORY |
| 26 | 20 | 22 | 5 | REAL COOL WORLD (T) (X) WARNER BROS. 40575 | ◆ DAVID BOWIE |
| 27 | 31 | 33 | 7 | SOMETHING GOOD (T) LONDON 869 843/PLG | ◆ UTAH SAINTS |
| ★★★ POWER PICK★★★ | | | | | |
| 28 | 42 | — | 2 | OBSESSION (T) (X) GIANT 40545/WARNER BROS. | ◆ ARMY OF LOVERS |
| 29 | 34 | 36 | 4 | HE SAID SHE SAID (M) (T) CUTTING 264 | GIGGLES |
| 30 | 32 | 27 | 5 | HOT SEX (M) (T) (X) JIVE 42094 | ◆ A TRIBE CALLED QUEST |
| 31 | 22 | 18 | 8 | ONE NITE STAND (M) (T) (X) UPTOWN 54446/MCA | ◆ FATHER M.C. |
| 32 | 28 | 29 | 17 | PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187 | ◆ K.W.S. |
| 33 | 36 | 42 | 4 | PSYCHO (M) (T) PENDULUM 66383/ELEKTRA | ◆ LORDS OF THE UNDERGROUND |
| 34 | 35 | 28 | 7 | THE MUSIC'S GOT ME (T) (X) ZYX 6659 | ◆ BASS BUMPERS |
| 35 | 39 | 43 | 8 | SHE'S PLAYING HARD TO GET (T) JIVE 42066 | ◆ HI-FIVE |
| 36 | 46 | — | 2 | WHAT ABOUT THIS LOVE? (M) (T) (X) MCA 54485 | MR. FINGERS |
| ★★★ HOT SHOT DEBUT★★★ | | | | | |
| 37 | NEW ▶ | 1 | 1 | PEACE & LOVE INC. (M) (T) (X) TOMMY BOY 544/WARNER BROS. | ◆ INFORMATION SOCIETY |
| 38 | 30 | 26 | 19 | JUMP AROUND (M) (T) (X) TOMMY BOY 526 | ◆ HOUSE OF PAIN |
| 39 | 44 | 48 | 3 | TIMEBOMB (M) (T) (X) TOMMY BOY 540 | 808 STATE |
| 40 | 33 | 30 | 9 | 360 DEGREES (WHAT GOES AROUND) (M) (T) ELEKTRA 66405 | ◆ GRAND PUBA |
| 41 | 23 | 16 | 10 | MY PEACE OF HEAVEN (T) ATCO EASTWEST 96153/AG | TEN CITY |
| 42 | 37 | 35 | 11 | WHERE DOES THAT LEAVE LOVE (M) (T) (X) COLUMBIA 74405 | ◆ GEORGE LAMOND |
| 43 | 43 | — | 2 | STRAIGHTEN IT OUT (T) ELEKTRA 66382 | ◆ PETE ROCK & C.L. SMOOTH |
| 44 | NEW ▶ | 1 | 1 | GOOD TIME (M) (T) ATCO EASTWEST 96143/AG | ◆ TRILOGY |
| 45 | 40 | 39 | 13 | CROSSOVER (M) (T) (X) RAL/CHAOS 74172/COLUMBIA | ◆ EPMD |
| 46 | NEW ▶ | 1 | 1 | FIRE/JERICHO (T) (X) ELEKTRA 66370 | ◆ THE PRODIGY |
| 47 | 38 | 21 | 12 | MIC CHECKA (M) (T) ATCO EASTWEST 96159/AG | ◆ DAS EFX |
| 48 | NEW ▶ | 1 | 1 | YOU GOTTA BELIEVE (M) (T) INTERSCOPE 98492/AG | ◆ MARKY MARK & THE FUNKY BUNCH |
| 49 | 49 | 45 | 3 | HAZY SHADE OF CRIMINAL (M) (T) (X) DEF JAM/CHAOS 74487/COLUMBIA | ◆ PUBLIC ENEMY |
| 50 | 45 | 44 | 3 | LATIN LINGO (M) (T) (X) RUFFHOUSE 74478/COLUMBIA | ◆ CYPRESS HILL |

○ 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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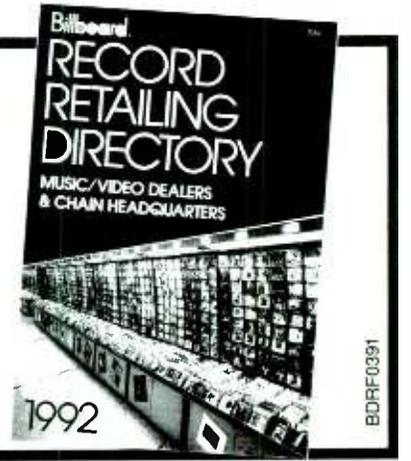
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Moby Sails New Techno Waters; Owens In The Black

MOBY IS NOT TOO thrilled with where techno music is heading these days.

The man responsible for putting a recognizable face on the rebellious club movement has recently taken a hard look at its direction, and how it relates to his development as a composer and producer.

"My favorite stuff is in a more atmospheric vein," he says. "I'm getting heavily into house and garage sounds. I think the problem with a lot of techno records right now is that they don't have much to latch onto, in a musical sense. They are also becoming too gimmicky and formulaic. But, then again, I think that's true of all music."

With that in mind, Moby—born **Robert Melville Hall**, the great-great-grand-nephew of "Moby Dick" author **Harold Melville**—is now plotting what will likely be the next phase of techno. However, he is not too keen on characterizing his work that way. "I don't really like much of what I do at first," he says. "It took six months for me to be able to hear 'Go' and actually like the way it sounds."

Interestingly, many in the club community describe that single as the techno track that refuses to go away.

An international smash upon impact nearly two years ago, it has been issued with new mixes at least three times. Each time, the single seems to broaden Moby's audience.

"Go" is also one of the 12 cuts that make up his recently released eponymous debut on **Instinct Records**, a New York-based indie. The album, which was allegedly issued without his cooperation, is one of the few topics that hardens the voice of the normally soft-spoken artist.

"The troubling thing about [the set] is that all of the songs are at least a year old," he says. "It's not entirely reflective of where I'm coming from right now. Since the label had the legal right to put it out, the best thing for me to do is view it as more a retrospective, and get on with life."

Behind-the-scenes tension aside, the album is exemplary of the true creative potential of techno. On cuts like "Everything" and "Next Is The E," hard and aggressive beats are embellished with catchy melodies that are woven into intricate arrangements. In contrast, there is "Help Me To Believe," which may be the first-ever techno ballad. Once you are served with material this powerful, it is nearly impossible to accept some of



by Larry Flick

the goofy, novelty-driven tracks that are now hitting the streets on a regular basis.

The roots of Moby's career stem back to '80s new-wave scene in New York, where he earned his stripes as a DJ at a variety of underground clubs and bars. A studied piano player and jazz guitarist, he slowly gravitated toward concocting his own dance grooves and melodies. He terms his discovery of computerized music as liberating, and was soon carving out his own unique path. Shortly after offering his "Mobility" and "Voodoo Child" EPs, Moby was heralded as a club renegade and the inspiration for a new breed of rebel composers.

"Because of my standards, I don't think I'll ever feel successful," he says. "I love the spirit of the music, and I love that people can feel so passionate about it. Those unifying moments, it's a transcendent thing."

Moby's calendar for the remainder of 1992 is chock full of interesting projects. He's just completed mixes for his final Instinct 12-inch, "Next Is The E," and will be the headlining performer at "Mask-A-Rave" Oct. 30 during the CMJ Music Marathon in New York. His reputation as a remixer is building, with his name attached to hits by **Michael Jackson**, **Brian Eno**, and the **Pet Shop Boys**. The bigger picture includes shopping for a new label deal, writing and producing his next album, and perhaps even using his connection to the hip "Cool World" soundtrack as the catalyst to learn how to score films. But he says all of that is secondary to living a sane and peaceful life.

"The biggest pressure anyone can face is to be a responsible human being. Sometimes it's difficult to be a Christian in a capitalistic society. I wrestle with it every day. I'm doing the best I can."

THE SINGLE LIFE: You can never be sure of where the ever-charismatic **Robert Owens** will turn up next. Despite the efforts of numerous labels to tie him down, he insists upon remaining a free agent, paving his own path. This time, he is on **E-Legal's Black Label** (New York) with the hit-bound "Too Much For Me." He belts and whoops within a slamin' deep-house context created by Nelson "Paradise" Roman with more force than we have heard from him in the past. The hook is undeniable, and the song would be an adventurous crossover radio addition with the right edit.

Another new gem on the Black Label is disco diva **Taana Gardner's** yummy cover of **LaBelle's** "What Can I Do For You." She hasn't sounded this good in years, and **Shep Pettibone** protégé **Tony Shimkin's**

savvy remix of **T. Solomon's** original production packs quite a punch. For a darker, more underground vibe, check out the dub by **Funky Felix and Bonzai**.

K-Klass appears to have a bonafide smash in the offing with "Don't Stop" (**deConstruction**, U.K.), a delightfully retro disco romp that is aided tremendously by **Bobbi Depa-sois'** cool guest vocal. Four vastly different mixes are designed to take the track to a variety of levels. Tops are the act's original version, with its reedy horns and cushiony strings, and **Terry Farley & Pete Heller's** mix, which has way-cool "Shaft"-like guitar licks and a heavy house beat. Ripe for U.S. major-label picking.

Italo-house clique **East Side Club** twirls back onto the dancefloor with "I Didn't Know" (**Whole/Media**), a typically bright and lively affair that is offset by its sing-along chorus and a charming lead vocal. Five remixes range in tone from early-'80s style hi-NRG to Chicago-influenced pop/house. A peak-hour pleasure for mainstream pundits.

Singer **CeCe Rogers** steps from behind the microphone to pen and produce the stirring "Rejoice" for gospel/house act **Key Choice** (**Movin'**, New Jersey). Roof-raising harmonies adds spirit to a percolating, synth-dominated house arrangement. **Tony Humphries** provides a dark'n'rich remix that is better suited to underground programs. The track was produced as tribute to DJ **Larry Paterson**, who recently succumbed to complications resulting from AIDS.

Andy Weatherall's new London-based **Echoes** label heats up with "Ooh Baby," by **Secret Knowledge Featuring Wonder**, a trance-induced tribal jam produced by **Ben Watkins** and **Kris Needs**. Wonder is by turns haunting and frightening, chanting like **Grace Jones** in a slasher movie.

A bit off the beaten club path, but it is also a totally refreshing change of pace. Give it a shot.

MicMac Records (New York) bows yet another subsidiary, **Mascot**, with a smokin', R&B-flavored houser, "Love & Pain" by **Monique**. Produced and written by intriguing new team **Wilson & Grant**, the track pumps a raw groove and is shaded with a memorable melody and chorus. **Monique** is a promising new presence who is well worth keeping an eye on.

TID-BEATS: In an effort to "better serve the act," **EastWest** has moved the release of **D-Influence's** superb "Good 4 We" debut set to January. Although we agree that is a better time to focus on breaking a new act, couldn't the decision have been made before a widespread press mailing of the CD? Sends out confusing signals. In any case, the label will continue to promote the just-issued title cut as the first single... After toying with **Alison Limerick's** considerable U.S. club following with promises of re-releasing some version of her brilliant U.K. debut, "And Still I Rise," for nearly a year, **Arista** has dropped the singer from its roster. Grab the album on import, since it seems unlikely any label will pick it up at this late date. **Limerick** is now writing songs for her next set, which should be ready by early 1993... One of our favorite Latin divas, **Corina**, has severed ties with **Atco Records** after one album. She is also very close to ending her long-term relationship with New York indie **Cutting Records** and is mulling over several major-label offers. She is in the studio working on a new album and expects to announce a new deal shortly... Get ready for the return of the **Jones Girls**. The '70s-era quartet has just put out an album on U.K. indie **ARP Records**. Give it a spin, they are in mighty fine voice... Speaking of surprise career comebacks, look for grown-up British teen dream **Lulu** to hit the streets soon with a dance-oriented project on **Dome/EMI** in London. A large portion of the album was produced by promising newcomer **Erroll Henry**... How 'bout **Brother In Rhythm Steve Anderson** writing songs with **Paul McCartney** for the former **Beatle's** next album? *Love it!*



Spinning In The Disco Heat. The New York heat of the 1992 Disco Mix Club American DJ Mixing Championship drew approximately 700 spectators to the Palladium nightclub. The event was co-sponsored by BMI. The winner was the Rock Steady Crew of DJs, who also took home national honors at the finals. Among the panel of judges, front row, from left, were producer/artist Moby; Cat Jackson, BMI; and Eric Coles, BMI. In the back row, from left, are producer/remixer Todd Terry; rapper/producer Afrika Bambaataa; and producer/remixer Danny Tenaglia.

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- DOUBLE YOU WE'LL BE HERE 1P HOUSE
- D.J. LELEWEL TAKE ME W/ TO THE PLAN HOUSE
- KRIS ISAK YEAR OF THE CAT HOUSE
- JACKIE MOORE I WANT LEFT YOU DOWN (rem) HOUSE
- MAURIZIO (JAZZ VOICE) VERBENI REALITY (rem) HOUSE
- TONY CARRASCO present UNDERGROUND ANDREW (rem) HOUSE
- DISCASS PRESSED SPIN TRANCE
- NOTTURNO DOUT HOUSE
- STARS NEVER GIVING UP (rem) HOUSE
- STYLOO MY FRIENDS HOUSE
- GAME OVER TETRIS (rem) HOUSE
- MATATA MATATA (rem) HOUSE
- CAMMINITA feat LORENA HAAR KUR (rem) HOUSE
- KEPLERO MY ORIGIN HOUSE
- BOBBY RAVE TRAGEDY HOUSE
- BABY ROOTS (rem) HOUSE
- SILVESTRO DON'T YOU WANT ME HOUSE
- PLASTIC BAND EVERYBODY HOUSE
- NO HEARTBREAKS PARADISE HOUSE
- INTENTION (rem) HOUSE

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Hot Dance Breakouts

CLUB PLAY

- EROTICA MADONNA MAVERICK
- MY NAME IS PRINCE PRINCE PAISLEY PARK
- SYMPHONY DONELL RUSH I.D.
- TUMBLIN' DOWN HERMANN E-LEGAL
- THE NEW ANTHEM REEL TO REAL STRICTLY RHYTHM

MAXI-SINGLES SALES

- STINKIN' THINKIN' HAPPY MONDAYS ELEKTRA
- RIGHT NOW AL B. SURE! WARNER BROS.
- I WANNA LOVE YOU JADE GIANT
- UNDERSTAND THIS GROOVE SOUND FACTORY RCA
- THE MESSAGE 49ERS GREAT JONES

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



The Believer. ASCAP celebrates the Vince Gill/John Jarvis No. 1 collaboration "I Still Believe In You" (which Gill recorded) at one of the society's recent No. 1 club parties. The song, published by Inspector Barlow Music (administered by Bug Music) held the No. 1 spot on Billboard's Hot Country Singles & Tracks chart for two consecutive weeks last month. Pictured at the festivities, from left, are producer Tony Brown; MCA's Bruce Hinton; ASCAP's southern executive director Connie Bradley; Gill; Jarvis; Jarvis' son Paul; ASCAP's Merlin Littlefield; and Bug Music's Gary Velletri.

Panel: Country Making Int'l Inroads Overflow SRO Event Reflects Interest

BY EDWARD MORRIS

NASHVILLE—Country music is finally on its way to being worldwide music, according to a panel of specialists convened here Oct. 10 as part of the Country Music Assn.'s annual SRO talent buyers' conference. In contrast to last year's sparsely attended international panel, this year's drew an overflow crowd of several hundred.

Among the announcements made at the meeting were that Billy Ray Cyrus, Vince Gill, and Trisha Yearwood are planning European tours for next year and that Garth Brooks intends to tour internationally in 1994.

Bob Saporiti, Warner Bros. Records' VP of marketing, noted that

many Nashville labels now have top executives assigned specifically to opening or broadening the international market. "TV and video is a key ingredient [to exploiting these markets]," Saporiti continued. "I'll be so grateful when [Country Music Television] goes to Europe and breaks down the stereotypes of what we're all about" (see story, page 10).

Several of the panelists noted country music suffers from a backward image internationally, just as it has at home, and that a change of perception is essential to any significant branching out. For example, Cindy Wilson, Liberty Records' international VP, noted that Garth Brooks albums sold in Japan do not carry the artist's picture and that Germany is resisting Brooks' cowboy image.

"Visuals are extremely important when you're trying to launch an artist [abroad]," said Bruce Hinton, president of MCA/Nashville. Image was a significant factor, he noted, in MCA's choosing Gill and Yearwood to crack the European market. "If ever there was a window of opportunity," he concluded, "it is now."

Martin Satterthwaite, head of the CMA's London office, predicted England would have a full-time country radio station within nine to 12 months. He said there are now more than 170 individual country radio shows being broadcast throughout Europe.

Tokyo now has an around-the-clock country music station—KTYO—which is transmitted by Radio Sky 1 satellite throughout Japan. Ron Dini, U.S. radio manager for Nashville's C.M. Japan Promotions, which provides programming for KTYO, said a Hong Kong conglomerate has twice approached KTYO to uplink its signal for broadcast in Hong Kong and then uplink it again to satellite broadcast it to more than 28 Asian countries, with a combined population of 2½ billion people.

Currently, KTYO carries seven U.S. syndicated radio shows: "American Country Countdown" and "Music Makers," with Bob Kingsley; Lon Helton's "Country Countdown USA"; Robert K. Oermann's "Music City New Country"; C.C. McCartney's "Climbing Country"; Crook & Chase's "Nashville Record Review"; and Dini's own twice-daily two-and-a-half-minute country music news feature, "Music Row Talk."

Dini said C.M. Japan Promotions is building a studio in Nashville and will be producing country programming for other Japanese broadcasters.

Judy Seale, executive VP of Nashville's Refugee Management, reported that the success of the Country Gold outdoor festivals in Kumamoto, Japan, now in their fourth year, has led to other country-based concert specials. The 1992 Country Gold, held Oct. 18, featured Dwight Yoakam, the Desert Rose Band, Holly Dunn, and Jim & Jesse.

A new festival, Country Heart, will be held Oct. 25 in Fujinomiya and

star the Texas Tornados, Porter Wagoner, the Forester Sisters, Doug Kershaw, and Charlie Nagatani.

Next August, according to Seale, she will help provide the musical talent for the Rodeo Western Fair, which will run for three weeks each in Tokyo and Osaka. She has submitted for consideration the names of more than 200 potential artists, including "headliners, old legends, and up-and-comers."

Emmylou Harris' manager, Monty Hitchcock, said Harris has done 30 shows in 10 countries this year and that each trip had created a bigger fan base for her records and concert tickets.

Trisha Walker, who heads Trisha Walker International in Nashville and also serves as a consultant for MCA Records, told the audience that her company promoted 74 shows in Europe this year, more than in any previous year. "We see a tremendous

*'If ever there was
a window of
opportunity, it's now'*

growth in the popularity of country music," she said.

Dan Ekback, who works international publishing for Major Bob Music, urged artists to be willing to cultivate markets in Europe. He maintained that from the point of view of time, it was as easy to fly to Europe for an appearance as it is to fly from one coast to another to do a talk show.

There was some skepticism in the audience as to the potential of the European market. Ken Kragen, who manages Travis Tritt, Yearwood, and Kenny Rogers, pointed out that new artists do not generally have the appeal to garner wide interest abroad and that acts that have finally made it in America are reluctant to begin paying their dues anew in other countries.

"Travis Tritt doesn't have a lot of enthusiasm for playing outside the U.S.," Kragen said. He added that he had had little success in breaking Rogers in Europe either, despite considerable effort to do so. "We basically disguised him as Frank Sinatra," Kragen reported. The push led to the sale of only about 100,000 units.

Kragen also wondered aloud if Cyrus is making his European inroads as a country act. Gillie Crowder, assistant to Cyrus' manager, Jack McFadden, said the new star is always identified as country.

The CMA will hold its second quarterly board meeting next year in Frankfurt. Prior to the meeting, the board members will stop in London to conduct a music industry seminar and reception. They will do the same thing in Frankfurt for the Germany music industry before the board meeting.

New RCA Chief Learning The Ropes Schuyler Expects To Keep Roster Of Acts Small

SCHUYLER SETTLES IN: Paced in album sales by Alabama and accelerated by the activity of the Judds, K.T. Oslin, Restless Heart, Keith Whitley, Clint Black and others, RCA Records was the dominant country label throughout the '80s.

In recent years, however, the company has seen its market share dwindle. First, there were some roster upsets: Even before illness sidelined Naomi Judd, the Judds announced they were leaving RCA for MCA; Whitley died; and Oslin, after a magnificent breakthrough, entered a dormant period from which she has yet to emerge.

Then, to compound these setbacks, Joe Galante left his post as Nashville chief two years ago to head the entire label. A tireless, inventive, and aggressive marketing whiz, Galante introduced the nine-cut album and the practice of mining albums for four or five singles, sometimes stretching over the period of a year and a half. He also kept the roster relatively small, usually around 20 acts.

In an effort to help RCA/Nashville snag its remembered share of the pie, Galante has appointed songwriter/performer Thom Schuyler as VP of operations of the country division. After barely a month on the job, Schuyler admits that he's still learning the language and rhythms of the record business. "I'm trying to determine exactly where the problems have arisen and how they're best addressed," Schuyler says. He says he has not signed any acts since he arrived and adds that he adheres to the slim-roster philosophy he inherited: "I'm a big believer in quality first. My instincts would be to keep this a very tight, quality-driven roster. Maybe 20 acts is the target number for this company. Right now, we're substantially below that. So we've got room to grow."

Within the past few weeks, RCA has parted ways with the Oak Ridge Boys and Ronnie Milsap; the latter has since signed to Liberty. Currently, the label's lineup includes Alabama, Black, Restless Heart, Eddy Arnold, Andy Childs, Tommy Lee James, Martina McBride, Robert Ellis Orrall, Paul Overstreet, Shenandoah, Larry Stewart, Aaron Tippin, Lari

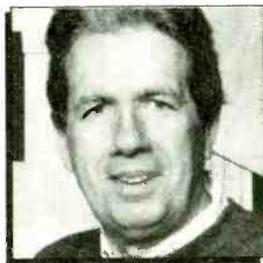
White, Don Williams, and a yet-untitled band that includes Rusty Young (formerly of Poco), John Cowan (New Grass Revival), Patrick Simmons (Doobie Brothers), and Bill Lloyd (Foster & Lloyd). Oslin also remains on the label, but Schuyler speculates her subsequent music will be worked out of New York.

Schuyler was signed briefly to Capitol Records in the early '80s as a solo act and then to MTM Records as a part of the SKB trio. He says he hopes his awareness of the demands made on artists will help him in his work: "I had the opportunity during CMA week to meet with about every artist on this roster and their management. I am very tender toward artists, as I am toward writers. I know how tough it is out on the road, particularly when you're working your tail off and things aren't going real well at home. It's a very frustrating dilemma. When Joe Galante offered me the job, he basically said that one of my largest responsibilities was to be a friend and a partner with these artists. He presumed—and I'd like to think he was correct—that I do have a deep sensitivity there. That's terribly important. These are very hardworking people."

In spite of RCA's past tendency to go deep into albums for singles, Schuyler says he and his staff will be guided by the intrinsic potential of each project: "When there's great music on a record, you should certainly use it in terms of singles and as vehicles for selling the product. I think it's a project-by-project basis. That goes back again to the practicality of having a smaller and tighter label. You can make decisions project-by-project—instead of across the board. If you get into a third single from a particular album, and you sense that you're running into a little trouble, then you can gear up a little more quickly."

Schuyler hopes to have any staff additions or reassignments made before the end of the year. "I'm starting to get a real sense of what goes on in this job," he adds, "the very, very hectic pace. I'm not used to that. But I'm invigorated by it."

REGRETS: Obviously, we Punctuation Police were (Continued on next page)



by Edward Morris

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING OCT. 24, 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 | 2 | 3 | 11 | *** No. 1 *** NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI) | WYONNNA (C) (V) CURB 54449/MCA 1 week at No. 1 |
| 2 | 1 | 2 | 11 | IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES) | RANDY TRAVIS (V) WARNER BROS. 18792 |
| 3 | 6 | 8 | 11 | SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON) | JOHN ANDERSON (V) BNA 62312 |
| 4 | 8 | 11 | 11 | THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCENTIRE (R. LEIGH, L. MARTINE, JR.) | REBA MCENTIRE (V) MCA 54441 |
| 5 | 5 | 6 | 15 | GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE) | MCBRIDE & THE RIDE (V) MCA 54413 |
| 6 | 9 | 10 | 12 | CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. MCANALLY) | SAWYER BROWN CURB ALBUM CUT |
| 7 | 4 | 4 | 17 | JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS) | CONFEDERATE RAILROAD ATLANTIC ALBUM CUT |
| 8 | 7 | 5 | 12 | WRONG SIDE OF MEMPHIS G. FUNDIS (M. BERG, G. HARRISON) | TRISHA YEARWOOD (V) MCA 54414 |
| 9 | 13 | 18 | 11 | LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS) | SUZY BOGGUSS (V) LIBERTY 57801 |
| 10 | 10 | 14 | 9 | LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS) | TRAVIS TRITT (V) WARNER BROS. 18779 |
| 11 | 3 | 1 | 13 | IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN) | COLLIN RAYE (C) (V) EPIC 74421 |
| 12 | 14 | 16 | 10 | SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD) | PAM TILLIS (V) ARISTA 1-2454 |
| 13 | 17 | 22 | 19 | BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE) | MARK CHESNUTT (V) MCA 54471 |
| 14 | 12 | 13 | 7 | WE SHALL BE FREE A. REYNOLDS (S. DAVIS, G. BROOKS) | GARTH BROOKS (V) LIBERTY 57994 |
| 15 | 18 | 19 | 8 | WATCH ME R. LANDIS (T. SHAPIRO, G. BURR) | LORRIE MORGAN (V) BNA 62333 |
| 16 | 20 | 26 | 5 | I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VAN WAMER) | ALABAMA (V) RCA 62236 |
| 17 | 16 | 17 | 11 | NEXT THING SMOKIN' B. MONTGOMERY, J. SLATE (J. DUFFIE, D. MORRISON, J. SLATE) | JOE DIFFIE (V) EPIC 74415 |
| 18 | 21 | 27 | 9 | EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK) | MARK COLLIE (V) MCA 54448 |
| 19 | 19 | 21 | 9 | IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD) | BILLY DEAN (V) SBK 57884/LIBERTY |
| 20 | 11 | 7 | 14 | LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN) | ALAN JACKSON (V) ARISTA 1-2447 |
| 21 | 23 | 32 | 11 | JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS) | RADNEY FOSTER (C) (V) ARISTA 1-2448 |
| 22 | 26 | 35 | 7 | NOW THAT'S COUNTRY R. BENNETT, T. BROWN (M. STUART) | MARTY STUART (V) MCA 54477 |
| 23 | 29 | 39 | 5 | LONESOME STANDARD TIME B. MAHER (J. RUSHING, L. CORDLE) | KATHY MATTEA (V) MERCURY 868 343 |
| 24 | 34 | 51 | 4 | I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ) | GEORGE STRAIT (V) MCA 54478 |
| 25 | 36 | 46 | 5 | TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER) | TANYA TUCKER LIBERTY ALBUM CUT |
| 26 | 15 | 9 | 16 | NOWHERE BOUND M. POWELL, T. DUBOIS (M. POWELL, J. MEDDERS) | DIAMOND RIO (V) ARISTA 1-2441 |
| 27 | 32 | 38 | 7 | NOT TOO MUCH TO ASK J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ) | MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485 |
| 28 | 24 | 15 | 16 | WARNING LABELS D. JOHNSON (K. WILLIAMS, O. TURMAN) | DOUG STONE (V) EPIC 74399 |
| 29 | 22 | 12 | 16 | SO MUCH LIKE MY DAD J. BOWEN, G. STRAIT (C. MOMAN, B. EMMONS) | GEORGE STRAIT (V) MCA 54439 |
| 30 | 44 | 55 | 5 | BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER) | CLINT BLACK (V) RCA 62337 |
| 31 | 40 | 45 | 6 | LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS) | BROOKS & DUNN (V) ARISTA 1-2460 |
| 32 | 25 | 24 | 17 | I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS) | VINCE GILL (V) MCA 54406 |
| 33 | 37 | 40 | 7 | WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LENAIRE) | RESTLESS HEART (V) RCA 62334 |
| 34 | 39 | 41 | 5 | SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR) | HAL KETCHUM (V) CURB 87243 |
| 35 | 27 | 23 | 17 | COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL) | BILLY RAY CYRUS (C) (D) (V) MERCURY 866 998 |
| 36 | 30 | 29 | 19 | WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS) | CLINT BLACK (V) RCA 62194 |
| 37 | 35 | 33 | 19 | RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS) | TRACY LAWRENCE ATLANTIC ALBUM CUT |
| 38 | 33 | 30 | 20 | I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE) | MARK CHESNUTT (V) MCA 54395 |
| 39 | 42 | 48 | 7 | CRASH COURSE IN THE BLUES S. HENDRICKS, T. DUBOIS (S. WARINER, J. JARVIS, D. COOK) | STEVE WARINER (V) ARISTA 1-2461 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|---|---|
| 40 | 31 | 25 | 19 | YOU AND FOREVER AND ME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, S. HARRIS) | LITTLE TEXAS (V) WARNER BROS. 18867 |
| 41 | 41 | 31 | 19 | I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY) | AARON TIPPIN (V) RCA 62241 |
| 42 | NEW | | 1 | ***HOT SHOT DEBUT*** SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS) | ALAN JACKSON (V) ARISTA 12463 |
| 43 | 63 | | 2 | ***POWER PICK/AIRPLAY*** DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER) | VINCE GILL (V) MCA 54489 |
| 44 | 38 | 20 | 14 | WHATCHA GONNA DO WITH A COWBOY A. REYNOLDS, J. CRUTCHFIELD (G. BROOKS, M. D. SANDERS) | CHRIS LEDOUX (V) LIBERTY 57885 |
| 45 | 45 | 47 | 7 | L.A. TO THE MOON R. MILSAP, R. GALBRAITH, T. COLLINS (S. LONGACRE, L. WILSON) | RONNIE MILSAP (V) RCA 62332 |
| 46 | 50 | 68 | 3 | SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANEK, N. LARKIN, T. SMITH, C. BROWDER) | TRACY LAWRENCE ATLANTIC ALBUM CUT |
| 47 | 43 | 49 | 10 | THAT'S ME P. WORLEY, E. SEAY (T. HASELDEN, B. ALAN) | MARTINA MCBRIDE (V) RCA 62291 |
| 48 | 28 | 28 | 12 | HEY MISTER (I NEED THIS JOB) R. BYRNE, K. STEGALL (K. CHATER, R. ARMAND) | SHENANDOAH (V) RCA 62290 |
| 49 | 47 | 43 | 18 | WHAT KIND OF LOVE L. KLEIN (R. CROWELL, W. JENNINGS, R. ORBISON) | RODNEY CROWELL (C) (V) COLUMBIA 74360 |
| 50 | 62 | | 2 | WHER'M I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS) | BILLY RAY CYRUS (V) MERCURY 864 502 |
| 51 | 53 | 59 | 4 | ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DIPIERO) | SAMMY KERSHAW (V) MERCURY 864 316 |
| 52 | 55 | 57 | 4 | LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PFRIMMER, M. REID) | LEE ROY PARNELL (V) ARISTA 1-2462 |
| 53 | 54 | 56 | 5 | WHO NEEDS IT R. PENNINGTON (B. MASON, J. MEHAFFEY) | CLINTON GREGORY (V) STEP ONE 442 |
| 54 | 57 | 64 | 4 | LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN) | JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT |
| 55 | 52 | 53 | 20 | YARD SALE B. CANNON, N. WILSON (L. BASTIAN, D. BLACKWELL) | SAMMY KERSHAW (V) MERCURY 866 754 |
| 56 | 58 | 72 | 3 | 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 |
| 57 | 48 | 50 | 9 | KEEP ON WALKIN' P. BUNETTA, R. CHUDACOFF (M. REID, A. MCBROOM) | MIKE REID (V) COLUMBIA 74443 |
| 58 | 51 | 37 | 14 | WEAR MY RING AROUND YOUR NECK S. BUCKINGHAM (B. CARROLL, R. MOODY) | RICKY VAN SHELTON (V) COLUMBIA 74418 |
| 59 | 65 | | 2 | I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DYCUS, K. K. PHILLIPS) | GEORGE JONES (V) MCA 54470 |
| 60 | NEW | | 1 | I WAS BORN WITH A BROKEN HEART E. GORDY, JR. (A. TIPPIN, J. MCBRIDE) | AARON TIPPIN (V) RCA 62338 |
| 61 | 61 | 67 | 3 | A STREET MAN NAMED DESIRE J. BOWEN, R. ALVES (B. MCCORVEY, R. ALVES, G. HARRISON) | PIRATES OF THE MISSISSIPPI (V) LIBERTY 57995 |
| 62 | 69 | | 2 | SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS) | GARTH BROOKS LIBERTY ALBUM CUT |
| 63 | 66 | 71 | 3 | WELCOME TO THE CLUB J. STROUD, B. GALLIMORE (S. SESKIN, A. PESSIS) | TIM MCGRAW CURB PRO 1020 |
| 64 | 64 | 63 | 14 | ONE TIME AROUND S. BOGARD, R. GILES (C. HARTFORD, D. PFRIMMER) | MICHELLE WRIGHT (V) ARISTA 1-2444 |
| 65 | 70 | | 2 | BABY DON'T YOU KNOW B. MAHER (J. O'HARA) | STACY DEAN CAMPBELL (V) COLUMBIA 74491 |
| 66 | 59 | 58 | 8 | NO SIR J. STROUD (S. DEAN, B. MONTANA, D. ELLIS) | DARRYL & DON ELLIS (C) (V) EPIC 74454 |
| 67 | 67 | 69 | 10 | 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 |
| 68 | 73 | | 2 | CAN I COME ON HOME TO YOU H. BELLAMY, D. BELLAMY (D. BELLAMY) | THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND |
| 69 | 71 | 65 | 16 | ME AND MY BABY B. BANNISTER, P. OVERSTREET (P. OVERSTREET, P. DAVIS) | PAUL OVERSTREET (V) RCA 62254 |
| 70 | 74 | 75 | 18 | TOO MUCH J. BOWEN, R. ALVES (G. CLARK, L. R. PARNELL) | PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT |
| 71 | NEW | | 1 | WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES) | RICKY VAN SHELTON (V) COLUMBIA 74731 |
| 72 | NEW | | 1 | SUSPICIOUS MINDS P. ANDERSON (M. JAMES) | DWIGHT YOAKAM EPIC ALBUM CUT |
| 73 | NEW | | 1 | LITTLE TEARS B. CHANCEY, P. WORLEY (M. HENDERSON, M. IRWIN) | JOY WHITE (V) COLUMBIA 74412 |
| 74 | 72 | 73 | 11 | BE MY ANGEL B. BECKETT (D. SEALS, B. MCDILL, J. KIMBALL) | LIONEL CARTWRIGHT (V) MCA 54440 |
| 75 | 68 | 61 | 8 | THERE AIN'T NOTHIN' I DON'T LIKE ABOUT YOU J. STROUD (K. WALLACE, M. IRWIN) | NEAL MCCOY ATLANTIC 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 | 1 | 3 | BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN) | BROOKS & DUNN ARISTA |
| 2 | 2 | 2 | 4 | WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN) | LEE ROY PARNELL ARISTA |
| 3 | 5 | | 2 | IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS) | TANYA TUCKER LIBERTY |
| 4 | 3 | | 2 | I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ) | MARY-CHAPIN CARPENTER COLUMBIA |
| 5 | 6 | 3 | 5 | I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD) | WYONNNA CURB |
| 6 | 4 | 5 | 10 | ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS) | BILLY RAY CYRUS MERCURY |
| 7 | 9 | 9 | 14 | SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER) | SAWYER BROWN CURB |
| 8 | | | 1 | TAKE A LITTLE TRIP J. LEO, L. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT) | ALABAMA RCA |
| 9 | 10 | 7 | 8 | WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER) | JOHN ANDERSON BNA |
| 10 | 7 | | 2 | A WOMAN LOVES S. HENDRICKS, T. DUBOIS (S. BOGARD, R. GILES) | STEVE WARINER ARISTA |
| 11 | 11 | 4 | 3 | BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON) | BILLY DEAN SBK |
| 12 | 14 | 8 | 11 | NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY) | DIAMOND RIO ARISTA |
| 13 | 13 | 11 | 12 | BACKROADS S. BUCKINGHAM (C. MAJORS) | RICKY VAN SHELTON COLUMBIA |

| | | | | | |
|----|----|----|----|---|------------------------------------|
| 14 | 8 | 10 | 6 | THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS) | GARTH BROOKS LIBERTY |
| 15 | 19 | 12 | 17 | PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY) | HAL KETCHUM CURB |
| 16 | 12 | 6 | 10 | ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT) | SHENANDOAH RCA |
| 17 | 15 | 13 | 17 | THERE AIN'T NOTHIN' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK) | AARON TIPPIN RCA |
| 18 | 16 | 14 | 16 | NEON MOON S. HENDRICKS, D. COOK (R. DUNN) | BROOKS & DUNN ARISTA |
| 19 | 20 | 15 | 25 | STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP) | JOHN ANDERSON BNA |
| 20 | 17 | 18 | 15 | OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY) | MARK CHESNUTT MCA |
| 21 | 22 | 17 | 13 | SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS) | MCBRIDE & THE RIDE MCA |
| 22 | 18 | 16 | 15 | EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH) | COLLIN RAYE EPIC |
| 23 | | | 1 | THIS ONE'S GONNA HURT YOU R. BENNETT, J. BROWN (M. STUART) | MARTY STUART & TRAVIS TRITT MCA |
| 24 | | 20 | 79 | FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE) | GARTH BROOKS LIBERTY |
| 25 | 25 | | 24 | EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN) | LORRIE MORGAN RCA |

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

COUNTRY CORNER



by Lynn Shults

MAKE IT THREE IN A ROW for Wynonna Judd, as her "No One Else On Earth" moves from No. 2 to No. 1. The song was written by Sam Lorber, Stuart Harris, and Jill Colucci and produced by Tony Brown. Wynonna first hit the charts with her mother, Naomi, in December '83 with "Had A Dream." As the Judds, they became one of the hottest acts in show biz and had 14 No. 1 records between August '84 and September '89. With the success of Wynonna's debut solo album, it's possible she could topple the marks set in partnership with her mom. Doing so would be a remarkable accomplishment.

THE 10 MOST ACTIVE TRACKS on Hot Country Singles & Tracks are led by "She's Got The Rhythm (I've Got The Blues)," by Alan Jackson, debuting at No. 42. Following in sequential order are "Don't Let Our Love Start Slippin' Away" (63-43), by Vince Gill; "Letting Go" (13-9), by Suzy Bogguss; "Burn One Down" (44-30), by Clint Black; "Two Sparrows In A Hurricane" (36-25), by Tanya Tucker; "Wher'm I Gonna Live" (62-50), by Billy Ray Cyrus; "I Cross My Heart" (34-24), by George Strait; "I'm In A Hurry (And Don't Know Why)" (20-16), by Alabama; "Lonesome Standard Time" (29-23), by Kathy Mattea; and "Seminole Wind" (6-3), by John Anderson.

DEBUTS ARE THE NAME OF THE GAME on the Top Country Albums chart, as six new titles enter this week. Leading the way is "Lot About Livin'" (24), by Alan Jackson. "Can't Run From Yourself," by Tanya Tucker, enters at No. 31, followed by "Lonesome Standard Time" (45), by Kathy Mattea; "Voices In The Wind" (45), by Suzy Bogguss; "Watch Me" (55), by Lorrie Morgan; and "Travis Tritt Christmas" (70), by Travis Tritt.

ALBUM SALES OF COUNTRY PRODUCT continue to be strong. "The Chase" (1-1), by Garth Brooks, dominates Top Country Albums with sales of more than 337,000 units for the week, down 18% from the previous week. "Some Gave All" (2-2), by Billy Ray Cyrus, gains almost 11,000 units at retail over the prior week, racking total sales of 131,138 for the week. Also showing increased sales over the prior week are "I Still Believe In You" (5-5), by Vince Gill; "Wynonna" (8-7), by Wynonna Judd; "Homeward Looking Angel" (26-23), by Pam Tillis; and "Pocket Full Of Gold" (28-27), by Gill.

THE BIG WINNER FROM ALL the activity surrounding CMA Week festivities is Vince Gill. All four of Gill's albums on the Top Country Albums chart have bullets, signifying sales increases. For Gill, the road to the top has been one of steady progression over a period of 20-plus years. He committed himself to country music by signing with RCA Records in '83. It took five releases before Gill hit the top 10, with "If It Weren't For Him," in September '85. He left RCA and signed with MCA in '89. In doing so, Gill was reunited with longtime friend and musical companion Tony Brown, who had originally signed Gill to RCA. Of his convictions regarding his artistry, Gill has said, "Musically, I've got to stand by my own instincts—live by them and, if necessary, die by them. I really can't try and anticipate what kind of labels people will put on my music. The only way I can live with myself as an artist is to go by my own gut instincts and do what I feel best about. Success just isn't worth it if it means making music you can't believe in. No matter what the cost, I've got to stand by my own principles." Congratulations, Vince.

Halyburton, Corbin Take Top CMA Posts Officers, Directors Elected At Membership Meet

NASHVILLE—New directors and officers have been elected to serve on the board of the Country Music Assn. Dan Halyburton, a radio executive at KPLX Dallas, will serve as chairman of the board and Paul Corbin, director of programming for The Nashville Network as president.

The directors were elected by CMA members during the CMA's annual membership meeting Oct. 1 at the Opryland Hotel here. Officers were elected by the directors during a meeting Oct. 2 at ASCAP's Nashville offices. Directors serve two-year terms; officers serve for one year.

New directors are as follows by category:

At-large: Connie Bradley, ASCAP; Jimmy Gilmer, SBK Records; and Roy Wunsch, Sony Music.

Advertising Agency/PR: Dick McCullough, E.H. Brown Advertising, Chicago.

Artist/Musician: Randy Owen.

Broadcast Personality: Rhubarb Jones, WYAY Atlanta.

Composer: Don Schlitz, Hayes Street Music.

International: Keith James, Rawlco Communications, Ontario.

Personal Manager: Jack McFadden, McFadden Artists Corp.

Publication: Lynn Shults, Billboard. **Publisher:** Tom Collins, Collins Music Inc.

Radio: Bob Moody, WPOC Baltimore.

Record Company: Jack Weston, RCA Records.

Record/Video Merchandiser: Bruce Bausman, The Musicland Group, Minneapolis.

Talent Agent: Alan Kanoff, William Morris Agency, New York.

Talent Buyer/Promoter: Joe Gehl, The Gehl Group, Fort Lauderdale, Fla.

Television: Bill Arhos, KLRU-TV Austin, Texas

New officers are as follows:

Tony Conway, Buddy Lee Attractions, executive VP, and David Conrad, Almo Irving Music, senior VP. Vice presidents Vince Candilora, SESAC; Lon Helton, Radio & Records; Donna Hillel, Sony Tree; Rick Todd, Silver Dollar City Inc., Branson, Mo.; Richard Leigh, Lion-Hearted/EMI Music; Merlin Littlefield, ASCAP; Bob Romeo, Don Romeo Agency, Omaha, Neb.; Rick Blackburn, Atlantic Records; Roger Sovine, BMI; Janice Wendell, Ericson Marketing Communications; Tim Wiperman, Warner/Chappell Music; Tom Molito,

Cabin Fever Entertainment, Greenwich, Conn.; Stan Mores, Mores, Nanas, Shea Entertainment; Terry Cline, World Class Talent; Richard Krumme, Country America magazine, Des Moines, Iowa; and Eddie Reeves, Warner Bros. Records.

Directors serving the second year of their term include:

Dick Gary, The Gary Group, Culver City, Calif.; Vince Gill; Bruce Hinton, MCA Records; Irving Waugh, I.W. Productions; E.W. Wendell, Opryland USA Inc.; Joe Wade Formicola, WWW West Bloomfield, Mich.; Thom Schuyler, Bethlehem/EMI Music; David Hughes, EMI Records, London; Merle Kilgore, Hank Williams Jr. Enterprises; John Sturdivant, Music City News; Jerry Bradley, Opryland Music Group; Dan Halyburton, KPLX Dallas; Tim DuBois, Arista Records; Jim Powers, Handleman Co., Troy, Mich.; Rick Shipp, Triad Artists; Steve Moore, Moore Entertainment; and Kitty Moon, Scene Three.

Lifetime board members are J. William Denny, Nashville Gas Co.; Ralph Peer II, Peermusic, San Francisco; Frances Preston, BMI, N.Y.; and Joe Talbot, Talbot Music Publishing Inc., Nashville.

NASHVILLE SCENE

(Continued from preceding page)

having coffee last week when it came time to check the rhapsody "Scene" carried about the vision and music of Dan Seals. Consequently, Seals' name was mangled in both the text and headline. Apologies to all.

MAKING THE ROUNDS: Copper Creek Records, Roanoke, Va., has just released a splendid 28-page bluegrass music calendar for '93. It has color photos of 12 top bluegrass acts—past and present—and hundreds of significant historical dates. The piece sells for \$9.95 . . . **Ralph Emery's** best-selling autobiography, "Memories," is now available in paperback . . . Because of an injured

vocal cord, **Patty Loveless** has had to cancel her fall tour. She expects to be in the studio by year's end to begin recording her first album for Epic Records.

MARK YOUR CALENDAR: The Nashville Entertainment Assn. will hold its eighth annual "Extravaganza" Jan. 21-23 in Nashville. Acts wishing to be considered for performing in the event are asked to send the NEA a short bio or fact sheet, a photo, a cassette of one or more songs, and their performance schedules for October and November. The lineup will be announced Dec. 7.

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(minimum of 100)

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

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

- 51 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) WBM/HL
- 65 BABY DON'T YOU KNOW (Jamie O'Hara, ASCAP)
- 74 BE MY ANGEL (Pink Pig, BMI/Polygram, ASCAP/Ranger Bob, ASCAP/Amchrist, ASCAP/Popcorn Family, ASCAP) HL
- 13 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM
- 30 BURN ONE DOWN (Howlin' Hits, ASCAP) CPP
- 6 CAFE ON THE CORNER (Beginner, ASCAP) WBM
- 68 CAN I COME ON HOME TO YOU (David Bellamy, ASCAP)
- 35 COULDN'T BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM
- 39 CRASH COURSE IN THE BLUES (Steve Warner, BMI/Irving, BMI/Sony Tree, BMI/Inspector Barlow, ASCAP) HL/CPP/CLM
- 43 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI)
- 18 EVEN THE MAN IN THE MOON IS CRYIN' (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL
- 5 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL
- 4 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/Lion Hearted, ASCAP/Layog Martine, Jr. BMI) HL

- 67 HELP, I'M WHITE AND I CAN'T GET DOWN (Almarie, BMI)
- 48 HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI) HL
- 24 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Dorif, BMI/Zena, ASCAP) WBM
- 59 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Noreale, SESAC/Dynda Jam, SESAC/Texas Wedge, ASCAP)
- 2 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP
- 19 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL/CPP
- 38 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL
- 16 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarmer, ASCAP)
- 11 IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) CPP
- 32 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, ASCAP/Bug, ASCAP) WBM
- 60 I WAS BORN WITH A BROKEN HEART (Careers-BMG, BMI/EMI April, ASCAP)
- 41 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP
- 7 JESUS AND MAMA (Tom Collins, BMI) CPP
- 21 JUST CALL ME LONESOME (St. Julien, ASCAP/

- Polygram, ASCAP/Poor House Hollow, ASCAP) HL
- 57 KEEP ON WALKIN' (Almo, ASCAP/Brio Blues, ASCAP/McBroom, BMI) CPP
- 45 L.A. TO THE MOON (W B M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM
- 9 LETTING GO (Warner-Tamerlane, BMI/Zesty Zack's, BMI) WBM
- 54 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP) WBM/CPP
- 73 LITTLE TEARS (Colgems-EMI, ASCAP/EMI April, ASCAP)
- 23 LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP) WBM/HL
- 10 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL
- 31 LOST AND FOUND (Sony Cross Keys, ASCAP) HL
- 20 LOVE'S GOT A HOLE ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Pati Hurt, BMI) WBM
- 52 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP) HL
- 69 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan, BMI) CLM
- 17 NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of Slate, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP) CPP
- 1 NO ONE ELSE ON EARTH (Sony Tree, BMI/Edisto Sound, BMI/Sony Cross Keys, ASCAP/EMI Golden Torch, ASCAP/Hearst Street, ASCAP) HL/CPP
- 66 NO SIR (Tom Collins, BMI/Music Corp. Of America, BMI/Brand New Town, BMI/Midnight Crow, ASCAP) HL/CPP
- 27 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getarealjob,

- ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP
- 26 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM
- 22 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
- 64 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL
- 37 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL
- 3 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP) CPP
- 12 SHAKE THE SUGAR TREE (Sony Tree, BMI) HL
- 42 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP)
- 46 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/Zomba, ASCAP/Joyna, ASCAP/Noted, ASCAP)
- 62 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP)
- 29 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Attadoo, BMI) HL
- 61 A STREET MAN NAMED DESIRE (Great Cumberland, BMI/Flawfactor, BMI/Longitude, BMI/August Wind, BMI)
- 34 SURE LOVE (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL
- 72 SUSPICIOUS MINDS (Screen Gems-EMI, BMI)
- 47 THAT'S ME (Millhouse, BMI/Sheedhouse, ASCAP) HL
- 75 THERE AIN'T NOthin' I DON'T LIKE ABOUT YOU (Polygram Int'l, ASCAP/EMI April, ASCAP) WBM/HL
- 70 TOO MUCH (EMI April, ASCAP) HL
- 25 TWO SPARROWS IN A HURRICANE (Murray, BMI)
- 28 WARNING LABELS (Sony Cross Keys, ASCAP/Sony Tree,

- BMI) HL
- 15 WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP
- 58 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI) CPP
- 63 WELCOME TO THE CLUB (Love This Town, ASCAP/Endless Frogs, ASCAP)
- 14 WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/CPP
- 36 WE TELL OURSELVES (ASCAP) CPP
- 44 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
- 49 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Oribisongs, BMI) HL
- 56 WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP)
- 33 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM
- 50 WHER'M I GONNA LIVE? (Pri. BMI/Sly Dog, BMI/Pri. ASCAP/Music Express, ASCAP)
- 53 WHO NEEDS IT (Moveville, BMI/Careers-BMG, BMI/Monk Family, BMI) HL
- 71 WILD MAN (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patenick, BMI)
- 8 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM
- 55 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP
- 40 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION | |
|-----------|-----------|-----------|---------------|--|--|---------------|--|
| | | | | *** No. 1 *** | | | |
| 1 | 1 | 1 | 3 | GARTH BROOKS LIBERTY 98743* (10.98/16.98) | THE CHASE | 1 | |
| 2 | 2 | 2 | 21 | BILLY RAY CYRUS ▲ ⁴ MERCURY 510635* (9.98 EQ/13.98) | SOME GAVE ALL | 1 | |
| 3 | 3 | 3 | 7 | GARTH BROOKS LIBERTY 98742* (9.98/15.98) | BEYOND THE SEASON | 2 | |
| 4 | 4 | 6 | 61 | BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98) | BRAND NEW MAN | 3 | |
| 5 | 5 | 8 | 6 | VINCE GILL MCA 10630* (10.98/15.98) | I STILL BELIEVE IN YOU | 3 | |
| 6 | 6 | 5 | 57 | GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98) | ROPIN' THE WIND | 1 | |
| 7 | 8 | 7 | 28 | WYONONNA ▲ CURB 10529*/MCA (10.98/15.98) | WYONONNA | 1 | |
| 8 | 7 | 4 | 109 | GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98) | NO FENCES | 1 | |
| 9 | 9 | 9 | 4 | GEORGE STRAIT MCA 10651* (10.98/15.98) | PURE COUNTRY (SOUNDTRACK) | 9 | |
| 10 | 10 | 18 | 15 | MARY-CHAPIN CARPENTER ● COLUMBIA 48881*/SONY (9.98 EQ/13.98) | COME ON COME ON | 6 | |
| 11 | 13 | 13 | 35 | JOHN ANDERSON ● BNA 61029* (9.98/13.98) | SEMINOLE WIND | 10 | |
| 12 | 12 | 11 | 8 | TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98) | T-R-O-U-B-L-E | 6 | |
| 13 | 14 | 12 | 180 | GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98) | GARTH BROOKS | 2 | |
| 14 | 16 | 14 | 4 | RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98) | GREATEST HITS, VOL. 1 | 14 | |
| 15 | 15 | 16 | 6 | TRISHA YEARWOOD MCA 10641* (9.98/15.98) | HEARTS IN ARMOR | 13 | |
| 16 | 11 | 10 | 8 | SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98) | HONEYMOON IN VEGAS | 4 | |
| 17 | 18 | 22 | 54 | REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98) | FOR MY BROKEN HEART | 3 | |
| 18 | 17 | 15 | 7 | COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98) | IN THIS LIFE | 10 | |
| 19 | 19 | 17 | 13 | CLINT BLACK ▲ RCA 66003* (10.98/15.98) | THE HARD WAY | 2 | |
| 20 | 21 | 21 | 9 | ALABAMA RCA 66044* (9.98/15.98) | AMERICAN PRIDE | 11 | |
| 21 | 22 | 23 | 74 | ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98) | DON'T ROCK THE JUKEBOX | 2 | |
| 22 | 20 | 20 | 4 | RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98) | GREATEST HITS, VOL. 2 | 20 | |
| 23 | 26 | — | 2 | PAM TILLIS ARISTA 18649* (9.98/13.98) | HOMEWARD LOOKING ANGEL | 23 | |
| 24 | NEW ► | — | 1 | ALAN JACKSON ARISTA 18711* (10.98/15.98) | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) | 24 | |
| 25 | 24 | 25 | 50 | SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98) | ACES | 15 | |
| 26 | 23 | 19 | 9 | RICKY VAN SHELTON COLUMBIA 52753*/SONY (10.98 EQ/15.98) | GREATEST HITS PLUS | 9 | |
| 27 | 28 | 46 | 83 | VINCE GILL ▲ MCA 10140* (9.98/15.98) | POCKET FULL OF GOLD | 5 | |
| 28 | 25 | 27 | 28 | MARK CHESNUTT MCA 10530* (9.98/15.98) | LONGNECKS & SHORT STORIES | 9 | |
| 29 | 27 | 28 | 55 | BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98) | BILLY DEAN | 22 | |
| 30 | 29 | 31 | 72 | DIAMOND RIO ● ARISTA 8673* (9.98/13.98) | DIAMOND RIO | 13 | |
| 31 | NEW ► | — | 1 | TANYA TUCKER LIBERTY 98987* (10.98/15.98) | CAN'T RUN FROM YOURSELF | 31 | |
| 32 | 31 | 26 | 48 | SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98) | DON'T GO NEAR THE WATER | 17 | |
| 33 | 32 | 33 | 72 | TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98) | IT'S ALL ABOUT TO CHANGE | 2 | |
| 34 | 30 | 24 | 11 | CHRIS LEDOUX LIBERTY 98818* (9.98/13.98) | WHATCHA GONNA DO WITH A COWBOY | 9 | |
| 35 | 34 | 32 | 14 | MARTY STUART MCA 10596* (9.98/13.98) | THIS ONE'S GONNA HURT YOU | 12 | |
| 36 | 33 | 29 | 78 | LORRIE MORGAN ● RCA 30210* (9.98/13.98) | SOMETHING IN RED | 8 | |
| 37 | 37 | 36 | 3 | HAL KETCHUM CURB 77581* (9.98/13.98) | SURE LOVE | 36 | |
| 38 | 36 | 34 | 67 | TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98) | TRISHA YEARWOOD | 2 | |
| 39 | 35 | 38 | 67 | TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98) | WHAT DO I DO WITH ME | 6 | |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|---|---------------|
| 40 | 40 | 37 | 24 | CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98) | CONFEDERATE RAILROAD | 36 |
| 41 | 39 | 35 | 31 | AARON TIPPIN ● RCA 61129* (9.98/13.98) | READ BETWEEN THE LINES | 6 |
| 42 | 52 | — | 2 | ALVIN & THE CHIPMUNKS SONY KIDS 53006*/SONY (9.98 EQ/13.98) | CHIPMUNKS IN LOW PLACES | 42 |
| 43 | 38 | 30 | 9 | DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98) | FROM THE HEART | 19 |
| 44 | 45 | 48 | 55 | COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98) | ALL I CAN BE | 7 |
| 45 | NEW ► | — | 1 | KATHY MATTEA MERCURY 512567* (9.98 EQ/13.98) | LONESOME STANDARD TIME | 45 |
| 46 | 41 | 41 | 61 | HAL KETCHUM ● CURB 77450* (9.98/13.98) | PAST THE POINT OF RESCUE | 6 |
| 47 | 44 | 59 | 104 | MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98) | SHOOTING STRAIGHT IN THE DARK | 11 |
| 48 | 43 | 39 | 7 | SAWYER BROWN CURB 77574* (9.98/13.98) | CAFE ON THE CORNER | 39 |
| 49 | NEW ► | — | 1 | SUZY BOGGUSS LIBERTY 98585* (9.98/15.98) | VOICES IN THE WIND | 49 |
| 50 | 42 | 40 | 25 | GEORGE STRAIT ● MCA 10532* (10.98/15.98) | HOLDING MY OWN | 5 |
| 51 | 49 | 47 | 24 | MCBRIDE & THE RIDE MCA 10540* (9.98/13.98) | SACRED GROUND | 27 |
| 52 | 46 | 44 | 101 | DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98) | IF THERE WAS A WAY | 7 |
| 53 | 47 | 42 | 132 | DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98) | DOUG STONE | 12 |
| 54 | 50 | 45 | 46 | TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98) | STICKS AND STONES | 10 |
| 55 | NEW ► | — | 1 | LORRIE MORGAN BNA 66047* (9.98/13.98) | WATCH ME | 55 |
| 56 | 59 | 66 | 146 | VINCE GILL ▲ MCA 42321 (8.98/13.98) | WHEN I CALL YOUR NAME | 2 |
| 57 | 51 | — | 2 | RADNEY FOSTER ARISTA 18713* (9.98/13.98) | DEL RIO, TX 1959 | 51 |
| 58 | 48 | 43 | 21 | RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98) | LIFE IS MESSY | 30 |
| 59 | 68 | — | 2 | MIKE REID COLUMBIA 48967*/SONY (9.98 EQ/13.98) | TWILIGHT TOWN | 59 |
| 60 | 53 | 51 | 136 | ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98) | HERE IN THE REAL WORLD | 4 |
| 61 | 72 | 70 | 26 | VINCE GILL RCA 61130* (7.98/11.98) | I NEVER KNEW LONELY | 47 |
| 62 | 54 | 55 | 109 | REBA MCENTIRE ▲ MCA 10016 (9.98/15.98) | RUMOR HAS IT | 2 |
| 63 | 61 | 60 | 77 | PAM TILLIS ● ARISTA 8642* (8.98/13.98) | PUT YOURSELF IN MY PLACE | 10 |
| 64 | 60 | 53 | 51 | STEVE WARINER ARISTA 18691* (9.98/13.98) | I AM READY | 28 |
| 65 | 63 | 57 | 135 | TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98) | COUNTRY CLUB | 3 |
| 66 | 62 | 54 | 218 | THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98) | GREATEST HITS | 1 |
| 67 | 57 | — | 2 | DARRYL & DON ELLIS EPIC 48807*/SONY (9.98 EQ/13.98) | NO SIR | 57 |
| 68 | 55 | 50 | 32 | LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98) | FIRST TIME FOR EVERYTHING | 19 |
| 69 | 58 | 58 | 22 | SHENANDOAH RCA 66001* (9.98/13.98) | LONG TIME COMIN' | 34 |
| 70 | NEW ► | — | 1 | TRAVIS TRITT WARNER BROS. 45029* (10.98/15.98) | A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR | 70 |
| 71 | 56 | 49 | 20 | MARTINA MCBRIDE RCA 66002* (9.98/13.98) | THE TIME HAS COME | 49 |
| 72 | 67 | 62 | 53 | ALABAMA ● RCA 61040* (9.98/13.98) | GREATEST HITS VOL. 2 | 10 |
| 73 | 66 | 56 | 39 | SAWYER BROWN CURB 95624* (9.98/13.98) | DIRT ROAD | 12 |
| 74 | 64 | 52 | 21 | MICHELLE WRIGHT ARISTA 18685* (9.98/13.98) | NOW & THEN | 20 |
| 75 | 65 | 61 | 180 | CLINT BLACK ▲ ² RCA 9668 (9.98/13.98) | KILLIN' TIME | 1 |

○ 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 24, 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 | 75 |
| 2 | 3 | GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98) | SUPER HITS | 61 |
| 3 | 2 | THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98) | A DECADE OF HITS | 75 |
| 4 | 5 | VINCE GILL RCA 9814 (4.98/9.98) | BEST OF VINCE GILL | 75 |
| 5 | 4 | RAY STEVENS MCA 5918* (4.98/11.98) | GREATEST HITS | 20 |
| 6 | 6 | GEORGE STRAIT ▲ MCA 42035* (7.98/12.98) | GREATEST HITS, VOL. 2 | 75 |
| 7 | 8 | PATSY CLINE DELUXE 5050/IMG (7.98/9.98) | 20 GOLD HITS | 46 |
| 8 | 7 | RAY STEVENS CURB 77312* (6.98/9.98) | HIS ALL-TIME GREATEST COMIC HITS | 18 |
| 9 | 9 | ALABAMA ▲ ³ RCA 7170 (9.98/13.98) | GREATEST HITS | 74 |
| 10 | — | RAY PRICE COLUMBIA 08866*/SONY (5.98 EQ/9.98) | GREATEST HITS | 1 |
| 11 | 11 | HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98) | GREATEST HITS | 65 |
| 12 | 16 | GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98) | GEORGE STRAIT'S GREATEST HITS | 74 |
| 13 | 10 | REBA MCENTIRE ● MCA 6294 (4.98/11.98) | SWEET SIXTEEN | 68 |

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | WKS. ON CHART |
|-----------|-----------|--|------------------------|---------------|
| 14 | 12 | REBA MCENTIRE ● MCA 42134 (4.98/11.98) | REBA | 55 |
| 15 | 13 | ALABAMA ▲ ³ RCA 4939 (7.98/11.98) | ROLL ON | 70 |
| 16 | 14 | REBA MCENTIRE ▲ MCA 2789 (7.98/12.98) | GREATEST HITS | 73 |
| 17 | 15 | ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98) | GREATEST HITS | 75 |
| 18 | 17 | DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98) | JUST LOOKIN' FOR A HIT | 36 |
| 19 | 19 | THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98) | HEARTLAND | 75 |
| 20 | 21 | DOLLY PARTON ▲ RCA 4422 (7.98/11.98) | GREATEST HITS | 58 |
| 21 | 18 | RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98) | WILD EYED DREAM | 44 |
| 22 | — | MARY-CHAPIN CARPENTER COLUMBIA 44228*/SONY (7.98 EQ/11.98) | STATE OF THE HEART | 1 |
| 23 | 25 | KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98/15.98) | TWENTY GREATEST HITS | 61 |
| 24 | 20 | ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98) | MOUNTAIN MUSIC | 53 |
| 25 | 23 | DAVID ALLAN COE COLUMBIA 35427/SONY (6.98 EQ) | GREATEST HITS | 5 |

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



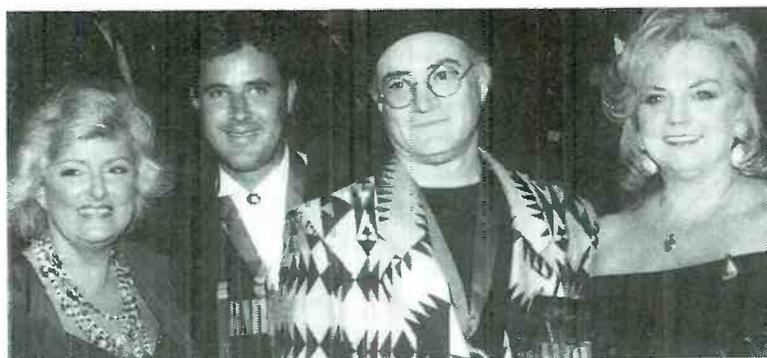
Pictured at the 30th annual ASCAP country awards, from left, are Brian Prout of Diamond Rio; Mary-Chapin Carpenter, who was the CMA's female vocalist of the year; Pat Alger, ASCAP's 1992 country songwriter of the year; Connie Bradley, ASCAP's Southern executive director; Marty Raybon of Shenandoah; and Gene Johnson of Diamond Rio. ASCAP's publisher-of-the-year honors went to PolyGram Publishing International.

Nashville Abuzz With Country Awards Activity

NASHVILLE—"Country Music Week," Sept. 27-Oct. 3, delivered a flurry of trophies and citations to Music Row's most-favored songwriters, recording artists, and music publishers.



ASCAP's Italian harvest-themed ceremony proved quite a harvest for the organization's songwriters Sept. 28 at the Opryland Hotel's Presidential ballroom. Pictured at ASCAP's cocktail party, from left, are ASCAP's Shelby Kennedy, Ramon Estevez (one of Nashville's newest songwriters and son of actor Martin Sheen), Reba McEntire, Sheen, Marty Raybon of Shenandoah, Alan Jackson (winner of ASCAP's song-of-the-year honors for his "Don't Rock The Jukebox"), Mike McGuire of Shenandoah, and ASCAP's John Briggs. McEntire co-hosted the CMA show two nights later where Jackson's video "Midnight In Montgomery" took video-of-the-year honors.



Frances Preston, president and CEO of BMI, poses with the top winners at the 40th annual BMI country awards, Sept. 29. From left are Preston, who, along with George Jones, was elected to the Country Music Hall of Fame and honored during the CMA show the next evening; Vince Gill, BMI's country songwriter of the year, CMA co-host, CMA male vocalist of the year, and co-writer of the CMA's song of the year, "Look At Us"; Jon Ims, writer of BMI's country song of the year "She's In Love With The Boy"; and Donna Hilley, VP/COO of Tree Publishing Co. Inc., BMI's publisher of the year.



Suzy Bogguss takes the CMA's Horizon award, which recognizes outstanding career achievement.



SESAC's songwriter of the year Susan Longacre displays the armful of trophies she received at the performing rights organization's annual awards banquet, Oct. 1 at Loews Vanderbilt Plaza Hotel. Longacre penned "Is There Life Out There" (Reba McEntire), "Leave Him Out Of This" (Steve Wariner), "Old Familiar Pain" (Restless Heart), and "The Time Has Come" (Martina McBride).



The CMA's entertainer of the year, Garth Brooks, acknowledges his wife Sandy's support and the importance of a family while accepting the association's top honor Sept. 30. Brooks also took home the album-of-the-year award for "Ropin' The Wind."



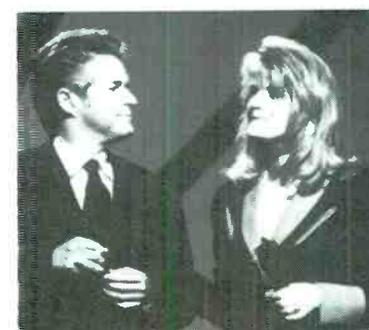
Billy Ray Cyrus accepts the CMA single-of-the-year crystal for his superhit "Achy Breaky Heart." Co-producers Jim Cotton, left, and Joe Scaife, and songwriter Don Von Tress, right, look on.



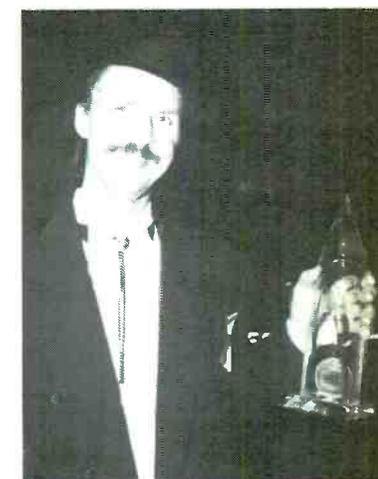
The Nashville Songwriters Foundation, in association with the Nashville Songwriters Assn. Int'l, induct two members into the Nashville Songwriters Hall of Fame during ceremonies Sept. 27. Pictured, from left, are Terry Choate, chairman, NSF; Richard Leigh, president, NSAI; Hall of Fame inductees Wayland Holyfield and Max D. Barnes; and Pat Rogers, executive director, NSAI. Barnes and Vince Gill took home the song-of-the-year trophy at the CMA show for Gill's recording of "Look At Us."



The Nitty Gritty Dirt Band's Jeff Hanna, left, and Clint Black, right, sandwich Matraca Berg during the cocktail party at the annual BMI country awards. Berg picked up an award for "I'm That Kind Of Girl," one of the year's most popular songs in its recording by Patty Loveless.



MCA Records artist Trisha Yearwood is joined by surprise guest Don Henley for a performance of "Walkaway Joe," a Yearwood/Henley duet featured on her current album.



Mark O'Connor shows off his CMA musician-of-the-year crystal during Warner Bros.' postawards show party at F. Scott's restaurant Sept. 30.



Wynonna Judd opens the 26th annual CMA awards ceremony with the blood-boiling "No One Else On Earth."

Hot Latin Tracks™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL/DISTRIBUTING LABEL | TITLE |
|-----------|-----------|------------|---------------|---|---|
| | | | | COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS. | |
| | | | | *** No. 1 *** | |
| 1 | 1 | 2 | 13 | CHAYANNE SONY | EL CENTRO DE MI CORAZON 2 weeks at No. 1 |
| 2 | 2 | 3 | 9 | JON SECADA SBK/CAPITOL-EMI LATIN | ANGEL |
| 3 | 3 | 1 | 16 | ANA GABRIEL SONY | EVIDENCIAS |
| 4 | 4 | 8 | 9 | LUIS MIGUEL WEA LATINA | COMO |
| 5 | 11 | 11 | 8 | MAZZ CAPITOL-EMI LATIN | NO ES AMOR |
| 6 | 9 | 10 | 15 | SELENA CAPITOL-EMI LATIN | COMO LA FLOR |
| 7 | 6 | 9 | 14 | CRISTIAN MELODY/FONOVISA | NO PODRAS |
| 8 | 13 | 14 | 7 | JUAN LUIS GUERRA Y 4.40 KAREN/BMG | SENALES DE HUMO |
| 9 | 8 | 6 | 11 | PABLO RUIZ CAPITOL-EMI LATIN | EL RINCON PROHIBIDO |
| 10 | 19 | 26 | 4 | VICENTE FERNANDEZ DISCOS INTERNACIONAL/SONY | ACA ENTRE NOS |
| 11 | 10 | 16 | 7 | LINDA RONSTADT ELEKTRA | FRENESI |
| 12 | 5 | 5 | 10 | MIJARES CAPITOL-EMI LATIN | PIEL CANELA |
| 13 | 12 | 17 | 4 | JULIO IGLESIAS SONY | Y AUNQUE TE HAGA CALOR |
| 14 | 17 | 20 | 4 | JESSICA CRISTINA SONY | COSQUILLAS EN EL CORAZON |
| 15 | 7 | 4 | 13 | ALVARO TORRES CAPITOL-EMI LATIN | HE VIVIDO ESPERANDO POR TI |
| | | | | *** POWER TRACK *** | |
| 16 | 31 | — | 2 | PANDORA CAPITOL-EMI LATIN | MATANDOME SUAVEMENTE |
| 17 | 15 | 18 | 5 | ILAN CHESTER DISCOS INTERNACIONAL/SONY | OJOS VERDES |
| 18 | 22 | 22 | 4 | ALEJANDRO FERNANDEZ DISCOS INTERNACIONAL/SONY | BRUMAS |
| 19 | 14 | 15 | 7 | BACHATA MAGIC RTP/RODVEN | BAILAR PEGADO |
| 20 | 16 | 13 | 10 | RICKY MARTIN SONY | VUELO |
| 21 | 27 | 37 | 3 | REY RUIZ DISCOS INTERNACIONAL/SONY | NO ME ACOSTUMBRO |
| 22 | 26 | 32 | 4 | RUBEN DJ RTP/RODVEN | SI TE GUSTA EL HUESO |
| 23 | 21 | 27 | 4 | PUNTO G TH-RODVEN | LA MALA |
| 24 | 20 | 19 | 6 | OSCAR D'LEON SONERO/SONY | LA CARTA |
| 25 | 36 | 34 | 3 | LUIS MIGUEL WEA LATINA | AMERICA, AMERICA |
| 26 | 25 | 33 | 3 | MYRIAM HERNANDEZ WEA LATINA | SI NO FUERAS TU |
| | | | | *** HOT SHOT DEBUT *** | |
| 27 | NEW ▶ | 1 | | JERRY RIVERA DISCOS INTERNACIONAL/SONY | AMORES COMO EL NUESTRO |
| 28 | 37 | — | 2 | DANIELA ROMO CAPITOL-EMI LATIN | PARA QUE TE QUEDES |
| 29 | 32 | 39 | 3 | LUNNA CAPITOL-EMI LATIN | YO QUE TE ADORE |
| 30 | NEW ▶ | 1 | | BRAULIO SONY | QUE TENTACION |
| 31 | 18 | 7 | 9 | PANDORA CAPITOL-EMI LATIN | REZO UNA ORACION POR TI |
| 32 | NEW ▶ | 1 | | ALEX D'CASTRO TH-RODVEN | Y ME PREGUNTO |
| 33 | 35 | 28 | 16 | LOS TEMERARIOS AFG SIGMA | A QUIEN QUIERES ENGANAR |
| 34 | 24 | 25 | 6 | VERONICA CASTRO CAPITOL-EMI LATIN | QUE SE VAYA A LA PARRANDA |
| 35 | 23 | 12 | 11 | H2O SONY | GANAR O PERDER |
| 36 | NEW ▶ | 1 | | RUBEN BLADES DISCOS INTERNACIONAL/SONY | CREO EN TI |
| 37 | NEW ▶ | 1 | | LOS TIGRES DEL NORTE FONOVISA | TAN BONITA |
| 38 | 29 | 38 | 8 | LOS FUGITIVOS TH-RODVEN | ESPERANDO POR TI |
| 39 | 34 | — | 2 | ANGELICA MARIA SONY | EL TACONAZO |
| 40 | 28 | 36 | 7 | KIARA TH-RODVEN | LIBERAME |

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

Artists & Music

Rozenblat Takes Reins At WEA Latina; Palmieri Headlining N.Y. 'Festival'

ROZENBLAT RESURFACES: The executive turbulence in the Hispanic record industry continues in 1992. André Midani, Warner Music International VP and regional director, Latin America, has named Sergio Rozenblat managing director of WEA Latina, replacing Luis Pisterman, who held the slot of director of operations. WEA Latina is the sixth Latin record label this year to make a high-level personnel move, following Sonotone, PolyGram America Latina, BMG, TH-Rodven, and RTP.

A longtime CBS Discos executive in the '80s ("I signed and developed Miami Sound Machine," he says), Rozenblat most recently was manager of GRP's redoubtable trumpeter Arturo Sandoval.

Now Rozenblat points out he is ready to expand WEA Latina's presence in the U.S. Hispanic arena via new artist signings.

"We're in the game," he says, "and we'll develop repertoire within the region. The commitment is there from [WEA Corp.] to the Latin market."

Meanwhile, Pisterman confirms he has no career plans pending at present.

EMI TAPS PIAY: Francisco Nieto, regional managing director, EMI Music Worldwide, has appointed veteran EMI executive Roberto Piay as managing director of EMI Capitol Mexico. Piay formerly was managing director of EMI Odeon Argentina. Rubén Aprile, regional A&R and marketing director, Latin America, will fill in as acting managing director in Argentina until a permanent appointment for a replacement is made.

HEARTFELT CONDOLENCES to the family and friends of Fonovisa's delightful vocalist Chavela Hernández, who died Oct. 7, one day after being thrown from a horse during a photo shoot for her upcoming album. The 32-year-old San Jose, Calif., native is survived by her husband, Eduardo—a saxophonist of Los Tigres Del Norte—and two children.

GUERRA ON THE MEND: Karen's superstar artist Juan Luis Guerra is recuperating from laser eye surgery, performed Oct. 4 in West Palm Beach, Fla. While Guerra Y 4.40's upcoming album "Areito" is set to ship by the end of October, the quartet is not scheduled to tour until next spring.

SONEROS, ANYONE? RMM's Eddie Palmieri is booked to headline "Festival De Los Soneros" Saturday (24) at New York's Madison Square Garden. Presented by RMM head honcho Ralph Mercado, the multi-act event features RMM's stable of soneros and soneras, including Celia Cruz, Oscar D'León, Cheo Feliciano, Andy Montañez, Tony Vega, Tito Nieves, José Alberto "El Canario," Domingo Quiñones, Van Lester, and India. In addition, Sony's Gilberto Santa Rosa, TH-Rodven's Frankie Ruiz, and M.P.I.'s Tito Rojas are slated to perform.

SONY DISCOS' YULETIDE Blitz: "We're starting off the holiday season



by John Lannert

with a bang," says Sony's VP of marketing, George Zamora. No argument here. Just out on Sony are albums from Yuri ("Obsesiones"), Los Fabulosos Cadillac ("El León"), Ram Herrera ("Pensamientos"), and Charytin ("Sutil"). Zamora notes "Sutil" is a joint venture with Univision in which the TV network will provide extensive TV promotion, plus a special revolving around the album.

Also just released is "Lo Mejor," a greatest-hits package by Ana Gabriel on Globo/Sony. Moreover, Sony Discos and Sony Mexico are simultaneously putting out a new limited-edition "Linea Personalidad"—series that consists of catalog product from Mexican acts.

Among the featured artists set to release records on Linea Personalidad are Eydie Gorme Y Los Panchos, Los Panchos, El Super Show De Los Vasquez, José Alfredo Jiménez, Lorenzo de Monteclaro, Sonora Santanera, Enrique Guzmán, Vicente Fernández, and Yuri. Finally, Zamora "guar-

antees" La Mafia's forthcoming Sony release, "Ahora Y Siempre"—due out Nov. 17—will ship "platinum plus."

RELEASE UPDATE: M.P.I. has just shipped an eponymous effort from Musical Production All Stars, plus "Valió La Pena Esperar" by Pedro Congo Y Su Orquesta Internacional. High-fives, as well, to M.P.I. for its artist program, distributed during its blowout Sept. 12 in Puerto Rico.

ON THE ROAD: Has Buenos Aires-based Producciones Rock & Pop become a hot promotion outfit, or what? Among the upcoming concert dates slated for Argentina and Chile are Nirvana/Calamity Jane, Oct. 30 in Buenos Aires; B-52's/Brian May/Joe Cocker, Nov. 3 in Santiago, Chile; Keith Richards, Nov. 7 in B.A.; B-52's/Os Paralamas Do Sucesso, Nov. 8 in B.A.; Elton John, Nov. 21-22 in B.A.; and Guns N' Roses, Dec. 5-6 in B.A. By the way, all of the aforementioned shows are stadium gigs.

CHART NOTES: Flaco Jiménez's "Partners" (Warner) has pulled an unusual retail chart double by reaching the top 10 on both the regional Mexican and world music surveys... Julio Iglesias' hit "Y Aunque Tehaga Calor" slips this week from No. 12 to No. 13, but it still gained enough airplay points to retain its bullet.

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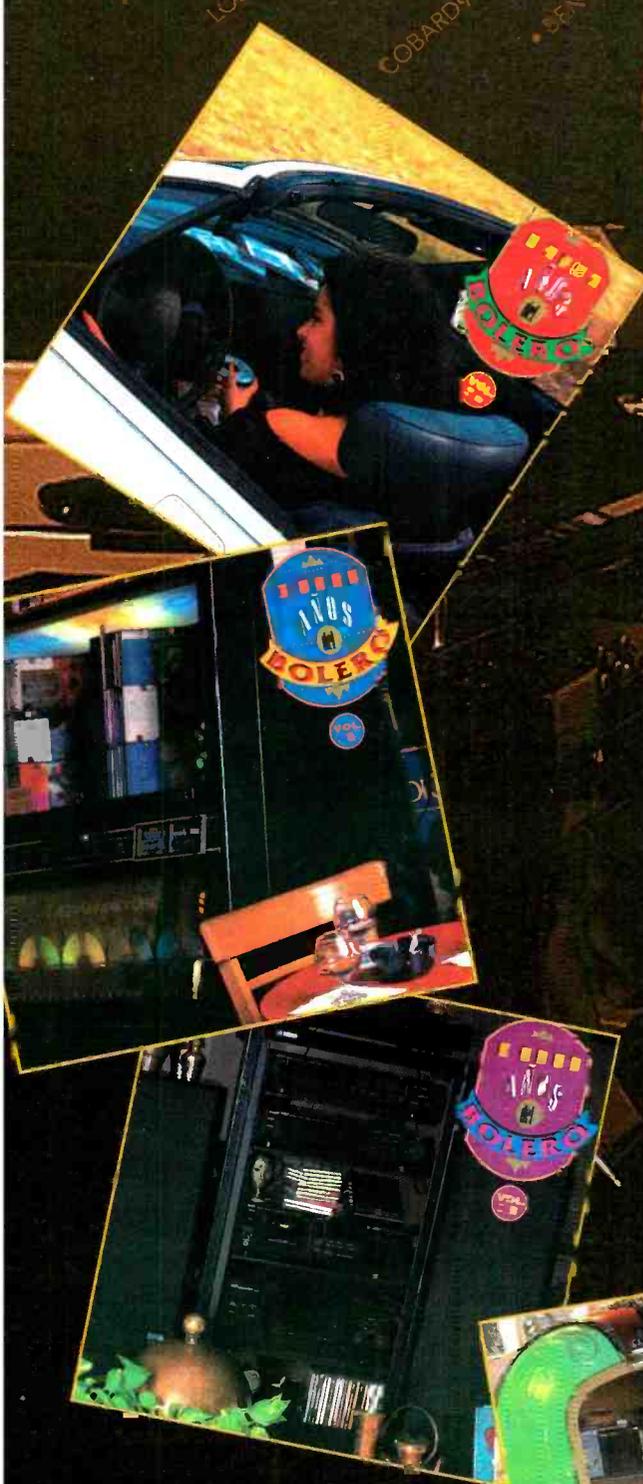
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Mary Talbot (Reporter for Newsweek)

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AFRICAN-AMERICANS ARE STRIVING FOR GREATER ROLE IN CLASSICAL REALM

(Continued from page 1)

tion is black, fewer than 1% of the larger orchestras' musicians are black. Their involvement in classical music has been limited by racial pressures from both blacks and whites as well as by economics and the poor state of music education in this country. Moreover, black classical musicians have been saddled with stereotypes that range from the noble to the ridiculous.

"I remember one white musician, who was both respected and educated, say that blacks couldn't really play classical music because of the shape of their hands," recalls Patricia Prattis Jennings, principal keyboard player for the Pittsburgh Symphony and publisher of a newsletter about blacks in classical music. "But I can also remember people like me—black students of classical music—being called 'Mozart freaks' in the late '60s by LeRoi Jones and other so-called black intellectuals, as if we were somehow traitors to our race. Even today, there is a feeling that classical music is for whites, and if we play it we're trying to act white."

"It's just plain ignorance," says classically trained trumpet star Wynton Marsalis. "By ascribing classical music to whites, we have adopted the same racist attitude that always excluded us from society. When we start seeing art forms divided into racial categories, we deprive ourselves of the appreciation and enjoyment of beauty; we limit the life of the mind."

Despite his training and his many classical recordings, Marsalis maintains that he is a jazz musician. While there is no doubt about his talent and importance as a jazz player, this is an attitude that may have diverted many other black musicians from the study of classical music.

"There's a feeling among blacks that jazz is their private domain because they invented it. It is a concept that, instead of heightening some sense of prestige, actually limits us," says Dr. George Walker, an African-American and one of the senior statesmen among contemporary classical composers. "But once a genre of music is accepted around the world as an art form, as jazz and gospel are, no one 'owns' it; it belongs to the world. When you consider the extent



Pianist Andre Watts credits his family with encouraging his classical music training. "I didn't get to hang out with friends after school. My mother made me practice."



Wynton Marsalis: "When we start seeing art forms divided into racial categories, we deprive ourselves of the enjoyment of beauty and limit the life of the mind."

to which classical music has been embraced by Asians, it's ridiculous to think that classical music is just for white people, and that blacks should stay in their own backyard and play jazz."

MONEY TALKS FAST

Although attitudes change slowly, money talks fast, as the Detroit Symphony Orchestra discovered. While the ensemble was on tour in Europe in 1989, the Michigan legislature fired shots heard 'round the classical world. State Sen. David Holmes and Rep. Morris Hood Jr. were fed up with the orchestra's promises without action for minorities. Although African-Americans made up 70% of Detroit's population, the city's 98-piece orchestra had only one black musician.

"Every single year when it was time to renew the DSO's state grant, we'd have the same argument," recalls Hood. "I'd ask, 'When are you going to get more black musicians?' They'd say, 'We're working on it; we're holding plenty of so-called blind auditions—don't you think that's fair?' Finally I said, 'I guess not, if you haven't found one qualified African-American in 13 years.'"



George Walker: "It's ridiculous to think that classical music is just for white people, and that blacks should stay in their own backyard and play jazz."



James DePreist: "The real problem is, if you've told black musicians for years that they're not welcome, you can't expect them to believe that everything has changed overnight."

The legislators made the DSO an offer it couldn't refuse: either engage another black musician immediately or lose the next \$1.27 million installment of state funds. Without skipping a beat, the orchestra waived its audition procedure and contracted prominent bassist Rick Robinson, who happened to be on tour with the group in Europe.

AFFIRMATIVE ACTION

The repercussions of Robinson's hiring still haunt the classical community as it ponders ways to increase minority participation. Affirmative-action programs, which have helped African-Americans in other areas, are seen as less effective in the search for black classical musicians.

"As well-intentioned as they are, affirmative-action programs are based on the underlying assumption that blacks are not qualified musicians, that something special had to be done for them, which simply is not true," says James DePreist, an African-American who is the conductor of the Oregon Symphony. "The real problem is, if you've told black musicians for years that they're not welcome, you can't expect them to believe that everything has changed overnight. And, even if it had, there aren't enough black musicians in the pipeline."

There are no black musicians in the Oregon Symphony, but DePreist—who is one of a handful of black music directors—believes that will change. "They will come as a part of a natural progression, as African-Americans realize that they are no longer actively excluded," he says. But so far, barely one generation has found a welcome mat at the concert stage door.

"When I was in school in the late '40s," recalls D. Antoinette Handy, director of the music program for the National Endowment for the Arts, "black children were not allowed in youth orchestras, the training grounds of the senior professional ensembles. Strings were not even taught at black schools."

During the same decade, violinist Jack Bradley joined the Denver Symphony to become the first known Af-

(Continued on page 47)

Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|---------------|---|--|
| 1 | 1 | 7 | ★★★ NO. 1 ★★★ KATHLEEN BATTLE AT CARNEGIE HALL DG 435440* | 3 weeks at No. 1 KATHLEEN BATTLE |
| 2 | 2 | 25 | BAROQUE DUET SONY CLASSICAL SK 46672* | KATHLEEN BATTLE, WYNTON MARSALIS |
| 3 | 3 | 109 | IN CONCERT▲ LONDON 430433-2* | CARRERAS, DOMINGO, PAVAROTTI (MEHTA) |
| 4 | 4 | 23 | GORECKI: SYMPHONY NO. 3 NONESUCH 79282* | UPSHAW, LONDON SINFONietta (ZINMAN) |
| 5 | 5 | 11 | FROM THE OFFICIAL BARCELONA GAMES CEREMONY RCA 61204* | DOMINGO, CARRERAS, CABALLE |
| 6 | 6 | 33 | PIECES OF AFRICA NONESUCH 79275-2* | KRONOS QUARTET |
| 7 | 7 | 7 | BERNSTEIN: THE FINAL CONCERT DG 431768* | BOSTON SYMPHONY (BERNSTEIN) |
| 8 | 12 | 3 | SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2* | KEITH JARRETT |
| 9 | 23 | 3 | AMORE LONDON 436719-2* | LUCIANO PAVAROTTI |
| 10 | 8 | 19 | SWITCHED-ON BACH 2000 TELARC CD-80323* | WENDY CARLOS |
| 11 | 9 | 37 | THE BACH ALBUM DG 429737* | KATHLEEN BATTLE, ITZHAK PERLMAN |
| 12 | 13 | 31 | ROSSINI HEROINES LONDON 436075* | CECILIA BARTOLI |
| 13 | 11 | 9 | HANSON: SYMPHONIES 5 & 7 DELOS DEL 3130* | SEATTLE SYMPHONY (SCHWARZ) |
| 14 | 10 | 25 | PAVAROTTI IN HYDE PARK LONDON 436320* | LUCIANO PAVAROTTI |
| 15 | NEW ▶ | | PUCCINI: TOSCA DG 4317752GH2* | FRENI, DOMINGO, RAMEY (SINOPOLI) |
| 16 | 14 | 37 | MOZART: ARIAS LONDON 430513* | CECILIA BARTOLI |
| 17 | 16 | 5 | BEETHOVEN: VIOLIN CONCERTO, SONATA NO. 10 RCA 61219* | ZUKERMAN, LOS ANGELES PHILHARMONIC (MEHTA) |
| 18 | 20 | 3 | MAHLER: SYMPHONY NO. 9 DG 435378-2* | BERLIN PHILHARMONIC (BERNSTEIN) |
| 19 | 25 | 3 | THE PRIMA DONNA COLLECTION RCA 61236-2* | LEONTYNE PRICE |
| 20 | 18 | 35 | THE BELLS OF ST. GENEVIEVE RCA 61002-2* | VARIOUS ARTISTS |
| 21 | 15 | 13 | 1492: MUSIC FROM THE AGE OF DISCOVERY EMI CLASSICS CDC-54506* | WAVERLY CONSORT (JAFFEE) |
| 22 | NEW ▶ | | IBERIA SONY CLASSICAL 48480* | JOHN WILLIAMS |
| 23 | NEW ▶ | | HOMAGE TO JOHANNES CICONIA NEW ALBION NAD48CD* | ENSEMBLE P.A.N. |
| 24 | 17 | 65 | FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176* | CARRERAS - DOMINGO - PAVAROTTI |
| 25 | 19 | 5 | GOULD: WEST POINT SYMPHONY MERCURY 434320* | EASTMAN WIND ENSEMBLE (FENNELL) |

TOP CROSSOVER ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|---------------|---|--|
| 1 | 1 | 35 | ★★★ NO. 1 ★★★ HUSH SONY MASTERWORKS SK 48177* | 33 weeks at No. 1 YO-YO MA/BOBBY MCFERRIN |
| 2 | 2 | 13 | SONGS OF THE CAT RCA 61161-2* | VON STADE, KEILLOR |
| 3 | 3 | 27 | DIVA! SILVA AMERICA SSD 1007* | LESLEY GARRETT |
| 4 | 4 | 21 | KIRI SIDETRACKS PHILIPS 434092* | KIRI TE KANAWA |
| 5 | 5 | 15 | OPENING NIGHT - THE OVERTURES... PHILIPS 434932* | HOLLYWOOD BOWL ORCHESTRA (MAUCERI) |
| 6 | 8 | 3 | KALINKA TELDEC 77307-2* | RED STAR ARMY CHORUS (BAZHALKIN) |
| 7 | 7 | 5 | AMIGOS PARA SIEMPRE: FRIENDS FOR LIFE ATLANTIC 82413* | JOSE CARRERAS |
| 8 | NEW ▶ | | DARK EYES PHILIPS 4340802* | DMITRI HVOROSTOVSKY |
| 9 | NEW ▶ | | THE KING AND I PHILIPS 4380072* | HOLLYWOOD BOWL ORCHESTRA (MAUCERI) |
| 10 | NEW ▶ | | SYMPHONIC TANGO TELDEC 9031769974* | ETTORE STRATTA |
| 11 | 6 | 9 | BARCELONA HOLLYWOOD 61366*/ELEKTRA | FREDDIE MERCURY & MONTSERRAT CABALLE |
| 12 | 9 | 83 | SPIRITUALS IN CONCERT DG 429790-2* | BATTLE, NORMAN (LEVINE) |
| 13 | 10 | 17 | HOWARDS END SOUNDTRACK NIMBUS NI 5339* | ENGLISH CHAMBER ORCHESTRA (RABINOWITZ) |
| 14 | 15 | 3 | SCHROEDER'S GREATEST HITS RCA 61240-4* | VARIOUS ARTISTS |
| 15 | NEW ▶ | | TIPPECANOE AND TYLER TOO NEWPORT CLASSIC 85548* | CHESTNUT BRASS COMPANY |

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Classical KEEPING SCORE



by Is Horowitz

BIRTHDAY HONORS: Sir Georg Solti will pause during a series of performances of Verdi's "Otello" at Covent Garden Saturday (24) to attend a special gala mounted by London Records to mark the maestro's 80th birthday. It will also be the occasion for the release of a special 25-CD commemorative Solti edition at midline.

But that's only warmup fuel for London's marketing and promotional staff. In November, the label will release three new Solti discs, one each with the Royal Concertgouw, Chicago Symphony, and London Philharmonic. Add a 73-minute budget sampler holding excerpts from 13 of his Grammy-winning albums, ranging from his 1967 recording of Wagner's "Götterdämmerung," to last year's trophy winner, Bach's "B Minor Mass."

Solti has won 30 Grammys to date, more than any other artist, pop or classical.

London is also planning promo splurges tagged to the conductor's appearances with the Chicago Symphony in November. And he's due to record Bruckner's Symphony No. 3 with the orchestra while in Chicago.

As an added exposure fillip, Solti will make three appearances in New York next February with the Vienna Philharmonic, plus others in Washington, D.C., and Boston.

EMI AT BAT: September recording sessions by Roger Norrington and the London Classical Players of Brahms' Symphony No. 2 and "Tragic Overture" add to the expanding EMI Classics Brahms discography by the

period-instrument specialists. On the vocal side, September saw a Beethoven lieder recital cut for EMI by baritone Olaf Bär, with Geoffrey Parsons at the piano. In November, guitarist Julian Bream records a 20th century program, including works by Takemitsu and Britten. A Bach set, recorded earlier, will be released by EMI next June in celebration of Bream's 60th birthday.

SING-ALONG: It had to happen sooner or later. IMP Classics, the U.K. label distributed here by Allegro Imports, has come out with "Karaoke Opera," a two-CD set aimed at the vocal buff who wants professional backing for his or her amateur efforts.

One disc holds 16 chestnut arias from such operas as "La Traviata," "Carmen," and "The Pearl Fishers," to show how it should sound. The other holds the orchestral accompaniment to the very same arias, this time with the vocal tracks blank. A 16-page booklet provides lyrics in English and the original languages.

CASHING IN ON VINYL: Composers Recordings Inc. is unloading its LP inventory in a consumer mailing at prices of \$1.50 to \$3 each, depending on quantities ordered. Several hundred separate titles are involved in the marketing ploy. The label has gradually been converting portions of its catalog to CD.

WCLV Cleveland has also turned unused vinyl into cash, in this case for the benefit of its home city's Broadway School of Music & Arts. The station trimmed some 10,000 LPs from its library of 25,000, for sale by the school, and helped promote the event by advance spot announcements. About \$15,000 was raised.

PASSING NOTES: Future recordings by violinist Gidon Kremer under his contract renewal with Deutsche Grammophon include concertos by Schnittke, Elgar, Schumann, and Tchaikovsky.

Teldec has speeded up the release of single CDs taken from the complete set of Beethoven Symphonies conducted by Nikolaus Harnoncourt to take advantage

(Continued on page 47)

Jazz BLUE NOTES



by Jeff Levenson

IT IS PARTICULARLY DISHEARTENING to report that drummer Ed Blackwell died Oct. 7. He was one of modern jazz's most important drummers, fashioning a signature sound that synthesized root African techniques (via the march rhythms of his native New Orleans) with post-bop/avant-garde stylings (circa late-'50s). Like many great artists, Blackwell's ideas seemed fundamental enough. Yet his was a complex conception of swing, often built on snare drum figures that flowered full and paradelike; the pulse was understated yet insistent. Too, he was a great listener, capable of adroit response and interplay with his mates. His work with Ornette Coleman throughout the '60s bears that out. Blackwell made a contribution. He was a lovely man. It's sad that he had to leave us.

PARADIDDLES WORTH THOUSANDS: As it turns out, this next item is more timely than ever. Drummers die, drummers get born. The Thelonious Monk Institute of Jazz and Lincoln Center are about to join forces in a way that should benefit both. The Institute's annual instrument competition—this year devoted to the drums—will be presented at Lincoln Center Oct. 24 and 25. The previous competitions were held at the Smithsonian Institution in Washington, D.C. Fifteen drummers from five countries will be vying for a top prize of \$10,000 and an opportunity to cozy up with numerous label execs who make it a point to attend these showdowns. Past winners or competitors have done well: Marcus Ro-

berts, Joey DeFrancesco, Joshua Redman, Vernell Brown, Ryan Kysor. The judges (who include Roy Haynes, Dave Weckle, Jeff "Tain" Watts, Ed Shaughnessy, and Alan Dawson) might want to note the passing of one of their very own. Blackwell deserves as much.

THE FIRST OF MANY (PRESUMABLY): As we know by now, Lincoln Center is certainly doing its part to spread the jazz gospel. Not only does the house jazz repertory orchestra complete a national tour of Ellington, but it finds its way onto the Columbia roster of artists. Just released is "Portraits Of Ellington," a series of suites, issued under the Jazz at Lincoln Center banner. The title is the first of a multi-album deal that will feature live recordings of the center's various jazz programs. (Check out the disc's sound quality; at the start it's almost impossible to tell it's an Alice Tully Hall performance.)

DUKING IT OUT: I can't figure out how so much Ellington product finds its way to the retail racks. Not that I'll ever have a complaint with the quantity of Duke. But every now and then a rash of titles appears that suggests there's a hidden stash somewhere that won't ever be depleted. Would that it were so. Among the latest titles: "My People" from Red Baron; "Afro-Bossa" and "The Symphonic Ellington" from Discovery; and "Duke Ellington" from Laserlight (a label, incidentally, that insists on providing absolutely no discographical information in its packages).

LICK ME A BLUES: While we're on the subject of jazz giants, the Postmaster General reports that among the commemorative stamps to be issued next year is a 29-center honoring Dinah Washington. Cool move. I can't imagine she ever thought she'd be recognized in that way. Will it be the young Dinah? Or the old Dinah? Or someone in the kitchen with Dinah? (Maybe Elvis—the mature one—rustling up some squirrel... Ugly thought.)

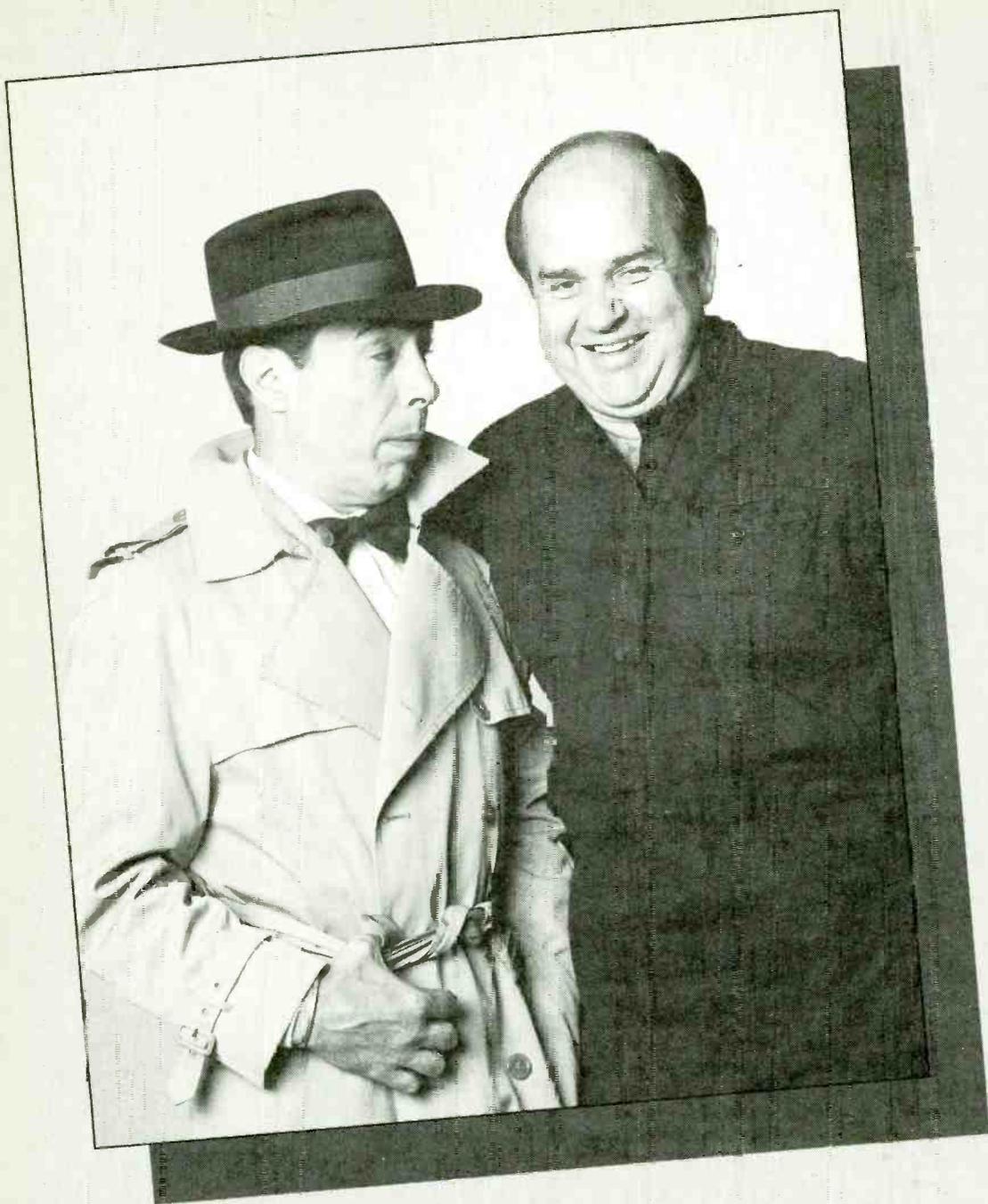
Top Jazz Albums™

| THIS WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|------------|----------------|---|---|
| | | | COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE STOP SALES REPORTS. | |
| | | | ★★★ No. 1 ★★★ | |
| 1 | 5 | 3 | BRANFORD MARSALIS COLUMBIA 46083* | I HEARD YOU TWICE THE FIRST TIME 1 week at No. 1 |
| 2 | 3 | 9 | CHARLIE HADEN QUARTET WEST VERVE 513 078* | HAUNTED HEART |
| 3 | 1 | 15 | DR. JOHN WARNER BROS. 26940* | GOIN' BACK TO NEW ORLEANS |
| 4 | 4 | 13 | JIMMY SCOTT SIRE 26955*/WARNER BROS. | ALL THE WAY |
| 5 | 2 | 23 | SHIRLEY HORN VERVE 511 879* | HERE'S TO LIFE |
| 6 | 14 | 3 | TONY BENNETT COLUMBIA 52965* | PERFECTLY FRANK |
| 7 | 15 | 3 | BETTY CARTER VERVE 513 870* | IT'S NOT ABOUT THE MELODY |
| 8 | 9 | 9 | VARIOUS ARTISTS BLUE NOTE 98959*/CAPITOL | NEW YORK STORIES |
| 9 | 18 | 3 | KENNY GARRETT WARNER BROS. 45017* | BLACK HOPE |
| 10 | 12 | 7 | STANLEY TURRENTINE MUSICMASTERS 65079* | MORE THAN A MOOD |
| 11 | 13 | 13 | NNENNA FREELON COLUMBIA 48981* | NNENNA FREELON |
| 12 | 7 | 9 | MCCOY TYNER BIG BAND VERVE 513 573* | THE TURNING POINT |
| 13 | 8 | 21 | GRP ALL-STAR BIG BAND GRP 9672* | GRP ALL-STAR BIG BAND |
| 14 | 6 | 19 | WYNTON MARSALIS SEPTET COLUMBIA 48729* | BLUE INTERLUDE |
| 15 | 11 | 11 | MEL TORME/CLEO LAINE CONCORD 4515* | NOTHING WITHOUT YOU |
| 16 | NEW ▶ | | FRANK MORGAN ANTILLES 512 570* | YOU MUST BELIEVE IN SPRING |
| 17 | 19 | 33 | JOE HENDERSON VERVE 511 779* | LUSH LIFE |
| 18 | 16 | 11 | JOE LOVANO BLUE NOTE 986362*/CAPITOL | FROM THE SOUL |
| 19 | NEW ▶ | | THE LINCOLN CENTER JAZZ ORCHESTRA COLUMBIA 53145* | PORTRAITS BY ELLINGTON |
| 20 | 10 | 13 | JOE WILLIAMS VERVE 511 354* | BALLAD AND BLUES MASTER |
| 21 | NEW ▶ | | OSCAR PETERSON TRIO TELARC 83314* | LAST CALL AT THE BLUE NOTE |
| 22 | 23 | 7 | T.S. MONK BLUE NOTE 99614*/CAPITOL | TAKE ONE |
| 23 | 17 | 9 | COUNT BASIE ORCHESTRA WITH FRANK FOSTER TELARC 83312* | LIVE AT EL MOROCCO |
| 24 | 22 | 5 | JOHN HICKS NOVUS 63141*/RCA | FRIENDS OLD AND NEW |
| 25 | NEW ▶ | | ANTONIO HART NOVUS 63142*/RCA | DON'T YOU KNOW I CARE |

TOP CONTEMPORARY JAZZ ALBUMS™

| THIS WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|------------|----------------|--|------------------------------------|
| | | | ★★★ No. 1 ★★★ | |
| 1 | 3 | 7 | BOB JAMES/EARL KLUGH WARNER BROS. 26939* | COOL 1 week at No. 1 |
| 2 | 2 | 11 | PAT METHENY Geffen 24468* | SECRET STORY |
| 3 | 1 | 13 | MILES DAVIS WARNER BROS. 26938* | DOO BOP |
| 4 | 4 | 7 | THE RIPPINGTONS GRP 9681* | WEEKEND IN MONACO |
| 5 | 6 | 7 | BELA FLECK AND THE FLECKTONES WARNER BROS. 45016* | U.F.O. TOFU |
| 6 | 5 | 15 | AL JARREAU REPRISE 26849*/WARNER BROS. | HEAVEN AND EARTH |
| 7 | 12 | 9 | HIROSHIMA EPIC 46232* | PROVIDENCE |
| 8 | 17 | 3 | LARRY CARLTON GRP 9683* | KID GLOVES |
| 9 | 7 | 13 | NAJEE EMI 99400*/ERG | JUST AN ILLUSION |
| 10 | 8 | 23 | DAVID SANBORN ELEKTRA 61272* | UPFRONT |
| 11 | 11 | 15 | RONNY JORDAN 4TH & B'WAY 444 047*/ISLAND | THE ANTIDOTE |
| 12 | 10 | 17 | BONEY JAMES SPINDLETOP 141* | TRUST |
| 13 | NEW ▶ | | GEORGE DUKE WARNER BROS. 45026* | SNAPSHOT |
| 14 | 9 | 17 | EVERETTE HARP MANHATTAN 96242*/CAPITOL | EVERETTE HARP |
| 15 | 14 | 11 | HERB ALPERT A&M 5391* | MIDNIGHT SUN |
| 16 | 16 | 9 | TOOTS THIELEMANS PRIVATE 82101* | THE BRASIL PROJECT |
| 17 | 13 | 19 | ART PORTER VERVE FORECAST 511 877*/VERVE | POCKET CITY |
| 18 | 15 | 23 | GROVER WASHINGTON, JR. COLUMBIA 48530 | NEXT EXIT |
| 19 | 19 | 9 | DON GRUSIN GRP 9676* | NO BORDERS |
| 20 | NEW ▶ | | NORMAN BROWN MOJAZZ 7000*/MOTOWN | JUST BETWEEN US |
| 21 | 20 | 5 | PATTI AUSTIN GRP 9682* | LIVE |
| 22 | NEW ▶ | | THE BRECKER BROTHERS GRP 9684* | THE RETURN OF THE BRECKER BROTHERS |
| 23 | 18 | 19 | SERGIO MENDES ELEKTRA 61315* | BRASILEIRO |
| 24 | NEW ▶ | | SHADOWFAX EARTH BEAT 42523*/WARNER BROS. | ESPERANTO |
| 25 | NEW ▶ | | JOHN PATITUCCI STRETCH 1101*/GRP | HEART OF THE BASS |

○ 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.



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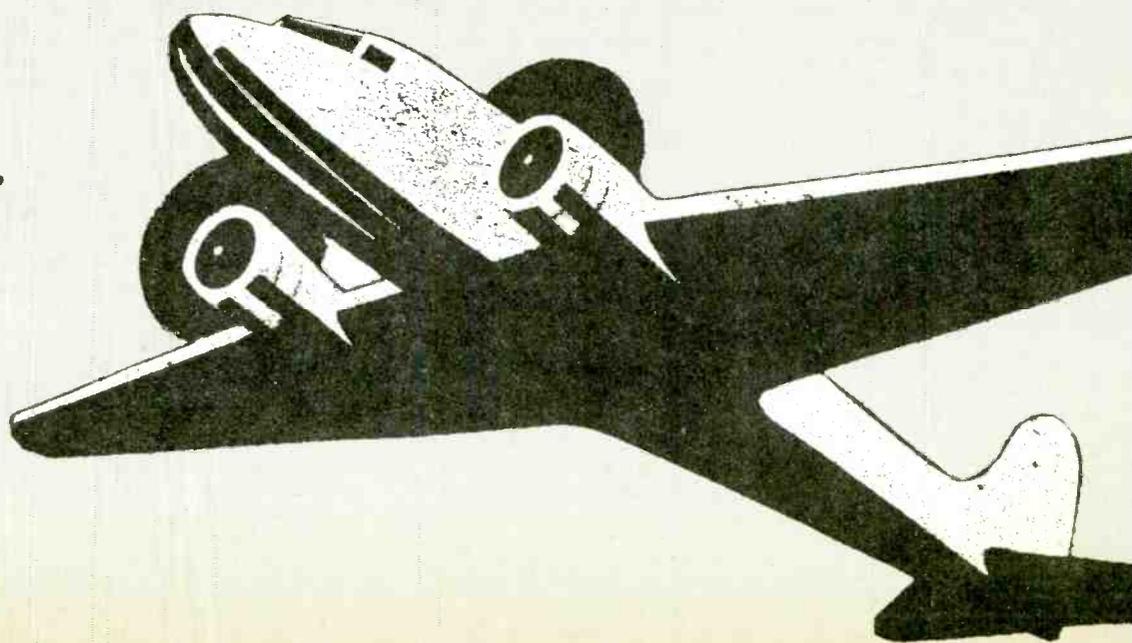
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Music Video

ARTISTS & MUSIC

Modi's Modus Operandi Is Diversity *Modivation Founder Has Many Talents*

BY DEBORAH RUSSELL

LOS ANGELES—It's a safe bet that music video director/producer Modi is one of the few people on Earth who actually can link the understated class of singer/dancer Cyd Charisse with the grungy excess of female rock act L7.

As the driving force behind Hollywood-based Modivation Films, Modi's multifaceted résumé lists clips starring Charisse, as well as the hardcore Slash act. Further evidence of her range is revealed in the credits of two very different longforms: Queen's recent "Live At Wembley" stadium extravaganza and Henry Rollins' forthcoming "Rollins: Talking From The Box" spoken-word theater experience.

She lists everything from art director and location scout to editor and entrepreneur after her one-word name.

"Record labels love to categorize you," says Modi, who strives to defy those invisible limitations. "I mean, my record collection has stuff like the Brand New Heavies, Nat King Cole, and Helmet."

As the daughter of two entertainment industry insiders, Modi literally grew up on a Hollywood soundstage, and one of her primary goals is to direct feature films like her mentor Pen-

elope Spheeris. But for now she's content to create "minifilms" in the music video industry.

"Rock videos are like quick sex," says Modi, who cites a preference for the more elaborate documentary style of film making. "Longforms are more like a meaningful relationship."

Earlier this year, Modi created the Queen shortform "Stone Cold Crazy" to promote the "Encino Man" film and soundtrack, and most recently was on the set of Keith Richards' new Virgin video "Wicked As It Seems," directed by Mark Romanek. Modi was hired by Virgin to reel some behind-the-scenes footage for the label archives.

Perhaps her most comprehensive experience came during a stint as senior director on a series of BMG Video magazines covering the metal, rap, country, and dance genres. "I had to direct about five 60-minute videos every two months," she says.

But the job provided an intensive course in postproduction and editing, handy skills for a director who usually works on a shortform budget between \$40,000-\$80,000 and a longform budget between \$75,000-\$150,000. In fact, she prepared for Rollins' searing performance videoclip for "Tearing" by drawing up a five-page shot list for the

eight-camera shoot.

Her well-rounded experience was put to the test in January when Modi launched the video production company without the standard "partner/producer" in tow.

"I'm not just an arty director," she says. "I've done a lot of post work and producing, which is now paying off in my directing."

But the Modivation experience is not a one-woman show. Modi says she thrives on the collaborative process between artist and director, and perceives herself as the conduit through which the group can express itself.

"It's very important to me that the band is creatively involved in shooting a video," she says. "I can't work with a band that says, 'Where do I stand?' When the band truly has a vision, I feel I'm there to deliver that vision."

High-end commercial producer Merrill Ward produced L7's "Pretend We're Dead" while Tom Richmond (of Pearl Jam's "Jeremy" fame) directed photography. Ward also produced L7's "Everglade"; Roger Okowski DP'ed. Jean Muller produced "Tearing" while Michael Pinky directed photography. And Modi covered all the bases on Queen's "Stone Cold Crazy," as she directed, edited, and posted the clip.

PRODUCTION NOTES

LOS ANGELES

- **Spellbound Pictures** director **Mark Racco** shot Kik Tracee's new RCA clip "In Trance" with producer **Susan Shapiro**. **Troy Smith** directed photography.

Smith also directed the Electric Love Hogs' new London video "Tribal Monkey" for Spellbound's **Primitive Films** division. **Steve Willis** produced.

- **Morris Day's** Warner Bros. video "Gimme What You Got" is a **Planet Pictures** production directed by **Gerry Wenner**. **Darren Lavett** pro-

duced.

- **Sophie Muller** directed Sade's new Epic video "No Ordinary Love."

NEW YORK

- **Timothy Walton** is the eye behind "Bonafide Funk," by Brand New Heavies with Main Source, featuring Large Professor. **Andre Maubert** produced the **Fragile Films** shoot.

- **Classic Concept's** **Lionel Martin** directed the new Jive video "Hey Love" by Mr. Lee, featuring label mate R. Kelly. **Kim Ogletree** and **Ralph McDaniels** produced the clip,

which is featured as a single on each of the artist's latest albums.

- **Planet Pictures** director **Gerry Wenner** shot Simple Pleasure's new Reprise video "Where Do We Go From Here" with producer **Mark Kalbfeld**.

NASHVILLE

- The **Billy Ray Cyrus** video "Wher'm I Gonna Live When I Get Home" is a **Scene Three** production directed by **Marc Ball**. **Kitty Moon** produced the Mercury clip on location in and around Nashville.

- **Tom Bevins** directed **Lisa Stewart's** new BNA video "Somebody's In Love." **Mary Matthews** produced for **Above And Beyond Pictures**.

OTHER CITIES

- **Paul Andresen** directed Pantera's new Atco video "Walk" on location in Chicago. **George Dougherty** directed photography and **Chris Ball** produced the clip for **Black Ball Films**.

- **Bandit Productions** director **Jean Baptiste Mondino** shot Polydor singer/rapper J. in "Born On The Wrong Side Of Town" in Paris.

- **Rainmaker Productions'** director **Wayne Miller** reeled the new Dan Seals video "We Are One." **Stan Strickland** produced the Austin, Texas-based shoot for Warner Bros.

- **Brett Turnball** directed the new Fortran 5 video "Look To The Future" for Mute-Elektra. **Sarah Baliss** produced the London-based shoot.



Miracles Do Happen. GPA Films director Milcho, left, discusses a shot with Curtis Stigers during the filming of the artist's new Arista video, "Never Saw A Miracle." Makeup artist Nancy Sprague looks on. Hubert Taczanowski directed photography on the performance clip; Sharon Lomofsky was art director. Lenny Grodin produced the New York-based video on location in Webster Hall.

VH-1 Sates Adult Cravings; Cannes' Int'l Awards Plan

AS ECLECTIC chanteuse k.d. lang celebrates her first top 40 hit on the Billboard Hot 100 Singles chart, we hark back some 26 weeks, to the date when VH-1 began programming lang's "Constant Craving" in its Five Star rotation. The clip remained there for more than seven weeks, and has yet to drop below heavy rotation.

As lang's gold-certified album "Ingenue" (Sire/Warner Bros.) continues to rack up sales, we are reminded of VH-1's unique and very specific link to the adult music buyer.

"I don't think the music industry is necessarily tuned in to the buying potential of the adult audience," says

Norm Schoenfeld, VH-1's VP of programming and artist development. He cites a long-term commitment from all media sources as the key to success in marketing to an older demographic.

"You have to give the audience a chance to get used to the music; you have to find them, and they have to find it," says Schoenfeld. "It's a seductive process. You can't expect people to react to music the way they did when they were 15 if they're 35."

Schoenfeld describes artists such as lang, **Jon Secada**, **Sophie B. Hawkins**, **Enya**, and **Charles & Eddie** as "adult pop artists" who, when exposed in the right place, can find good, strong audience support.

"These artists represent a new sensibility of 'cool,'" he says. "They're not MTV artists, and nor should they be."

And lang's current success story is evidence of that, Schoenfeld notes.

"She is quintessentially the kind of artist to show the industry and the viewers that the 'greatest hits of music video' is about contemporary artists as well as classic artists," he says.

INTERNATIONAL FLAIR: The Eye has been drafted as a judge in the second annual **International Visual Music Awards**, which are held during MIDEF, Jan. 24-28, at the **Palais des Festivals** in Cannes.

The event was inaugurated at the 1992 MIDEF convention, in association with SACEM (the French society of authors, composers, and publishers of music). Music video entries currently are being solicited in a variety of categories, from television programs and documentaries to long- and shortform music clips. We have brochures for anyone who is interested.

LINEUP: The Miami-based **Caribbean Satellite Network** is seeking videos in the island, African, gospel, blues, and world-beat genres for its 24-hour network, which is slated to launch on the **SpaceNet II** satellite service in December ... Virginia

Beach, Va.'s **Audio Vision** is on hiatus until January. The production crew currently is collecting Christmas videos for a holiday music video special ... **Monroe, La.'s Video 102** was canceled recently ... **Tampa, Fla.'s Q Morning Show** (aka **Q Morning Zoo**) also was canceled. The show had been produced in conjunction with **WRBQ (Q105)** Tampa.

SHORT TAKES: The **Music Video Producers Assn. Awards** will be held Nov. 7 at L.A.'s **Alfred Hitchcock Theater** on the **Universal Studios** lot ... The **Caption Center** recently celebrated its 20th anniversary in a

ceremony at New York's **Museum of Television & Radio**. The **National Academy of Recording Arts & Sciences** marked the occasion by presenting the **Caption Center** with its **President's Award for Distinguished Service** ... **N.Y.-based Picture Vision** recently hired former **Billboard** staffer **Karen O'Connor** to represent the video production company in the Nashville market.

LONGFORM UPDATE: **PolyGram Video** is out with the home-vid version of U2's "Zoo TV" tour. The Tuesday (20) release features an hour's worth of

exclusive performance footage, "candid" conversation, and plenty of interference ... And though the **Grateful Dead** may be on temporary hiatus, fans should not despair. **Grateful Dead Merchandising** released "Backstage Pass," a six-song, 35-minute musical "timeline," which runs from the band's earliest days to the present. The package was released Oct. 15.

GROOVY GHOULIES: "ABC In Concert" will celebrate Halloween 1992 with a hair-raising talent slate including the **Black Crowes**, **En Vogue**, **Slaughter**, **Jodeci**, **AC/DC**, **Cracker**, and **Sir Mix-A-Lot**. The "Halloween Jam" will originate from the **Universal Studios** lot in L.A. and will air at 11:30 p.m. Oct. 31.

POWER FORMAT: East L.A.-based "Dance Beat" is a live video show—featuring call-in requests—that airs Saturdays from noon-2 p.m. The public-access "Dance Beat" reaches some 50,000 households via **Buena Vision Cable**.

Producer **David Jordan** draws on his nine years as a club DJ in programming some 20 or more clips in each show. A typical playlist runs the gamut from **Cypress Hill**, **Kid Frost**, **Ice-T**, and the **College Boyz** to **House Of Pain**, **Al B. Sure!**, **Vesta**, and **Vanessa Williams**.

"People want more variety and less commercialism," Jordan says. "I track other shows, but my playlist is based on the viewers' requests."

THE EYE



by Deborah Russell

Billboard THE CLIP LIST™

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



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ADDS

Elton John, The Last Song
10,000 Maniacs, These Are Days
Neneh Cherry, Money Love
Soul Asylum, Somebody To Shove
Shai, If I Ever Fall In Love
Izzy Stradlin, Shuffle It All
Blind Melon, Tons Of Home
The Rembrandts, Johnny Have...

ADDS

Michael W. Smith, I Will Be Here...
Curtis Stigers, Never Saw A Miracle
10,000 Maniacs, These Are Days
Richard Marx, Chains Around My Heart

FIVE STAR VIDEO

Sade, No Ordinary Love

ARTIST OF THE MONTH

Bob Marley, Various Clips

ADDS

Trey Lorenz, Someone To Hold
Morris Day, Gimme What You Got

HEAVY

Hi-Five, She's Playing Hard To Get
Mary J. Blige, Real Love
Arrested Development, People...
A.I. Sure, Right Now
After 7, Kickin' It
Jade, I Wanna Love You
R. Kelly, Slow Dance (Hey Mr. DJ)
Troop, Sweet November
Bobby Brown, Humpin' Around
Miki Howard, Ain't Nobody Like You
East Coast Family, 1-4-All-4-1
Chuckie Booker, Games
Rude Boys, My Kinda Girl
Voices, Yeah, Yeah, Yeah
Father MC, One Night Stand
TLC, What About Your Friends
Vanessa Williams, Work To Do
Lo-Key?, I Got A Thang 4 You
Special Generation, Lift Your Head...
Prince, My Name Is Prince

ADDS

Vince Gill, Don't Let Our Love...
Boy Howdy, Thanks For The Ride
Rob Crosby, In The Blood
Mike Dekle, Rockin' Ramona
Gibson/Miller Band, Big Heart
Chris Ledoux, Cadillac Ranch
Robert Ellis Orrall, Boom! It Was Over
Rick Vincent, Best Mistakes I...
Prairie Oyster, Did You Fall In...

HEAVY

Alabama, I'm In A Hurry...
John Anderson, Seminole Wind
Suzy Bogguss, Letting Go
Brooks And Dunn, Lost And Found
Mark Collie, Even The Man In...
Billy Ray Cyrus, Wher'm I Gonna Live
Billy Dean, If There Hadn't Been You
Alan Jackson, She's Got The Rhythm
Kathy Mattea, Lonesome Standard...
McBride & The Ride, Going Out Of...
Lorrie Morgan, Watch Me
Mike Reid, Keep On Walkin'
Restless Heart, When She Cries
Sawyer Brown, Cafe On The Corner
Shenandoah, Hey Mister
George Strait, I Cross My Heart
Marty Stuart, Now That's Country
Pam Tillis, Shake The Sugar Tree
Randy Travis, If I Didn't Have You
Travis Tritt, Lord Have Mercy On...
Tanya Tucker, Two Sparrows In...
Wynonna, No One Else On Earth
Trisha Yearwood, Wrong Side Of...

EXCLUSIVE

Bon Jovi, Keep The Faith
Guns N' Roses, Yesterdays

HEAVY

Boyz II Men, End Of The Road
Eric Clapton, Layla
Def Leppard, Have You Ever...
Metallica, Sad But True
Pearl Jam, Jeremy
R.E.M., Drive
Red Hot Chili Peppers, Breaking...
Spin Doctors, Little Miss Can't...

GREATEST HITS

Charles & Eddie, Would I Lie To You
Eric Clapton, Layla (Unplugged)
The Jackson Five, Who's Loving You
k.d. lang, Constant Craving
Patty Smyth, Sometimes Love Just...
Swing Out Sister, Am I The Same Girl
Elton John, The Last Song

HEAVY

Del Amitri, Always The Last To Know
Peter Gabriel, Digging In The Dirt
INXS, Not Enough Time
Annie Lennox, Walking On Broken...
Ephraim Lewis, Drowning In Your Eyes
Jon Secada, Do You Believe In Us

MEDIUM

En Vogue, Free Your Mind
Ho Frat Ho, Education
Kris Kross, I Missed The Bus
P.M. Dawn, I'd Die Without You
Toni Braxton, Love Should Have...

LIGHT

Toy Caldwell, Midnight Promises
Alison Krauss, New Fool

MEDIUM

Karen Brooks/R. Sharp, That's...
Bellamy Brothers, Can I Come Home...
Darryl & Don Ellis, No Sir
Radney Foster, Just Call Me Lonesome
Clinton Gregory, Who Needs It
Libby Hurler, The Beginning Of...
George Jones, I Don't Need Your...
Ray Kennedy, No Way Jose
Sammy Kershaw, Anywhere But Here
Hal Ketchum, Sure Love
Tracy Lawrence, Let's Give The...
Tim Mensy, That's Good
John Michael Montgomery, Life's A...
Nitty Gritty Dirt Band, One Good Love
Normanville Flyers, A Country Boy's...
Lee Roy Parnell, Love Without Mercy
Pirates Of The Mississippi, A Street...
Ronna Reeves, We Can Hold Our Own
Lisa Stewart, Somebody's In Love
Steve Wariner, Crash Course In...
Joy White, Little Tears

BUZZ BIN

Alice In Chains, Them Bones
Soul Asylum, Somebody To Shove
Utah Saints, Something Good

WHAT'S NEW

Nona Gaye, I'm Overjoyed
Vince Gill, I Still Believe In You
Little Village, Don't Go Away Mad
Los Lobos, Kiko And The...
Branford Marsalis, B.B.'s Blues
The Rembrandts, Johnny Have...
Roxette, How Do You Do
Vanessa Williams, Work To Do

MEDIUM

En Vogue, Free Your Mind
Ho Frat Ho, Education
Kris Kross, I Missed The Bus
P.M. Dawn, I'd Die Without You
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Pirates Of The Mississippi, A Street...
Ronna Reeves, We Can Hold Our Own
Lisa Stewart, Somebody's In Love
Steve Wariner, Crash Course In...
Joy White, Little Tears

STRESS

AC/DC, Highway To Hell
Arrested Development, People...
Damn Yankees, Where You Goin' Now
En Vogue, Free Your Mind
Extreme, Rest In Peace
Firehouse, When I Look Into Your Eyes
Peter Gabriel, Digging In The Dirt
Annie Lennox, Walking On Broken...
Marky Mark, You Gotta Believe
Megadeth, Foreclosure Of A Dream
Mother Love Bone, Stardog
Ozzy Osbourne, Time After Time
P.M. Dawn, I'd Die Without You
Prince, My Name Is Prince
Saigon Kick, Love Is On The Way
Shai, If I Ever Fall In Love
Patty Smyth, Sometimes Love Just...
TLC, What About Your Friends

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Double XX Posse, Not Gonna Be...
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Firehouse, When I Look Into Your Eyes
House Of Pain, Shamrocks &...
The Jackson Five, Who's Loving You
Marky Mark, You Gotta Believe
May May, When I Enter His Mind
Mr. Lee With R. Kelly, Hey Love
Neneh Cherry, Money Love
Pantera, Walk
Rough House Survivors, Check Da...
Silk, Happy Days
Smart E's, Sesame's Treet
Taken, Millionaire
Toni Braxton, Love Should Have...
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Utah Saints, Something Good

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Marty Stuart, Now That's Country
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*Michelle Wright, He Would Be Sixteen
Pam Tillis, Shake The Sugar Tree
Radney Foster, Just Call Me Lonesome
Randy Travis, If I Didn't Have You
Sawyer Brown, Cafe On The Corner
Suzy Bogguss, Letting Go
Tanya Tucker, Two Sparrows In...
Travis Tritt, Lord Have Mercy On...
Trisha Yearwood, Wrong Side Of...
Wynonna, No One Else On Earth

LIGHT

Toy Caldwell, Midnight Promises
Alison Krauss, New Fool

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Ronna Reeves, We Can Hold Our Own
Lisa Stewart, Somebody's In Love
Steve Wariner, Crash Course In...
Joy White, Little Tears

ACTIVE

10,000 Maniacs, These Are Days
Mary J. Blige, Real Love
Neneh Cherry, Money Love
Helmet, Unsung
Elton John, The Last Song
Michael Penn, Seen The Doctor
Izzy Stradlin, Shuffle It All
Suzanne Vega, Blood Makes Noise

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Steve Wariner, Crash Course In...
Joy White, Little Tears

ON

Bad Company, How About That
Blind Melon, Tons Of Home
Mark Curry, Sorry About The Weather
Great White, Big Goodbye
The Rembrandts, Johnny Have...
Sugar, Helpless
Toad The Wet Sprocket, Walk On...

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Marty Stuart, Now That's Country
McBride & The Ride, Going Out Of...
*Michelle Wright, He Would Be Sixteen
Pam Tillis, Shake The Sugar Tree
Radney Foster, Just Call Me Lonesome
Randy Travis, If I Didn't Have You
Sawyer Brown, Cafe On The Corner
Suzy Bogguss, Letting Go
Tanya Tucker, Two Sparrows In...
Travis Tritt, Lord Have Mercy On...
Trisha Yearwood, Wrong Side Of...
Wynonna, No One Else On Earth

LIGHT

Toy Caldwell, Midnight Promises
Alison Krauss, New Fool

MEDIUM

Karen Brooks/R. Sharp, That's...
Bellamy Brothers, Can I Come Home...
Darryl & Don Ellis, No Sir
Radney Foster, Just Call Me Lonesome
Clinton Gregory, Who Needs It
Libby Hurler, The Beginning Of...
George Jones, I Don't Need Your...
Ray Kennedy, No Way Jose
Sammy Kershaw, Anywhere But Here
Hal Ketchum, Sure Love
Tracy Lawrence, Let's Give The...
Tim Mensy, That's Good
John Michael Montgomery, Life's A...
Nitty Gritty Dirt Band, One Good Love
Normanville Flyers, A Country Boy's...
Lee Roy Parnell, Love Without Mercy
Pirates Of The Mississippi, A Street...
Ronna Reeves, We Can Hold Our Own
Lisa Stewart, Somebody's In Love
Steve Wariner, Crash Course In...
Joy White, Little Tears

CURRENT

Immature, Tear It Up
Dharma Burns, The Light In You
Bass Patrol, Kings Of Bass
Shelleya 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
Bemshi, Where's My Daddy
Great White, Big Goodbye
Television, Call Mr. Lee
Concrete Blonde, Walking In London
Wildside, How Many Lies
Graham Parker, Release Me
Exodus, Thorn In My Side
South Central Cartel, Papa Was...
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

AMERICA'S NO. 1 VIDEO

Madonna, Erotica

CURRENT

The Jackson Five, Who's Loving You
En Vogue, Free Your Mind
The Heights, How Do You Talk...
Mary J. Blige, Real Love
Color Me Badd, Forever Love
P.M. Dawn, I'd Die Without You

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Kathy Mattea, Lonesome Standard...
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Mark Collie, Even The Man In...
Marty Stuart, Now That's Country
McBride & The Ride, Going Out Of...
*Michelle Wright, He Would Be Sixteen
Pam Tillis, Shake The Sugar Tree
Radney Foster, Just Call Me Lonesome
Randy Travis, If I Didn't Have You
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Suzy Bogguss, Letting Go
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Lee Roy Parnell, Love Without Mercy
Pirates Of The Mississippi, A Street...
Ronna Reeves, We Can Hold Our Own
Lisa Stewart, Somebody's In Love
Steve Wariner, Crash Course In...
Joy White, Little Tears

the Medialine

Rocket Rides The Surge Of Interest In Seattle Scene

BY ERIC BOEHLERT

RIGHT PLACE, RIGHT TIME: For Charles Cross, editor of *The Rocket* in Seattle, the realization that the city's music scene, and the magazine's role in it, had become larger than life was confirmed when *The Rocket* made a cameo in Cameron Crowe's film "Singles" as the magazine that dumped on Matt Dillon's band, Citizen Dick.

The *Rocket* began in 1979 as an outlet for alternative music, according to Cross, who wrote for the first issue and became editor six years later. The free monthly is now rewarded with being at the right place at the right time and able to chronicle the area's nearly unmatched explosion of money-making talent.

The *Rocket* evolved from a magazine that covered all types of entertainment and politics to one that focuses almost entirely on local music. At the outset, regional acts rarely made *The Rocket's* cover. Today, nine out of 12 feature local acts.

Cross says the area's perceived transformation from laid-back Northwest outpost to grunge mecca has been both rewarding and bewildering for him and his staff. "The magazine's national impact has increased tenfold in the last five years," he says, pointing out that *Rocket* alumni can be found at *Newsweek*, the *Village Voice*, *Entertainment Weekly*, and *The New York Times*.

A clue that the area's music was striking a chord, says Cross, came last year when Nirvana, pre-"Nevermind," played a local record store. So many fans jammed in that even members of Soundgarden could not squeeze through the doors.

A clue that the perception of Seattle's scene had outpaced reality came last spring when a reporter from Montreal called Cross seeking a comment about a story on the news wires that Seattle city officials were bracing for a summer invasion of more than

50,000 hard-rocking teens. The *Rocket* staff, perched inside Seattle's music hub, have scores of I-knew-them-when tales, such as the one about Courtney Love, who, puffing up a storm, barged into *The Rocket's* smoke-free office to place a musician-wanted ad for her band, Hole.

After some initial haggling and confusion, Love rummaged through her purse and came up short on the \$20 needed to cover the ad. Finally, boyfriend Kurt Cobain had to write a check. A few months later, Love had a million-dollar contract from Geffen in her hands.

As for the future, what happens to *The Rocket* when national attention inevitably turns elsewhere? Cross is not worried about a letdown since "there seems to be no end in sight" to the number of Seattle bands with national potential.

Cross would like to improve *The Rocket's* circulation of 80,000 as well as expand the magazine's focus beyond music. That would require lots of new capital and *The Rocket* has not historically been profitable. In fact, recalling a time when staffers periodically took themselves off the magazine's payroll in order to collect unemployment, Cross admits, "It's amazing this magazine has survived."

NEXT! While Seattle thrives, the search for the next launching pad continues. Some have all but anointed the Chapel Hill-Raleigh-Durham, N.C., Triangle as just such a place. Home to scores of college kids, local labels, and bands such as Superchunk and Polvo, the area seems to have all the ingredients. But not so fast, reports the *Alternative Press* following a four-day listening party of Chapel Hill bands.

Is Raleigh the next Seattle? "Not if the overheard mutterings of A&R executives are to be believed... And especially not if what I heard is the best Chapel Hill has to offer." The search continues.

IN PRINT

CALIFORNIA COOL
Edited by Graham Marsh
and Glyn Callingham
Chronicle Books (\$24.95)

This 111-page volume is basically a picture book for those who like the "classic" look of modern jazz record album covers of the '50s and '60s, and West Coast labels in particular.

Last year, the publisher brought out a similar volume focusing on the innovative album art of New York's Blue Note label; this time out, the focus is on photos (by William Claxton and others) and graphics for LPs for famous West Coast jazz indies like Pacific Jazz, Contemporary, and Fantasy.

Reproduced are striking covers for

just about all of the well-known West Coast jazzmen (Chet Baker, Hampton Hawes, Art Pepper, Gerry Mulligan, etc.) as well as (then) newcomers such as James Clay and Ornette Coleman. Why most of the early Dave Brubeck covers on Fantasy are missing is a mystery.

The book shows that these labels had a bold look as distinctive as those of their East Coast brethren, with an early emphasis on sunny colors. Still, some of the most powerful covers are the moody mid-'50s black-and-white shots by Claxton.

The editors could have gone the extra mile and provided album dates and photo/graphics team bio sketches, but the book's still a visual kick.

BILL HOLLAND

AFRICAN-AMERICANS ARE STRIVING FOR GREATER ROLE IN CLASSICAL REALM

(Continued from page 42)

frican-American member of a fully professional U.S. orchestra. In 1953, the year of the Supreme Court's landmark desegregation ruling, *Brown v. the Board of Education*, cellist Donald White became the first black musician in the "big five" symphony orchestras (New York, Chicago, Cleveland, Boston, and Philadelphia). The same year, the Los Angeles Musicians Union finally combined its white and black chapters.

'BLIND' AUDITIONS

Classical music was hardly a career option for blacks until the '70s, when the so-called "blind" audition came into practice. Spurred by the lawsuit of a female musician denied tenure, the blind audition required the auditioner to be heard but not seen; hidden behind an opaque curtain, walking on pads (to mask the click-click of high heels), and unidentifiable to the judges.

Although blind auditions opened one door of opportunity for African-Americans, another door was closing: Music instruction in public schools was declining, a trend that accelerated through the '80s.

According to a Univ. of Illinois study, school music instruction fell off rapidly from 1962 to 1989. During that period, 77% of the schools polled dropped instruction in piano; 40% dropped instruction in stringed instruments; and 34% cut out classes for wind and percussion players. The number of secondary schools with orchestras plummeted from 67% to 17%, and half of the music-appreciation classes were eliminated. Music education became the responsibility of parents.

"Not many black families could afford lessons for their children," notes world-renowned pianist Andre Watts. "Instruments are expensive, and the cost of lessons every week adds up to a lot of money. My family wasn't poor; we were lower middle class, and we certainly didn't have a lot of money. Today, especially, you have to consider the cost of lessons compared to standing on a street corner and rapping with your friends."

Watts credits his mother for making sure he received a music education: "I didn't get to hang out with friends after school. My mother made me practice."

The Oregon Symphony's DePreist, on the other hand, was never pressed into the study of music. "Being that

my aunt is Marian Anderson, I was in a family that really didn't have to produce any more musicians," he recounts. Dabbling with jazz bands as a hobby, DePreist attended the Wharton School and set his sights on law. But with personal guidance from the legendary Leonard Bernstein, DePreist eventually switched to music fulltime.

'There is a myth that white audiences don't want to see a black classical soloist'

"When I was starting out as a guest conductor," DePreist recalls, "I wrote to Dean Dixon, a pioneering black conductor, who'd had great success in Europe. I also went to Europe and felt absolutely welcome there; race seemed unimportant." It was a far cry from Minneapolis, where a review of his 1965 concert was headlined: "Gershwin, Negro Conductor's Debut Lure Large Crowd."

FEWER BOOKINGS

Because black classical performers are still regarded in this light, they frequently encounter problems in getting bookings, says Walker, who was one of the first black solo pianists in this country. "There is a myth that white audiences don't want to see a black classical soloist," he explains. "At school I was surrounded and encouraged by whites. But once I was ready to compete with white musicians in the real world, I could hardly get an agent. Even today it is almost impossible for black instrumentalists to engage the elite agencies, who still aren't convinced that classical audiences will accept black soloists. What I discovered was that the audiences didn't have any problem—it was the agents and managers who did."

Walker was awarded Fulbright, Whitney, Guggenheim, Rockefeller, and MacDowell fellowships, and was the first black to earn a doctor of musical arts degree from the Eastman School of Music. The connections made through his education helped him throughout his career. But very few blacks have been able to take advantage of the training and contacts

offered by the top conservatories.

RECRUITING STUDENTS

At New York's Juilliard School of Music, 8% of the 290 incoming students this year are black, compared with 5% last year. That is a large increase, but still unsatisfying for the school, which wants its minority enrollment to reflect the general population.

One of Juilliard's first special programs was the Aaron Diamond Foundation Fellowship for Minority Students, established in 1986. It was based on the premise that the cost of coming to New York to audition was too expensive for some minority applicants. So Juilliard set up regional auditions that allowed the school to go to the students, not vice versa.

The result was a fivefold increase in minority applications, but with a negligible increase in actual admissions. Juilliard officials were disappointed; but, rather than sweep the program under the rug, they concluded that perhaps they were reaching the musicians too late; perhaps, by age 16 or 17 a student couldn't compensate for poor training. In 1991, Juilliard kicked off a new experiment aimed at grade-schoolers.

"We gathered mostly African-American and Hispanic 6-to-14-year-olds from all five boroughs in New York," explains Juilliard president Joseph Polisi. "On Saturdays, the children spend an entire day with us, working with individual tutors. We rent two sets of instruments for each child, one for home and one for school. We're not trying to push classical music on anyone; what we're trying to do is introduce children to the discipline and beauty of the serious study of music." If the experiment works in New York, Polisi concludes, then it should work anywhere else in the United States.

SEA OF WHITE FACES

Black musicians with enough of the right stuff—including talent and education—to be hired by professional orchestras face another disappointment: As they gaze into a sea of white faces night after night, they may wonder, as Robert Watt of the L.A. Philharmonic wrote, "Where Are My People?"

"I'm the first black French horn player ever hired by a major symphony in America," he noted in an article printed in *Accent L.A.*, a local black publication. "But black people don't come to hear me play... Have I chosen the wrong career? Why be a pioneer with no wagon train behind you?... I have heard many black people say, 'You're special—you're way up there.' But these are the very people who never come to the symphony... When black people are in the audience, I feel that they are part of my extended family. Sadly, after meeting some of the few blacks who do attend my concerts, I found that they had no connection whatsoever with those people back home. All too often they saw me as a symbol—the only one. I must have had an extra special environment when I was growing up. I couldn't have had the black experience."

One reason why so few blacks attend classical concerts is its elite, ex-



Composer Hannibal Peterson, shown in top photo, second from right, greets representatives of the Detroit Symphony Orchestra. From right, Leslie B. Dunner, DSO associate conductor; Willa Rouder, DSO artistic administrator; Peterson; and composer Libby Larsen. Peterson's "African Portraits," a scene of which is shown in bottom photo, was performed during DSO's 1992 African-American composers forum.

clusively white image. "Look where you read about classical music: in the society pages, with opening-night photos of prominent people in formal wear," points out DePreist. "I remember one time when I was at an airport, a baggage handler recognized me. He said that he'd like to come to a concert, but he wanted to know if he had to wear a tuxedo."

NEW REPERTOIRE

Aside from its elitism and what Marsalis calls the "nerd" image of classical music, some African-Americans may also be turned off by the fact that music by white composers dominates the classical repertoire. But some orchestras are trying to change that image in the black community.

"There is so much important repertoire to be discovered, not only by European composers, but also by the rich legacy of African-American composers," says Neeme Jarvi, the Detroit Symphony Orchestra's flamboyant new conductor. Jarvi rolled up his sleeves and dug into the black community to find talent. As a result, Detroit has a proud new tradition: the annual Unisys African-American Composers Forum and Symposium, where unknown black classical composers hear their compositions played by the full DSO.

"We invite African-American composers to submit orchestral scores," explains Marsha Mabrey, DSO VP of

educational affairs. "A panel of judges, all prominent music figures, select four scores to be performed. The orchestra rehearses them publicly and selects the winning score, which is performed at a regular subscription concert."

In addition, the DSO's Fellowship Program enlists two African-American musicians each year to rehearse and perform with the DSO during the regular season. The fellows are specially tutored to sharpen their auditioning skills and are required to audition for four other orchestras each year. This fall, the Detroit Symphony will record an album of all-black repertoire for the Chandos label.

Whether classical music can expand its ranks and reach out to include more blacks may affect the financial health of its institutions in the future. The wealthy patrons who used to support the arts are being replaced by large corporations, states, and the U.S. government. Taxpayers are now the patrons of symphonies, which receive further tax breaks because of their nonprofit status. And the cities in which most major orchestras are based include an increasing percentage of minority citizens.

For all of these reasons, concludes Mark Volpe, executive director of the DSO, "Every orchestra knows that, if they're going to be around for the next 50 years, they had better get in touch with the changing racial tone of America."

KEEPING SCORE

(Continued from page 43)

of publicity surrounding the set's capture of *Gramophone* magazine's album of the year award. The label, meanwhile, has pushed back its scheduled relaunch of its *Das Alte Werke* line until early next year.

Yoel Levi has signed a two-year extension of his contract as music director of the Atlanta Symphony Orchestra. The pact now runs through the 1993-94 season.

David Starobin, guitarist/record executive who runs Bridge Records with his wife **Becky**, now occupies the **Andres Segovia** chair at the Manhattan School of Music.

Pianist/composer **David Tudor** is

BMG Int'l Has (More Of) The World In Its Hands

■ BY THOM DUFFY

NEW YORK—BMG International, which marks its fifth anniversary this year, has hit a new peak in unit market share of 16.4% in its most recent fiscal year and is seeing a rising percentage of its revenues coming from owned, rather than licensed repertoire, according to president and CEO Rudi Gassner.

Although BMG International's worldwide distribution of MCA/Geffen has added significantly to the company's revenues in the past year, the growing share of owned repertoire reflects BMG's expanding network of affiliates and aggressive exploitation of talent in local markets worldwide.

"One has to analyze the growth and ask, 'Where did it come from?'" says Gassner. "One part came simply from the fact that we added new companies around the world. Other growth came from the MCA/Geffen catalog which we are representing now. And the third and biggest [share of] growth comes from artist development on a local basis. Obviously, because we are a very young company, we don't want to stop there."

In fiscal 1991-92, ending June 30, BMG International saw its market share in currency value rise to more than 15%, up from 14.3% the previous year. In units during that period, the company's market share reached a new peak of 16.4%, up from 15% the previous year.

For the same period, BMG International revenues totaled \$1.8 billion out of total BMG revenues of \$2.5 bil-



"We have to continue to increase our presence in every single domestic market because I think that's where the real growth is," says Rudi Gassner, president and CEO of BMG International.

lion, compared with \$1.6 billion out of \$2.2 billion for its parent company in 1990-91. The company does not disclose profits on revenues.

Owned repertoire accounted for 67% of BMG International revenues, up from 61% the previous year.

What makes this particularly noteworthy for BMG International, as Gassner notes, is the high portion of its owned repertoire originating from markets outside the U.S. and U.K., compared with the other international labels.

Since joining BMG International as president and CEO in February 1987,

Gassner has taken what he describes as then a "patchwork" of labels and created an international infrastructure through which local, owned, and licensed repertoire reaches music buyers worldwide.

Since BMG International was formed five years ago, it has expanded beyond its original 17 affiliates with the addition of new companies in Ireland, Greece, Norway, Sweden, Denmark, Portugal, Hong Kong, Malaysia, Singapore, and Japan in 1988 and 1989; in Finland, the Philippines, and Thailand by 1990; in Taiwan by 1991; and most recently with new affiliates in Colombia, Korea, and South Africa.

LONG-TERM POLICY OF GROWTH

The growing percentage of owned repertoire represented in BMG International's overall sales is "going into increasing the market share," says Gassner. "That is obviously our long-term policy. We have to continue to increase our presence in every single domestic market because I think that's where the real growth is."

Gassner acknowledges that BMG International has reached a level of maturity in markets like Germany, where it has a 27.9% unit market share as of 1991, or Brazil, with a 43.6% share. But he spotlights Japan (currently a 10% market share), France (10.7% share in 1991), and the U.K. (13.7% share in 1991) as among the territories with significant future potential.

And additional acquisitions elsewhere remain a possibility. A deal in Indonesia, for example, awaits approval of the Indonesian government (which also will limit BMG's stake in that affiliate).

"We analyze the market, I'm sure, as everybody else does, and whenever there is a business opportunity, we would go after it," says Gassner. "If I see a small label, or if people in the field see a small label with potential for the future, we would probably go after it. We have the infrastructure ready."

BUYER'S MARKET

And the capital as well. The current climate is a buyer's market "especially if you can pay in cash as Bertelsmann can," notes Gassner.

"On the other hand, I want to make one thing clear," he says. "We are not aiming for 100%-owned repertoire. We are a company where we are interested in partnerships like in the case of MCA/Geffen. It's absolutely the perfect partnership. I think everybody [on both sides] is very satisfied indeed."

He points to the global success in the past year of Guns N' Roses and Nirvana—on Geffen and DGC/Geffen respectively in the U.S.—as two examples of the continuing strength of American rock'n'roll in the world market and adds that the U.S., not the U.K., is now in the forefront of developing new rock talent.

At the same time, Gassner's interest in the development of local repertoire by BMG affiliates reflects his view of the limitations of other major U.S. musical genres.

"I think the U.S. finally has to recognize that their market potential today breaks down in three different areas and they are very different indeed," he says. "One is black/urban and, there is no doubt about it, this is very difficult [to market world-

wide] because the sociological environment [reflected in rap and urban music] is different around the world. So it's highly successful, but limited.

"No. 2 is country and western; I hope the people in Nashville forgive
(Continued on page 51)



Brassin' Around. MCA recording artist Bobby Brown, left, is given a new line in headwear in Munich during a recent promotional tour of Europe. A traditional Bavarian brass band also greeted Brown at that stop. The singer undertook in-store appearances in Sweden, the Netherlands, France, the U.K., and Germany; he returns in January for a two-month European concert tour.

Sony Is Tops In Japan; Pony, Others Make Strides

■ BY STEVE McCLURE

TOKYO—Sony Music Entertainment was the king of pop (and other types of music) in Japan during the fiscal year to March 1992, but a couple of competitors—including Pony Canyon—made notable gains.

A recent analysis by local trade paper Record Tokushin ranked Japan's leading record companies, based on the wholesale value of trade shipments, net of returns. The 15 firms whose results were evaluated account for more than 95% of the Japanese prerecorded music market. Dollar figures used here were at the 1991 average exchange rate of 134.71 yen.

Sony Music's revenues totaled 64.58 billion yen (\$479.4 million), up 13% from the previous year. By this reckoning, it owned a 16.9% market share.

Toshiba-EMI maintained the runner-up spot, with sales of 52 billion yen (\$386 million), a 7.4% upturn. Its market share was 13.6%. Polydor K.K. stayed in third place with 47 billion yen (\$349 million) in sales—a scant 2.6% over the previous year—for a 12.3% market share.

Moving up to fourth position was Victor Musical Industries, whose business rose 20% to 37.1 billion yen (\$275.5 million) for a 9.7% market share. Industry observers point out that the firm's performance was boosted mainly by the establishment of MCA Victor last July, which brought the MCA/Geffen labels into VMI. Apart from that, the company had a fairly mediocre year, with domestic sales stagnant.

The most spectacular gain was racked up by Pony Canyon, whose 67% increase in record sales to 35.9 billion yen (\$266.5 million) produced a No. 5 ranking and a 9.4% market slice. The main reason was a string of 1991 hit

singles, including the year's biggest song, "Say Yes" by Chage & Aska.

(Video sales are not factored into this analysis; if they were, Pony Canyon would come out as Japan's top record/video company, since video accounts for 64% of its sales, compared with 9% for Sony.)

Nippon Columbia stayed in sixth slot with 34.7 billion yen (\$257.3 million) in sales, up a solid 20%, mainly due to strong classical business. It took 9% of the market.

Warner Music Japan fell by 14.9% to the seventh slot from fourth on sales of 30.6 billion yen (\$227.5 million), yielding an 8% market share. The firm's decline was largely due to its loss of the MCA/Geffen lines.

Rounding out the Record Tokushin top 10 were BMG Victor, with fiscal 1991 sales of 20.1 billion yen (\$149.2 million) and a 5.3% market share; King, with 14.2 billion yen (\$105.4 million) and a 3.7% share; and Teichiku, with 8.96 billion yen (\$66.5 million) and a 2.3% share.

JAPAN'S TOP TEN

Prerecorded music sales by company for fiscal year ended March 31, 1992, compiled by Record Tokushin from wholesale values of trade shipments. Market share in parentheses.

| | |
|--------------------|--------------|
| 1. Sony Music | \$479m (17%) |
| 2. Toshiba-EMI | \$386m (14%) |
| 3. Polydor K.K. | \$349m (12%) |
| 4. VMI | \$275m (10%) |
| 5. Pony Canyon | \$266m (9%) |
| 6. Nippon Columbia | \$257m (9%) |
| 7. Warner Music | \$227m (8%) |
| 8. BMG Victor | \$149m (5%) |
| 9. King | \$105m (4%) |
| 10. Teichiku | \$66m (2%) |

newsline...

VIRGIN RECORDS International managing director Jon Webster is to leave the company at Christmas. He says he wants to spend more time with his family, but is planning to work as an industry consultant. Webster joined Virgin 17 years ago.

CHRIS WEMCKEN has been elected president of the Austrian group of IFPI, succeeding Stephan von Friedberg, who has retired. Wemcken is president of PolyGram Austria.

TOP KOREAN rap act Tae Ji Seo & Boys are reported to have signed with Japan's Toshiba-EMI to record English versions of their raps early next year. Their "Nan Arayo" album (Young/Bando) has been one of the year's top sellers in South Korea.

Laurie Dunn, former managing director of Virgin Records Australia, has launched his own label, Massive, and signed Icehouse as its first act. Dunn is also said to have hired several ex-Virgin staffers.

FINANCIAL TIMES Newsletters has launched a new title, Music & Copyright, serving the entertainment business. The newsletter, published every other week, is edited out of London by Phil Hardy and Dave Laing.

TWO FORMER employees of HMV Australia, Justin Simpson and Heidi Pasqual, have launched a retail consultancy service, Sound Business Practices, in Sydney. Simpson's experience includes stints with HMV stores in the U.K., Australia, and New Zealand.

JEAN DAVOUST, president of Warner/Chappell France, has been elected president of the Centre d'Information du Rock (CIR), which provides information and advice to musicians and industry professionals. Davoust, who is also head of the French music publishers' group CSDEM, assumes his CIR responsibilities Jan. 1.



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French Record Labels Reorganize Tough Decisions Reflect A Tougher Marketplace

■ BY EMMANUEL LEGRAND

PARIS—When is a merger not a merger? When it involves Island Records and Barclay Records in France, according to Pascal Negre, managing director of Barclay.

When is Small not so beautiful? When distribution deals slip into the hands of competitors, acknowledges Henri de Bodinat, president of Sony Music France.

These developments are fresh evidence of tough decisions being made in the French marketplace, as the record industry faces declining sales. According to trade association SNEP, unit shipments to the trade for the first seven months of this year were down by almost 10% compared with 1991 (Billboard, Oct. 3).

At Barclay Records, a PolyGram subsidiary, Negre has reshaped the company to reflect its recent absorption of Island Records. The combination now boasts annual revenues of \$80 million (400 million francs) and a market share close to 8%. A total of six Island staffers have lost their jobs in the restructuring, including label president Jean-Pierre Weiller; five employees remain, including Pascal Bussy (marketing) and Olivier Bas (press promotion).

Negre says the Island/Barclay

moves do not represent a merger, since each label retains its own identity. "Island has a very consistent international catalog," he explains, "while Barclay has developed a solid local roster. Both labels have an artistic policy based on risky choices, the will to build catalog, and the need to give artists time to develop. There is a natural synergy between the two. We believe the union can benefit both, and give us greater firepower in the market."

Negre is also keen on "tearing down the walls" between the A&R and marketing staffs within each label. "The tendency in the '80s was to speak more about product than artists. Times have changed: You no longer sell artists like soap. At Barclay and Island, there will be project managers who will be working with artists at the early stage of the projects, from the demo tape to the final delivery, the marketing plan, the videos, and so on. They will be surrounded by a marketing manager and an A&R manager."

At Barclay, marketing will be handled by Paul Bassi, who will also be in charge of promotion. Marc Thonon is the new A&R director, joining from Virgin Music. Four project managers will report to them. Ex-RCA label manager Eric Vandepor-

ter is international manager (Factory, London, Go Discs!) and Olivier Caillart, who was international manager at Barclay, switches to Island as marketing manager. Negre himself will direct Island A&R.

At Sony Music France, De Bodinat has opted to limit the scope of Small, the company's new specialized label and distribution service (Billboard, July 4). It had hoped to attract indie labels Mute and Bondage; when those imprints went instead to Vogue and FNAC Music, respectively, de Bodinat reviewed Small's viability and trimmed plans for a seven-person staff to two. Eric Debris, former Bondage GM who was hired to run Small, is now looking for other opportunities.

The unit will operate under the aegis of Sony Music France's third label, Squatt, and concentrate on repertoire from Def Jam, 40 Acres & A Mule, Relativity, and (in due course) Creation. "Small won't have the size originally planned," says de Bodinat, "because we don't currently have the volume to sustain such an operation. We'll be more cautious and wait to see the first results before expanding."

The Sony Music France chief has also reorganized A&R and marketing duties at flagship label Columbia. The

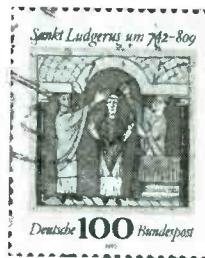
(Continued on next page)

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GERMANY: The group **Muenchener Freiheit** has won ARD TV's Golden Tuning Fork award as the most successful pop band of 1991-92 (domestic and international). The band, which takes its name from a square in its hometown of Munich, first came to prominence in 1982 with a German-language version of **Bob Dylan's** "It's All Over Now, Baby Blue."



Combining skilled vocal harmonies with sophisticated orchestral arrangements, Muenchener Freiheit has since racked up numerous hits right across Europe, including "Every Time," "Play It Cool," and "So Lang Man Traume Noch Leben Kann" (Keeping The Dream Alive). The band's 1986 smash "Ohne Dich" (Oh Baby) sold 600,000 copies and was the most successful German composition of that year. To commemorate Muenchener Freiheit's 10th anniversary, a compilation, "Their Greatest Hits" (CBS/Sony), is being released this month.

ELLIE WEINERT

NORWAY: Roll over **Herb Alpert** and make way for trumpeter **Ole Edvard Antonsen**, who debuted at No. 3 with his album "Tour De Force" (Norsk Plateproduksjon). Produced by **Bjorn Nessjoe**, the album features original material and punchy, instrumental versions of rock classics including "Honky Tonk Women," **Aerosmith's** "Janie's Got A Gun," and **John Farnham's** "You're The Voice."

KAI ROGER OTTESEN

SOUTH AFRICA: The rise of Shangaan disco—Part II: The undisputed king of Shangaan disco (Global Music Pulse, Oct. 17) is **Thomas Chauke** backed by the **Shinyori** sisters. He has sold a total of 750,000 records (about 15 platinum discs) with a series of 11 albums, all called "Shimatsatsa" and numbered from 1 to 11. So far "Shimatsatsa 9" (Tusk) is the big one, with 120,000 units shipped, and still selling. "Shimatsatsa 12" (Diamond/Tusk) has just been released. With his technique of melding a Zimbabwean Ndebele beat with ethnic Shangaan rhythms, underpinned by rapid-fire electric guitar, Chauke dominates the market. But he faces fierce competition. Prime challenger is **Peta Teanet**, whose album sales for RPM regularly top 50,000. Inspired by the example of the **Natalie Cole/Nat King Cole** collaboration, RPM arranged a "duet" between Teanet and the late Shangaan disco star **Paul Ndlovu** (Pulse, Oct. 17) called "Heroes." Others are not far behind. The **David Gresham** Record Co. is hoping to break Shangaan disco artist **Magayiso** both here and in the U.S., where he has signed his debut album "Magayiso C Khosa" to GNP Crescendo. And in a similar vein, the KGM label has released "Electric Man" by **Vusi Shange**, the highly praised guitarist with the **African Youth Band**. Although the AYW is a straight mbaqanga act, on his solo album Shange gives full vent to the exciting possibilities of Shangaan disco.

ARTHUR GOLDSTUCK

NEW ZEALAND: Not since albums by the **Exponents** and **Push Push** were jockeying for position in the top five back in August has there been such an impressive showing by homegrown acts on the charts. Leading the field last month were the **Mutton Birds**, whose angular pop sound accounted for two entries in the top 50 singles chart and a self-titled debut album firmly lodged in the top five. The group's success marks the welcome return to the rock world by singer/guitarist/songwriter **Don McGlashan**, who, since his stint in the **Blam Blam Blam** band in the early '80s, has spent his time in the percussion ensemble **From Scratch** and as half of the performance duo **Front Lawn**. Other local acts currently riding high include the heavily tipped singer/songwriter **Jan Hellriegel**, whose debut album, "It's My Sin" (Warner), debuted at No. 16, and expatriate Latin American band **Kantuta** (Global Music Pulse, Sept. 12), whose eponymous debut (EMI) was still in the top 10 more than a month after it entered the chart. With **Margaret Urlich's** new album, "Chameleon Dreams" (Sony), just released and albums imminent from pop-soul singer **Annie Crummer** (her debut) and the **Greg Johnson Set**, the chart prospects for the country's own music are healthier than for some time past.

GRAHAM REID



JAPAN: Trying to reproduce the sounds of the past has its dangers. Take "Electric Church," the first CD to be released by the **Hair**. Out this week on **File Records' Lovin' Circle** label, the album is heavily influenced by the Mod style circa 1965-66. But although the **Hair** has got the energy, the group is limited musically. Everything is slightly out of tune, guitars and vocals are dissonant and harsh, the drums sound like a piece of construction equipment, and the production is unbelievably bad. This is garage-band rock by a bunch of guys who should be fixing cars instead of playing music. Perhaps they are consciously trying to play badly in a misguided attempt to be true to the '60s Mod style. Whatever the motive, the result is an insult to the ears. Beware.

STEVE McCLURE

TALENT MADE IN GERMANY

Billboard turns its spotlight to Germany and brings you a special report on emerging German talents and their potential to break in other territories.

Also in the spotlight—
• the German live circuit
• independent producers
• the jazz scene

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Billboard

Authors' Groups Eye Collection Pact

■ BY MIKE HENNESSEY

PARIS—GEMA, SACEM, and STEMRA, the German, French, and Dutch authors' societies, have pledged to work together to create a European mechanism to collect mechanical royalties. It is intended to eliminate competitive bidding "within a reasonable time" and will operate at the lowest possible cost and with the shortest possible delays in distribution.

In a joint announcement Oct. 9, the three societies say they have taken the step in recognition of the rapid

changes taking place in the market of musical works and, in particular, of the emergence of new technologies that require new techniques of exploitation.

The societies are seeking to limit to 10% of revenue the total amount of operating costs charged by mechanical rights societies, including collections (both centralized and national), control, and distribution.

The announcement says the move is aimed at defeating "any attempt of dissidence or division likely to jeopardize the European national authors' societies' viability, irrespective of

their size and income." And it appeals to all societies to support this endeavor.

The continental societies have recently come in for strong criticism for making alleged "kickback" payments to record companies in order to safeguard high-income central licensing contracts and also for deducting too much commission. And British and American publishers have both called for feasibility studies to determine the practicality of setting up their own central licensing collection and distribution mechanism, bypassing the national authors' societies.

40 Layoffs Expected At CNR Parent

■ BY WILLEM HOOS

AMSTERDAM—A reorganization plan being implemented at Holland's Face Holdings group—which includes CNR Records, Sound Products, and CNR Video—is expected to result in the loss of approximately 40 jobs.

The audio/video/movie combine has been suffering from liquidity problems for the past several months, and is in intense negotiations with its bank, Credit Lyonnais, to overcome these.

Face Holdings president Cees Baas, who owns 100% of the stock of CNR Records, predicts the firm's difficulties will be resolved "in a few

weeks' time." He anticipates that new releases by a number of local acts—including Andre van Duin, Herman Finkers, Adele Bloemendaal, and Purper—will generate sufficient revenues.

Nevertheless, Baas says the 40 layoffs are necessary. In addition to the CNR record and video companies and Sound Products, the Face group comprises CNR Filmreleasing, record wholesaler Rotonde, and investment companies Face Properties and Face Capital. Details of the reorganization have not been disclosed. Baas declines further comment until the details have been settled.

According to a statement made

earlier this year by Baas, Holland's hot summer caused record sales to decline industrywide. CNR was badly affected, he said. However, Dutch press reports indicate Face's primary financial problems are the result of a dispute with the Walt Disney Co. over the group's video business. Baas refuses to comment on these reports.

Before news of Face Holdings' woes appeared in the Dutch press, the firm attracted considerable attention for its plan to build three huge cinemas in Holland, with the participation of Warner Bros. Theaters International. Face is no longer involved in this project.

BMG INT'L HAS (MORE OF) THE WORLD IN ITS HANDS

(Continued from page 48)

me if I compare [country music] to 'deutsche schlager,'" he says, referring to German folk music that has very strong but limited regional appeal.

"I love the [country] artists but what's in it as a message—and I'm generalizing—is not something that necessarily moves the heart of somebody listening in Italy or in Tokyo or on in London or in Frankfurt. Therefore, I think that has its limits."

Acknowledging that his views on the global limits of these U.S. genres are only generalizations borne of business experience, Gassner says he encourages any repertoire owner or manager to view their artist with global potential. "And I would be the last one to stand in the way."

BMG International has had notable success recently with dance acts such as Snap and Dr. Alban, and that genre more easily transcends market boundaries, says Gassner. But global A&R competition now focuses on the pop and rock mainstream, he says, and the U.S. now leads the U.K. in defining the cutting edge of that mainstream.

"Obviously, British acts are having difficulty in their own market and, consequently in the markets outside [the U.K.]. But I think it's just that you go through that cycle. The creativity and success will come back."

MARKET SHARE GOALS

Discussing the international marketing of other musical genres, Gassner concedes that an alliance be-

tween BMG International and MCA's GRP label to market jazz in Europe, initially launched in 1991, "did not produce the results that we wanted... due to the personalities involved." However, Gassner is enthusiastic about GRP's recent appointment of former Sony Music International marketing executive Frank Hendricks to head GRP's new London office, saying it will allow GRP and BMG to "start from scratch" in rebuilding their jazz marketing efforts.

On the classical side, Gassner says Guenther Hensler, head of BMG Classics, has chosen a less "flashy" strategy than the pop-oriented marketing approach taken by other classical competitors. The results: sales of \$100 million and a 10% market share worldwide, including the U.S., as of fiscal 1991-92, up from half that five years ago.

Carrying out BMG's strategy of global A&R has required an eye for a development of a different kind of talent—executive talent. Gassner outlines programs BMG International has in place to give global experience to its managers. "I think an executive on a local level has to cover 360 degrees," he says, "which means he or she has to be there in terms of local repertoire, regardless of the size of the territory."

Gassner has said he would like to claim a 20%-plus unit market share in each of BMG International's key territories. It currently does so in Germany and Brazil. It is closing in

on that goal in Spain (18.5% as of 1991) and Mexico (17%). "Twenty percent would be an interesting target," he says.

In 1991, BMG International could claim five markets outside the GAS territories producing more than \$10 million in annual revenue: France, Spain, Italy, Mexico, and Japan. Each continues to do so. At a managing directors' meeting in 1991, Gassner said he was looking to add two more markets to the \$10 million-plus list. He has done so, however, with only one, the Netherlands.

"It was not two as I expected," he

FRENCH LABELS

(Continued from preceding page)

label will have separate departments for national acts and the international roster, managed by Frederic Rebet and Virginie Auclair, respectively. Promotion remains in the hands of Michel de Foligne for both sectors.

The reorganization leaves pending the matter of who will handle Columbia's top acts, primarily Jean Jacques Goldman and Francis Cabrel. De Bodinat says it's still under discussion within the label and with the artists themselves. "We're going to adapt ourselves with the point of view of the artists; no solution is excluded." He also confirms that a GM for Columbia is still being sought. Former Virgin president Fabrice Nataf was a candidate, but instead joined Vogue—a move de Bodinat says he regrets.

MCA Nurturing Homegrown Talent Via Distribution Deals

■ BY LARRY LeBLANC

TORONTO—Although MCA Records Canada has only a single domestic act signed direct, marketing VP Steven Tennant says the company is wholly supportive of Canadian talent by way of various distribution agreements.

The sole act signed directly to MCA here is Maritime country singer Joan Kennedy. Through distribution of several U.S. labels, however, MCA handles several top-name Canadian artists, including the Tragically Hip (signed to MCA in the U.S.), Sloan (Geffen), and Sons Of Freedom (Chrysalis).

The company also has domestic license deals with several domestic labels such as BEI (Point Of Power, the Hopping Penguins), Traffic (Daniel Lavoie, Hart Rouge), Cargo (Change Of Heart), and Duke Street Records (Stan Meissner, Rik Emmett). Also, the firm has a production deal with Ghetto Records and MCA Music Canada to record teenage pop singer Alanis.

To bolster its domestic stable, MCA Canada recently invested in Sumo Productions, a local production company headed by managers Allan Gregg and Jake Gold of Management Trust, which handles the Tragically Hip. First release under the deal is the album "MacLaren Furnace Foom" by the four-piece Winnipeg, Manitoba, band the Watchmen.

Tennant stresses that the affiliation with Sumo goes far beyond marketing and distribution for MCA. "It's an investment deal as well," he says. "In this business you want as many sources as you can get and Sumo is going to give us an alternative source for music. Our investment won't be 100%, but the risk is a little less than if we had someone else investing money and time and manpower finding and developing these acts."

BROADENING HORIZONS

In explaining the reason that MCA Canada's Cam Carpenter, director of A&R, recently brokered a deal by which highly touted Halifax, Nova Scotia, quartet Sloan signed directly with Geffen Records instead of MCA, Tennant says, "If a band falls under the MCA umbrella of Canada, that's all well and good. Ultimately, it benefits the Canadian artist. [But] we don't have a corporate ego where we have to be directly involved with Canadians. We don't wave the flag but, at the same time, we're proud of the artists we have directly or indirectly through our labels. The horizon for more Canadian acts on MCA, be it direct or indirect, is greater, but it doesn't matter to us if it's a direct signing or not."

MCA's tie-in with Sumo principals Gregg and Gold is not surprising given that the two parties have successfully collaborated on albums by the Tragically Hip, which the Gregg-Gold team manages. The band's last album, "Road Apples," has chalked up sales of 330,000 units, while its album debut, "Up To Here," has sold 320,000 units. Just released is the album "Fully Completely," which had initial orders of 150,000 units here. The album, now issued in Europe and Australia, will be released in the U.S. in January.

Despite its enormous domestic sales

base in this country, the Kingston, Ontario-based band has been able to retain a street stance, which, according to Tennant, has been no accident.

"The Hip is a band with no image, and we try not to give them one," he says. "We don't want to interfere with them musically, creatively, or visually. They are cooperative but we don't ask them to do something that really cuts against their grain."

While the group's commerciality has obviously broadened, Tennant says the band's music remains rooted in alternative. "They are not writing for hit radio. They have not sold out one bit of their soul but their sound fits in better now than it did five years ago. They still are very much a CFNY [Toronto]-type band," he says, referring to that city's alternative-rock station. "But at the same time, they've taken on a much bigger audience who listen regularly to Q107 [CILQ Toronto] or the Fox [CFOX Vancouver] or commercial radio."

ONE TO WATCH

One offshoot of the Hip's sizable popularity is that the Watchmen's album is in danger of being overlooked. "They're a left-of-center band managed by the same company, so the comparisons are out there," concedes Tennant. "But they're a great touring band who've done 250 dates in three years. A year from now, I think, they will be a major success story. Their career will be fully established and developing not only in this country but in America and hopefully elsewhere."

Sloan's Geffen debut, "Smeared," is due here Tuesday (20), with a worldwide release in January. Tennant says the alternative-style band, which made a sizable grass-roots reputation for itself with its independent EP "Peppermint" on Cargo, is capable of attracting a much broader audience.

"There's very strong word-of-mouth about Sloan," he says. "We don't have a lot of convincing to do other than to take this band to the next level of development. We're presenting them as a group which fits AOR radio but can go very comfortably into CHR as well. They fit in very comfortably with the Nirvanas, the Pearl Jams, and the Soundgarden but, at the same time, may have a little more pop sensibility."

MCA's key pop release of the quarter is "Now Is The Time" by Alanis, due Tuesday (20). The album, produced by Leslie Howe, is the follow-up to her 1991 self-titled album, which racked up sales of 135,000 units.

Despite sales of her first album and a Juno Award for most promising female vocalist last year, Tennant says the industry has yet to recognize the depth of talent of the 17-year-old Ottawa, Ontario, singer/songwriter.

"The industry likes to pigeonhole people and [to them] she's a teenage star," he says of Alanis. "We can't deny the fact that she's 17 years old, but at the same time we're going to stress she's a great singer and a very good songwriter. When people hear this album, I think, they'll see it's a progression [from the first album] and that it can compete internationally with any record by any female artist."

HITS OF THE WORLD



EUROCHART HOT 100 10/2/92 MUSIC & MEDIA

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|--|
| 1 | 1 | IT'S MY LIFE DR. ALBAN SWEMIX |
| 2 | 2 | RHYTHM IS A DANCER SNAP LOGIC |
| 3 | 4 | SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME |
| 4 | 11 | DON'T YOU WANT ME FELIX deCONSTRUCTION |
| 5 | 5 | THIS USED TO BE MY PLAYGROUND MADONNA SIRE |
| 6 | 3 | ABBA-ESQUE ERASURE MUTE |
| 7 | 7 | EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN |
| 8 | 8 | BAKER STREET UNDERCOVER PWL INTERNATIONAL |
| 9 | 6 | HOW DO YOU DO! ROXETTE EMI |
| 10 | 10 | JUST ANOTHER DAY JON SECADA SBK |
| ALBUMS | | |
| 1 | 47 | ROXETTE TOURISM EMI |
| 2 | 1 | PETER GABRIEL US VIRGIN |
| 3 | 2 | ERIC CLAPTON UNPLUGGED REPRISE |
| 4 | 3 | MICHAEL JACKSON DANGEROUS EPIC |
| 5 | 4 | MIKE OLDFIELD TUBULAR BELLS II WEA |
| 6 | 5 | LIONEL RICHIE BACK TO FRONT MOTOWN |
| 7 | 7 | ABBA GOLD-GREATEST HITS POLAR |
| 8 | 6 | GENESIS WE CAN'T DANCE VIRGIN |
| 9 | NEW | R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS. |
| 10 | 8 | GUNS N' ROSES USE YOUR ILLUSION II GEFEN |

AUSTRALIA (Australian Record Industry Assn.) 10/4/92

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|---|
| 1 | 4 | ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM |
| 2 | 2 | BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM |
| 3 | 8 | LOVE IS IN THE AIR (BALLROOM MIX) JOHN PAUL YOUNG ALBERTS/SONY |
| 4 | 11 | THE DAY YOU WENT AWAY WENDY MATTHEWS (00ART)/WARNER |
| 5 | 6 | RHYTHM IS A DANCER SNAP BMG |
| 6 | 5 | HUMPIN' AROUND BOBBY BROWN MCA/BMG |
| 7 | 3 | LIFE IS A HIGHWAY TOM COCHRANE EMI |
| 8 | 7 | NOVEMBER RAIN GUNS N' ROSES GEFEN/BMG |
| 9 | 4 | AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS & SARAH BRIGHTMAN POLYDOR/POLYGRAM |
| 10 | 12 | DO FOR YOU EUPHORIA EMI |
| 11 | 18 | AIN'T NO DOUBT JIMMY NAIL EASTWEST/WARNER |
| 12 | 9 | BABY GOT BACK SIR MIX-A-LOT DEF AMERICAN/PHONOGRAM |
| 13 | 16 | WHITE MEN CAN'T JUMP RIFF EMI |
| 14 | 14 | LOVE HOW YOU LOVE ME TEEN QUEENS PHONOGRAM/POLYGRAM |
| 15 | 19 | TENNESSEE ARRESTED DEVELOPMENT CHRYSALIS/EMI |
| 16 | 10 | SESAME'S TREET SMART E'S POSSUM/BMG |
| 17 | 29 | SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH MCA/BMG |
| 18 | 20 | WITHOUT YOU GIRLFRIEND RCA/BMG |
| 19 | 13 | PLEASE DON'T GO K.W.S. BMG |
| 20 | 15 | HOW DO YOU DO! ROXETTE EMI |
| ALBUMS | | |
| 1 | 1 | BILLY RAY CYRUS SOME GAVE ALL PHONOGRAM/POLYGRAM |
| 2 | NEW | R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS. |
| 3 | NEW | PETER GABRIEL US VIRGIN/EMI |
| 4 | 3 | AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALO CITY/POLYGRAM |
| 5 | 2 | DR. HOOK DR. HOOK'S GREATEST HITS EMI |
| 6 | NEW | HUNTERS AND COLLECTORS CUT WHITE/FESTIVAL |
| 7 | 10 | SOUNDTRACK STRICTLY BALLROOM ALBERTS/SONY |
| 8 | 11 | ERIC CLAPTON UNPLUGGED WARNER BROS. |
| 9 | 4 | HOODOO GURUS ELECTRIC SOUP BMG |
| 10 | 6 | WENDY MATTHEWS LILY (00ART)/WARNER |
| 11 | 5 | ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL |
| 12 | 14 | MADONNA THE IMMACULATE COLLECTION WARNER |
| 13 | 8 | MARGARET URlich CHAMELEON DREAMS COLUMBIA/SONY |
| 14 | 13 | MARIAH CAREY UNPLUGGED COLUMBIA/SONY |
| 15 | 7 | GIRLFRIEND MAKE IT COME TRUE BMG |
| 16 | NEW | NOISEWORKS THE WORKS COLUMBIA/SONY |
| 17 | NEW | SINEAD O'CONNOR AM I NOT YOUR GIRL CHRYSALIS/EMI |
| 18 | 30 | GUNS N' ROSES USE YOUR ILLUSION I GEFEN/BMG |
| 19 | 9 | ROXETTE TOURISM EMI |
| 20 | 18 | CELINE DION CELINE DION/UNISON EPIC/SONY |

GERMANY (Der Musikmarkt) 9/29/92

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | SWEAT (A LA LA LA LONG) INNER CIRCLE WEA |
| 2 | 21 | DON'T YOU WANT ME FELIX PERFECTO |
| 3 | 2 | IT'S MY LIFE DR. ALBAN LOGIC |
| 4 | 5 | JUST ANOTHER DAY JON SECADA SBK |
| 5 | 3 | ABBA-ESQUE ERASURE MUTE |
| 6 | 4 | HOW DO YOU DO! ROXETTE EMI |
| 7 | 8 | ONE LOVE DR. ALBAN LOGIC |
| 8 | 14 | BAKER STREET UNDERCOVER PWL |
| 9 | 6 | WE ALL NEED LOVE DOUBLE YOU? ZYX |
| 10 | 11 | HUMPIN' AROUND BOBBY BROWN MCA |
| 11 | 7 | KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN |
| 12 | 10 | NOVEMBER RAIN GUNS N' ROSES GEFEN |
| 13 | 9 | RHYTHM IS A DANCER SNAP LOGIC |
| 14 | 12 | THIS USED TO BE MY PLAYGROUND MADONNA SIRE |
| 15 | 15 | THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS AND JANET JACKSON PERSPECTIVE |
| 16 | 13 | PLEASE DON'T GO DOUBLE YOU ZYX |

| | | |
|---------------|----|---|
| 17 | 17 | THE MAGIC FRIEND 2 UNLIMITED ZYX |
| 18 | 80 | JAM MICHAEL JACKSON EPIC |
| 19 | 25 | DIE DA!!! FANTASTISCHEN VIER COLUMBIA |
| 20 | 20 | MR LOVERMAN SHABBA RANKS EPIC |
| ALBUMS | | |
| 1 | 1 | ROXETTE TOURISM ELECTROLA |
| 2 | 23 | US PETER GABRIEL VIRGIN |
| 3 | 2 | MICHAEL JACKSON DANGEROUS EPIC |
| 4 | 3 | ERIC CLAPTON UNPLUGGED REPRISE |
| 5 | 4 | GENESIS WE CAN'T DANCE VIRGIN |
| 6 | 6 | GUNS N' ROSES USE YOUR ILLUSION II GEFEN |
| 7 | 10 | MIKE OLDFIELD TUBULAR BELLS II WEA |
| 8 | 5 | BOHSE ONKELZ HELIGE LEIDER BELLAPHON |
| 9 | 15 | FANTASTISCHEN VIER 4 GEWINNT SONY |
| 10 | 9 | QUEEN GREATEST HITS II PARLOPHONE |
| 11 | 7 | GUNS N' ROSES USE YOUR ILLUSION I GEFEN |
| 12 | 12 | DR. ALBAN ONE LOVE LOGIC |
| 13 | 8 | PUR LIVE INTERCORD |
| 14 | 11 | LIONEL RICHIE BACK TO FRONT MOTOWN |
| 15 | 14 | BOBBY BROWN BOBBY MCA |
| 16 | 19 | INNER CIRCLE BAD TO THE BONE WEA |
| 17 | 16 | WESTERNHAGEN JAJA WARNER BROS. |
| 18 | 13 | DIE PRINZEN DAS LEBEN IST GRAUSAM HANSA |
| 19 | 20 | HEROES DEL SILENCIO SENDEROS DE TRAIACION ELECTROLA |
| 20 | 90 | III SIDES TO EVERY STORY EXTREME A&M |

JAPAN (Music Labo) 10/5/92

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|---|
| 1 | NEW | ZERO B'Z BMG |
| 2 | NEW | NO NO DARLIN CHAGE & ASKA PONY CANYON |
| 3 | 1 | KESSENWA KINYOBI DREAMS COME TRUE EPIC/SONY |
| 4 | 2 | DA KA RA MAKI OHGURO TOSHIBA/EMI |
| 5 | 4 | JIRETTAI AI T-BOLAN ROCK IT |
| 6 | NEW | SMILE SENSHI OTORENGER OTOMATSUKUN VICTOR |
| 7 | NEW | NEMURENO YORU ISAMU TEJIMA SONY |
| 8 | 5 | NAMIDANO KISS SOUTHERN ALL STARS VICTOR |
| 9 | 6 | YOU'RE THE ONLY MASATOSHI ONO SONY |
| 10 | 8 | ICHIBAN ERAI HITOE TUNNELS PONY CANYON |
| ALBUMS | | |
| 1 | NEW | MIYUKI NAKAJIMA EAST ASIA PONY CANYON |
| 2 | 1 | SOUTHERN ALL STARS YONI MANYOHNO HANAGA SAKUNARI VICTOR |
| 3 | 3 | T BOLAN NATSUNO OWARINI ROCK IT |

HITS OF THE U.K.

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| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 3 | SLEEPING SATELLITE TASMEN ARCHER EMI |
| 2 | 4 | END OF THE ROAD BOYZ II MEN MOTOWN |
| 3 | 1 | EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN |
| 4 | 6 | I'M GONNA GET YOU BIZARRE INC VINYL SOLUTION |
| 5 | 2 | IT'S MY LIFE DR. ALBAN ARISTA |
| 6 | 13 | LOVE SONG/ALIVE & KICKING SIMPLE MINDS VIRGIN |
| 7 | 9 | MY NAME IS PRINCE PRINCE & THE NEW POWER GENERATION PAISLEY PARK |
| 8 | 12 | TETRIS DOCTOR SPIN CARPET |
| 9 | 23 | A MILLION LOVE SONGS TAKE THAT RCA |
| 10 | 5 | BAKER STREET UNDERCOVER PWL INTERNATIONAL |
| 11 | NEW | EROTICA MADONNA MAVERICK |
| 12 | 10 | SENTINEL MIKE OLDFIELD WEA |
| 13 | 7 | IRON LION ZION BOB MARLEY & THE WAILERS TUFF GONG |
| 14 | 8 | MY DESTINY LIONEL RICHIE MOTOWN |
| 15 | NEW | ASSASSIN THE ORB THE ORB/BIG LIFE |
| 16 | 28 | SPECIAL KIND OF LOVE DINA CARROLL EMI |
| 17 | NEW | STICKY THE WEDDING PRESENT RCA |
| 18 | 15 | THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE |
| 19 | NEW | HIGHWAY TO HELL (LIVE) AC/DC J ALBERT & SON |
| 20 | 14 | RHYTHM IS A DANCER SNAP ARISTA |
| 21 | 29 | ROADHOUSE MEDLEY (ANNIVERSARY WALTZ PART 25) STATUS QUO POLYDOR |
| 22 | 25 | SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH WITH DON HENLEY MCA |
| 23 | NEW | PERFECT MOTION SUNSCREEN SONY |
| 24 | NEW | DON'T YOU WANT ME THE FARM END PRODUCT |
| 25 | 24 | COULD'VE BEEN ME BILLY RAY CYRUS MERCURY |
| 26 | 18 | CONNECTED STEREO MGS EMI |
| 27 | 11 | DRIVE R.E.M. WARNER BROS. |
| 28 | NEW | A LETTER TO ELISE THE CURE FICTION |
| 29 | 30 | EXCITED M-PEOPLE deCONSTRUCTION |
| 30 | 36 | PIECE OF MY HEART ERMA FRANKLIN EPIC |
| 31 | 17 | TOO MUCH LOVE WILL KILL YOU BRIAN MAY EMI |
| 32 | 37 | THEME FROM MASH/EVERYTHING I DO MANIC ST PREACHERS COLUMBIA |
| 33 | 20 | JUST ANOTHER DAY JON SECADA SBK |
| 34 | 26 | NO ORDINARY LOVE SADE EPIC |
| 35 | 32 | JUMP AROUND HOUSE OF PAIN RUFFNESS |
| 36 | 42 | EVERYBODY WANTS HER THUNDER EMI |
| 37 | 37 | RADIO SHAKY EPIC |
| 38 | 22 | HOUSE OF LOVE EAST 17 LONDON |
| 39 | 19 | NOT SLEEPING AROUND NED'S ATOMIC DUSTBIN FURTIVE |
| 40 | NEW | AVENUE SAINT ETIENNE HEAVENLY |

| | | |
|----|----|---|
| 4 | 6 | ZARD HOLD ME POLYDOR |
| 5 | 5 | KATSUMI LINKAGE PIONEER |
| 6 | 4 | TOMOYASU HOTEL! GUITARHYTHM III TOSHIBA/EMI |
| 7 | 2 | EKICVHI YAZAWA LIVE ALBUM ANYTIME WOMEN TOSHIBA/EMI |
| 8 | 9 | ERI HIRAMATSU ERHYTHM PONY CANYON |
| 9 | 10 | ERIC CLAPTON UNPLUGGED WARNER |
| 10 | 11 | MASAYUKI SUZUKI FAIR AFFAIR EPIC/SONY |

FRANCE (Nielsen/Europe 1) 10/3/92

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|--|
| 1 | 1 | RHYTHM IS A DANCER SNAP BMG |
| 2 | 4 | DUR DUR D' ETRE BEBE JORDY COLUMBIA/SONY |
| 3 | 2 | THE WORLD IS STONE CYNDI LAUPER EPIC/SONY |
| 4 | 6 | IT'S PROBABLY ME ERIC CLAPTON & STING POLYGRAM/POLYDOR |
| 5 | 4 | LE CHAT POW WOW POLYGRAM |
| 6 | 7 | PLEASE DON'T GO DOUBLE YOU POLYGRAM |
| 7 | 9 | BE MY BABY VANESSA PARADIS REMARK/POLYGRAM |
| 8 | 5 | JUMP KRIS KROSS SONY/COLUMBIA |
| 9 | 8 | PERCHE LO FAI MARCO MASINI POLYGRAM |
| 10 | 20 | WE ALL NEED LOVE DOUBLE YOU POLYGRAM |
| 11 | NEW | JAM MICHAEL JACKSON SONY/EPIC |
| 12 | 10 | THIS USED TO BE MY PLAYGROUND MADONNA WEA |
| 13 | 11 | WHO IS IT MICHAEL JACKSON SONY/EPIC |
| 14 | 14 | I LOVE ROCK N' ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR |
| 15 | 12 | KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN/BMG |
| 16 | 16 | RENDEZ VOUS ALPHA BLONDY EMI |
| 17 | 13 | RESTE AVEC MOI FRANCIS LALANNE SONY/TREMA |
| 18 | 19 | TRUE TO YOU JOHNNY HALLYDAY POLYGRAM |
| 19 | NEW | IRON LION ZION BOB MARLEY ISLAND/POLYGRAM |
| 20 | 17 | THE MUSIC'S GOT ME BASS BUMPERS POLYGRAM/SCORPIO |
| ALBUMS | | |
| 1 | 11 | VANESSA PARADIS VANESSA PARADIS POLYGRAM |
| 2 | NEW | PETER GABRIEL US VIRGIN |
| 3 | 1 | MICHAEL JACKSON DANGEROUS EPIC/SONY |
| 4 | 4 | SOUNDTRACK DIRTY DANCING BMG |
| 5 | 2 | POW WOW REGAGNER LES PLAINES REMARK/POLYGRAM |
| 6 | 13 | CHRISTIAN MORIN ESQUISSE SONY |
| 7 | 6 | SNAP THE MADMAN'S RETURN BMG |
| 8 | 3 | STEPHEN EICHER ENGELBERG POLYGRAM |
| 9 | 14 | ELSA DOUCE VIOLENCE BMG |

| | | |
|----|-----|---|
| 10 | 18 | TYCOON VERNON ANGLAISE DE STARMANIA SONY/EPIC |
| 11 | NEW | JONASZ MICHEL OU' EST LA SOURCE WEA |
| 12 | 10 | GENESIS WE CAN'T DANCE VIRGIN |
| 13 | 8 | NIRVANA NEVERMIND GEFFEN/BMG |
| 14 | 7 | ELTON JOHN THE ONE POLYGRAM/PHONOGRAM |
| 15 | 17 | VERONIQUE SANSON SANS REGRETS WEA |
| 16 | 9 | TOTO KINGDOM OF DESIRE COLUMBIA/SONY |
| 17 | NEW | BOB MARLEY & THE WAILERS SONGS OF FREEDOM 1962/1980 ISLAND/POLYGRAM |
| 18 | 5 | MICHEL BERGER & FRANCE GALL DOUBLE JEU WARNER |
| 19 | 25 | DIRE STRAITS ON EVERY STREET POLYGRAM |
| 20 | 12 | JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY |

SWEDEN (GLF) 9/30/92

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|---|
| 1 | 7 | OM DU VAR MIN MAURO SCOCCO DIESEL MUSIC |
| 2 | 1 | THIS USED TO BE MY PLAYGROUND MADONNA WARNER |
| 3 | 2 | ABBA-ESQUE ERASURE MUTE |
| 4 | 10 | JUST ANOTHER DAY JON SECADA SBK |
| 5 | NEW | IRON LION ZION BOB MARLEY ISLAND/BMG |
| 6 | 4 | LOVE, SEX & INTELLIGENCE SHAMEN COMA |
| 7 | 3 | AIN'T NO DOUBT JIMMY NAIL METRONOME |
| 8 | 15 | AIN'T NO SUBSTITUTE PAPA DEE TELEGRAM |
| 9 | 5 | HUMPIN' AROUND BOBBY BROWN MCA |
| 10 | 6 | HOW DO YOU DO ROXETTE EMI |
| ALBUMS | | |
| 1 | 10 | ABBA ABBA GOLD-GREATEST HITS POLAR |
| 2 | NEW | PETER GABRIEL US REALWORLD |
| 3 | NEW | MAURO SCOCCO CIAO! DIESEL MUSIC |
| 4 | 2 | ANNE-LIE RYDE STULNA KYSSAR HI FIDELITY |
| 5 | 6 | NIKLAS STROMSTEDT HALVVAGS TILL FRAMTIDEN METRONOME |
| 6 | 1 | ROXETTE TOURISM EMI |
| 7 | 3 | TOTO KINGDOM OF DESIRE COLUMBIA |
| 8 | NEW | BLANDE ARTISTER ABSOLUTE CINEMA EVA |
| 9 | 5 | ERIC CLAPTON UNPLUGGED WARNER |
| 10 | 4 | BLANDE ARTISTER ABSOLUTE DANCE EVA |

NETHERLANDS (Stichting Nederlandse 40) 10/9/92

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|--|
| 1 | 2 | SWEAT (A LA LA LA LONG) INNER CIRCLE WEA |
| 2 | 1 | TOO MUCH LOVE WILL KILL YOU BRIAN MAY PARLOPHONE |
| 3 | 3 | DON'T YOU WANT ME FELIX RCA |
| 4 | 6 | BAKER STREET UNDERCOVER PWL |
| 5 | 4 | NOVEMBER RAIN GUNS N' ROSES GEFEN |
| 6 | NEW | END OF THE ROAD BOYZ II MEN MOTOWN |
| 7 | 7 | HEADING FOR A FALL VAYA CON DIOS ARIOLA |
| 8 | 5 | MY DESTINY LIONEL RICHIE MOTOWN |
| 9 | NEW | IRON LION ZION BOB MARLEY & THE WAILERS ISLAND |
| 10 | 8 | A DEEPER LOVE CLIVILLES & COLE COLUMBIA |
| ALBUMS | | |
| 1 | 1 | LIONEL RICHIE BACK TO FRONT MOTOWN |
| 2 | 2 | ERIC CLAPTON UNPLUGGED REPRISE |
| 3 | NEW | BZN RHYTHM OF MY HEART MERCURY |
| 4 | 6 | VAYA CON DIOS TIME FLIES ARIOLA |
| 5 | 3 | ROXETTE TOURISM EMI |
| 6 | 7 | SINEAD O'CONNOR AM I NOT YOUR GIRL CHRYSALIS |
| 7 | 5 | ROB DE NIJS 30 JAAR ROB DE NIJS EMI |
| 8 | NEW | GOLD ABBA POLYDOR |
| 9 | 4 | TOTO KINGDOM OF DESIRE COLUMBIA |
| 10 | NEW | BRIAN MAY BACK TO THE LIGHT PARLOPHONE |

CANADA (The Record) 10/5/92

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|-----------|--|
| 1 | 2 | PLEASE DON'T GO KWS POLYDOR/PGD |
| 2 | 1 | END OF THE ROAD BOYZ II MEN MOTOWN/PGD |
| 3 | 3 | STAY SHAKESPEAR'S SISTER LONDON/PGD |
| 4 | NEW | PEOPLE EVERYDAY ARRESTED DEVELOPMENT CAPITOL/CEMA |
| 5 | 7 | HAVE YOU EVER NEEDED SOMEONE SO BAD? DEF LEPPARD VERTIGO/PGD |
| 6 | NEW | FOREVER LOVE COLOR ME BADD GIANT/WEA |
| 7 | 4 | HUMPIN' AROUND BOBBY BROWN MCA/UNI |
| 8 | 6 | DO I HAVE TO SAY THE WORD BRIAN ADAMS A&M/PGD |
| 9 | NEW | YOU LIED TO ME CATHY DENNIS LONDON/PGD |
| 10 | 10 | ENID BARENAKED LADIES SIRE/WEA |
| ALBUMS | | |
| 1 | 1 | BARENAKED LADIES GORDON SIRE/WEA |
| 2 | 3 | ERIC CLAPTON UNPLUGGED REPRISE/WEA |
| 3 | 2 | PEARL JAM TEN EPIC ASSOCIATED/SONY |
| 4 | 5 | QUEEN GREATEST HITS HOLLYWOOD/WEA |
| 5 | 4 | VARIOUS ARTISTS DANCE MIX 92 QUALITY |
| 6 | NEW | PETER GABRIEL US GEFEN/UNI |
| 7 | 10 | GARTH BROOKS THE CHASE CAPITOL/CEMA |
| 8 | NEW | EXTREME III SIDES TO EVERY STORY A&M/PGD |
| 9 | 7 | BILLY RAY CYRUS SOME GAVE ALL MERCURY/PGD |
| 10 | 8 | QUEEN CLASSIC QUEEN HOLLYWOOD/WEA |



Toads In Camelot. Members of Columbia recording act Toad The Wet Sprocket visit a Camelot store in Columbus, Ohio. Shown, from left, are band members Randy Guss, Glen Phillips, Todd Nichols, and Dean Dinning; Camelot associate Melissa McNally; Camelot manager in training Michelle Braucher; and Camelot buyer Mark Farrell.

WaxWorks Working On Growth Customer Service Highlighted At Meet

■ BY ED CHRISTMAN

OWENSBORO, Ky.—At a time when other chains are suffering through a sales slump, WaxWorks is enjoying a great year so far with same-store sales up 10% in the first quarter of its fiscal year.

At the Owensboro, Ky.-based company's annual convention, held Oct. 3-7 here, Terry Woodward, president of the 130-unit chain, encouraged his employees to celebrate that accomplishment but reminded them WaxWorks would spend the next couple of years positioning itself for growth.

In his opening address, Woodward said, "We are doing a great job. Year-to-date same-store sales are up 10%. I think that's higher than most other chains and that [performance is] no accident. We are up because of our training programs, buyers, our managers, and we have a better presenta-

tion."

But Woodward warned employees they must remain vigilant in order to keep performance strong. "We are in a recession, that's no secret," he said. "However, we can make our company recession-proof. It's for all of you to accept responsibility and not blame the economy or the company for poor sales. Service drives business. It is not an afterthought."

Woodward said one of the main things helping the company's performance is its people. Going forward, he said the company will continue to make an investment in its people. WaxWorks has a training program through which the chain brings all new managers to headquarters. Also, "we bring in our veterans and give them a refresher course," Woodward added. "It is expensive to do but when I hire a manager, I want to keep them long-term."

For the fiscal year ended June 30, Woodward told Billboard that his company generated \$208 million in sales. Of that, \$80 million was generated by the company's Disc Jockey chain and Music Express leased departments, while the \$128 million remainder was garnered by the company's video distribution operation, VideoWorks.

During the year, WaxWorks opened six new stores and remodeled four existing outlets. In addition, it sold its 27 Music Express leased departments to Albany, N.Y.-based Trans World Music Corp. Woodward projected the chain will open 10 stores in 1993.

The big project facing the chain in 1993 will be a rollout of a point-of-sale system, Woodward said. "We have already tested it in one store and we are ready to do it now," he told WaxWorks staffers. "But the Christmas selling season is not the time to do it. We will wait until the new year."

In addition to adding POS, Woodward said his next big job is to add on to the company's current distribution facility. Instead of moving out of its current site to a bigger facility, Woodward said he was working with the city to get the necessary permits to enlarge and upgrade the Third Street headquarters facility, in the heart of downtown Owensboro.

"I want to position myself for growth," he told Billboard. "In addition to adding POS and upgrading and enlarging the distribution facility, I want to fine-tune existing stores," before the chain resumes the aggressive growth it enjoyed in 1989 and 1990, when it opened 73 stores.

"My choice is to continue to grow

(Continued on page 61)

CONVENTION CAPSULES

Following is a roundup of events at the annual WaxWorks convention, held Oct. 3-7 at the Executive Inn in the company's home base of Owensboro, Ky.

AND THE ENVELOPE PLEASE: The WaxWorks awards for district manager of the year were presented to **Jeff Lamb**, for the West, and **Vic Wilfong**, for the East. The chain's awards for sales manager of the year went to **Joan Conlon** in the East and **Mike Lee** in the West. The Eastern district rookie-sales-manager-of-the-year award went to **Caspar Johnson**, while in the West, **Phil Ylvisaker** won that award. **John Geer** won the chain's community service award, while **Mike Tony** scooped up both the merchandiser-of-the-year award and

the creative marketing award.

In addition, WaxWorks established a **Leslie Leyh Spirit Award**, named in memory of the manager of the chain's Morgantown, W.Va., store, who died of cancer Dec. 4, 1990. The award honors individuals who face life's stiffest challenges but manage to persevere. **Brenda Humphrey**, who manages **Disc Jockey No. 24** in Paducah, Ky., was presented with the award this year. In presenting the award to Humphrey, **Terry Woodward**, the chain's president, said that although the challenges she faced "took its toll privately, [Humphrey] never wavered on the job."

TALENT IS BOUNTIFUL: The WaxWorks convention enjoyed a hearty turnout by recording acts. Among the artists performing for store managers at the convention were **Maura O'Connell** on **Warner**; **Delbert McClinton**, **Curb**; **Alison**

Krauss & Union Station, **Rounder**; **Jack Robertson**, **Step One Records**; **Jeffrey Gaines**, **Chrysalis**; **Mark Curry**, **Virgin**; **Mike Reid**, **Columbia**; **Syman Asher**, **Miramara**; **Jon Archer**, **American Gramophone**; **Beat Daddy's**, **Waldoxy**; **MoJo Nixon**, **Restless**; **Radney Foster**, **Arista**; **Kevin Welch**, **Reprise**; **Karen Brooks & Randy Sharp**, **Mercury**; **Jeff Scott of the Men**, **Polydor**; **Martina McBride**, **RCA**; **Diamond Rio**, **Arista**; **Neal McCoy**, **Atlantic**; **Mark Chesnutt**, **MCA**; and **Vince Gill**, **MCA**.

During Gill's set he encouraged WaxWorks employees to sing along with him. But after hearing the results, he jokingly advised them to "stick to selling."

Mojo Nixon also got his fair share of laughs, thanks to the deranged set he turned in. Among the highlights of his solo set was a song that sounded like he made it up on the spot, carry-

ing the refrain, "I've got the convention blues." Nixon also showed he knows all about cool when, at the end of his set, he showed the audience the back of his guitar, which said in big gold letters, "Dean Martin Is My God."

While all of the acts playing the convention were warmly received, **Krauss & Union Station** had an advantage as they work the bluegrass idiom, a genre that is especially appreciated in Owensboro, which hosts a bluegrass festival every year and will soon have a bluegrass museum. One of the highlights of her set was an interpretation of "Baby, Now That I Found You," which was a big hit for the **Foundations** back in 1968.

QUICK QUIPS: Judging by the response he received, **Jason Whittington**, **Geffen** director of sales, gave the **Disc Jockey** chain a new slogan (Continued on page 60)



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Top Pop Catalog Albums™

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | TITLE | WKS ON CHART |
|---------------|-----------|---|---|--------------|
| *** No. 1 *** | | | | |
| 1 | 1 | ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98) | TIME PIECES - THE BEST OF ERIC CLAPTON 19 weeks at No. 1 | 75 |
| 2 | 3 | BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210 /PLG (9.98/15.98) | LEGEND | 64 |
| 3 | 2 | ENYA ▲ REPRISE 26774*/WARNER BROS. (10.98/15.98) | WATERMARK | 52 |
| 4 | 4 | GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98) | APPETITE FOR DESTRUCTION | 75 |
| 5 | 5 | JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/15.98) | JOURNEY'S GREATEST HITS | 75 |
| 6 | 7 | MEAT LOAF ▲ ⁶ CLEVELAND INTL 34974 /EPIC (5.98 EQ/9.98) | BAT OUT OF HELL | 75 |
| 7 | 6 | JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98) | SONGS YOU KNOW BY HEART | 75 |
| 8 | 8 | METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98) | ...AND JUSTICE FOR ALL | 66 |
| 9 | 10 | JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98) | GREATEST HITS | 75 |
| 10 | 9 | U2 ▲ ⁵ ISLAND 842298/PLG (9.98/15.98) | THE JOSHUA TREE | 43 |
| 11 | 11 | METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98) | MASTER OF PUPPETS | 61 |
| 12 | 12 | METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98) | RIDE THE LIGHTNING | 60 |
| 13 | 13 | THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98) | GREATEST HITS 1971-1975 | 75 |
| 14 | 14 | STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98) | GREATEST HITS | 75 |
| 15 | 23 | THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98) | SGT. PEPPER'S LONELY HEARTS CLUB BAND | 8 |
| 16 | 15 | DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/15.98) | HYSTERIA | 69 |
| 17 | 17 | PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98) | THE WALL | 75 |
| 18 | 18 | PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98) | GREATEST HITS | 75 |
| 19 | 16 | AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98) | GREATEST HITS | 75 |
| 20 | 19 | THE RIGHTEOUS BROTHERS ▲ CAPITOL 46442 (9.98/15.98) | BEST OF RIGHTEOUS BROTHERS | 75 |
| 21 | 20 | PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98) | DARK SIDE OF THE MOON | 75 |
| 22 | 22 | THE DOORS ▲ ELEKTRA 60345* (12.98/19.98) | BEST OF THE DOORS | 64 |
| 23 | 26 | METALLICA ▲ ELEKTRA 60766* (9.98/13.98) | KILL 'EM ALL | 39 |
| 24 | 21 | BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98) | GREATEST HITS VOL. I & II | 75 |
| 25 | 24 | THE EAGLES ● ELEKTRA 60205* (7.98/11.98) | GREATEST HITS VOL. 2 | 75 |
| 26 | 29 | AC/DC ▲ ¹⁰ ATLANTIC 16018*/AG (7.98/11.98) | BACK IN BLACK | 75 |
| 27 | 28 | CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98) | GREATEST HITS 1982-1989 | 71 |
| 28 | 32 | GUNS N' ROSES ▲ ³ Geffen 24198* (9.98/15.98) | G N' R LIES | 36 |
| 29 | 27 | ENYA ● ATLANTIC 81842*/AG (7.98/11.98) | ENYA | 33 |
| 30 | — | THE BEATLES ▲ ⁹ CAPITOL 46446 (9.98/15.98) | ABBEY ROAD | 1 |
| 31 | 25 | ANDREW LLOYD WEBBER ● MCA 6284* (10.98/15.98) | PREMIERE COLLECTION | 39 |
| 32 | 31 | JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98) | GREATEST HITS | 40 |
| 33 | 30 | LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98) | LED ZEPPELIN IV | 75 |
| 34 | 33 | VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98) | VIOLENT FEMMES | 30 |
| 35 | 35 | FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98) | GREATEST HITS | 58 |
| 36 | 39 | JIMI HENDRIX ▲ ² REPRISE 2276/WARNER BROS. (7.98/11.98) | SMASH HITS | 23 |
| 37 | 43 | GEORGE JONES ● EPIC 40776* (5.98 EQ/9.98) | SUPERHITS | 3 |
| 38 | 36 | THE POLICE ▲ A&M 3902 (9.98/15.98) | SINGLES - EVERY BREATH YOU TAKE | 68 |
| 39 | 41 | THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98) | A DECADE OF HITS | 49 |
| 40 | — | VINCE GILL ▲ RCA 9814* (4.98/9.98) | BEST OF VINCE GILL | 6 |
| 41 | 42 | BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98/11.98) | LICENSED TO ILL | 24 |
| 42 | — | BAD COMPANY ▲ ² ATLANTIC 81625*/AG (9.98/15.98) | 10 FROM 6 | 68 |
| 43 | 40 | U2 ▲ ISLAND 811148* (7.98 EQ/11.98) | WAR | 18 |
| 44 | 34 | LUTHER VANDROSS ▲ ² EPIC 45320 (13.98 EQ/19.98) | BEST OF LUTHER: THE BEST OF LOVE | 58 |
| 45 | 46 | U2 ▲ ³ ISLAND 842299/PLG (14.98 EQ/17.98) | RATTLE AND HUM | 7 |
| 46 | — | BOSTON ▲ ¹⁰ COLUMBIA 34188 (9.98 EQ/13.98) | BOSTON | 16 |
| 47 | 48 | REO SPEEDWAGON ▲ EPIC 44202* (9.98 EQ/13.98) | HITS | 22 |
| 48 | 44 | KENNY G ▲ ² ARISTA 8613 (13.98/16.98) | LIVE | 7 |
| 49 | 37 | BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98) | NINE TONIGHT | 52 |
| 50 | 47 | ELVIS PRESLEY ▲ RCA 5196* (7.98/11.98) | GOLDEN RECORDS | 13 |

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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Retail

Indie Retailers & Transition Rebates: Those Passed Over Oughtta Shop Around

THE CUSTOMER IS ALWAYS Right: Now that the industry is well into the rebate programs issued by the six majors to help with the transition to jewel-box-only merchandising, a lot of independent retailers have called Billboard, complaining that their one-stop suppliers are not passing the discount through to them. Out at the National Assn. of Recording Merchandisers Wholesalers Conference in Newport Beach, Calif., in September, manufacturers urged one-stops to pass the rebates on to their accounts. Some one-stops responded by saying the rebates from the six majors weren't sufficient to compensate both them and their retail accounts for transition costs due to the planned elimination of the longbox.

Regardless of the merits of their argument, the decision of whether to pass along the rebate to customers is solely for each one-stop to make. Manufacturers can't force them, nor would it be appropriate for Billboard to take a side on the issue.

But remember one thing: Just as each one-stop has made a decision on whether or not to pass along the rebates, each and every retailer has the choice of who they do business with. If a wholesaler is not passing on the rebate, the retailer can phone around to

RETAIL TRACK



by Ed Christman

see if other one-stops are. A survey of the marketplace likely will reveal that, indeed, some one-stops are passing on the rebates.

A word of caution: Savvy retailers generally don't choose their suppliers on price alone. Generally, service and fill figure into that equation.

QUICK TAKES: Larry Webb has been promoted to sales manager for the one-stop operation of Music City Record Distributors in Nashville. Twisters Music & Gifts opened its fourth location in Lincoln, Neb.

NARM AHOY: The theme for the 35th annual NARM convention, March 6-9 in Orlando, Fla., will be "Music is Magic," according to the trade association's spokesman, Jim Donio. He says the convention will emphasize that music has an emotional and passionate impact on our society. In working on that

theme, Donio adds, "we want to get some participation by music artists in the general session."

He says the convention will feature seminars on Latin music, gospel music, children's product, and SoundScan, among other topics. Since the convention is being held in the town that is home to Disney World, NARM anticipates many attendees will bring along their families. "So, there are plans for a number of exciting off-site events for the families," says Donio.

STICKER THIS: For the fifth single from the multiplatinum "Metallica" album, Elektra has issued "Sad But True" b/w "So What." The B side is a nonalbum track, a cover of a song by the Anti-No Where League. Since "So What" contains explicit lyrics, Elektra has put a "parental advisory" sticker on the single. But for the more devout Metallica fan, an alternate sticker has been placed on the single. That one lists the specific four-letter words that appear on the record and concludes: "If these words offend you, don't buy!" So far, says Bonnie Burkert, Elektra's national singles sales manager, the clean sticker has generated orders of 40,000 units; the naughty version, 18,000 units.

Spec's Reports 4th-Qtr. Loss Costs Up, Rental Revs Way Down

BY DON JEFFREY

NEW YORK—Spec's Music Inc., a 63-unit chain of music and video stores, says net profit for the recently completed fiscal year rose 9.3% because of a large reduction in debt payments. But for the fourth quarter the Miami-based retailer reports a net loss as costs increased and video-rental revenues plunged.

Overall sales were not strong in the 12 months that ended July 31, as a sluggish economy continued to crimp consumer spending. Total revenues climbed 5.8% to \$62.8 million from \$59.3 million a year ago. Same-store sales (for units open at least one year) were unchanged from 1991.

The biggest disappointment was video rental. Revenues dropped 17.4% for the year to \$7.5 million from \$9.1 million.

Peter Blei, CFO, attributes the poor video-rental results to the closing of several video outlets and to marketing changes: a switch to customer prepayment and use of a dropoff box for video returns and a cut in the midweek rental price to 99 cents.

Commenting on the strategic change to lower pricing, Craig Bibb, analyst with PaineWebber, says, "They haven't made it up in volume."

Bibb adds that video-rental sales fell 24% in the fourth quarter from last year; on a same-store sales basis, they dropped 27%. "They continue their involuntary withdrawal from the video-rental market," says the analyst.

Blei says the prepayment and drop box have not produced the anticipated

revenues because consumers tend to rent fewer videos when they pay in advance and because when they are allowed to return videos to a drop box after store hours, potential new rentals are lost.

To combat the rental problems, Blei says Spec's has "added more inventory for the customers to enhance turnover." He is optimistic about video rental in the current fiscal year. "The transactions are up," he says, "but it's going to take a little while for the dollars to catch up."

For the fourth quarter, Spec's reports a net loss of \$96,000 on revenues of \$15.3 million, compared with a profit of \$250,000 on \$14.1 million in revenues in the same period last year. Comparable-store sales growth in the quarter was down 1% from the same period the year before.

The good news from Spec's was that product sales—from recordings and sell-through video—were up 16% in the fourth quarter and up 5% on a same-store basis, according to Blei.

For the full year, the sluggish sales combined with higher costs produced a 5.6% decrease in operating income (before taxes and interest payments) to \$2.74 million from \$2.9 million a year ago. But net profit was up to \$1.93 million from \$1.76 million. That rise is due to the reduction in long-term debt to \$125,593 at year's end from \$1.6 million last year; correspondingly, interest payments on debt plunged to \$55,010 from \$221,758.

Besides interest expense, Spec's also showed improvement in its operating

(Continued on page 61)

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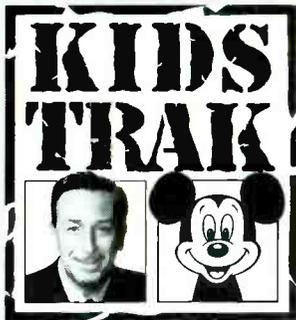
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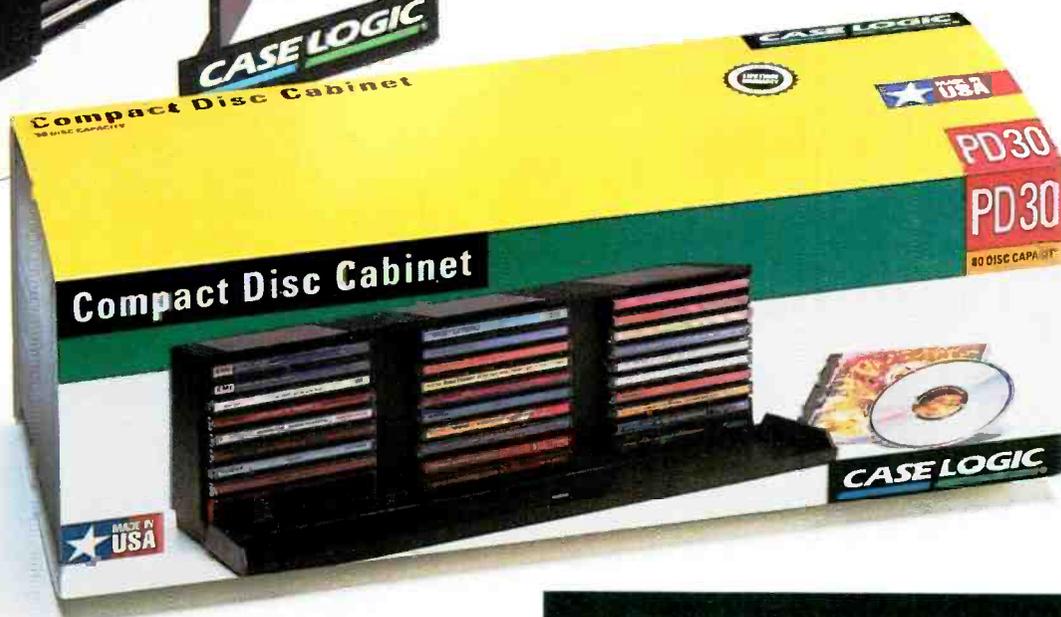
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PGD Salutes Sales Staff

NEW YORK—PolyGram Group Distribution honored excellence among its sales staff at its annual awards banquet, Sept. 1 at Bridgewater's Restaurant in the South Street Seaport here.



Tami Fuller of the mid-Central branch is named PGD account service rep of the year. Shown, from left, are David Fitch, VP of national accounts; David Blaine, senior VP; Steve Corbin, VP of sales and marketing, black music; Bill Twyman, mid-Central sales manager; Curt Eddy, VP of field marketing; Fuller; Bill Schulte, mid-Central branch manager; and Rachael Eraca, director of merchandising.



Los Angeles sales rep Robin Lunine-Kirby, second from right, accepts the award for sales rep of the year from PGD president Jim Caparro, right. Congratulating her are Los Angeles branch manager Bill Follett, left, and Los Angeles branch sales manager Rick Rieger.



The award for single sales specialist of the year goes to Susan Rosson of the Southwest branch, which was also named branch of the year. Shown, from left, are Betsy Grant, national director of single and black single sales; K.P. Mattson, Southwest branch manager; Rosson; Kyle Krause, Southwest-branch sales manager; and Jim Caparro, president, PGD.



Scott Guy, left, of the mid-Central branch, accepts the award for alternative artist development rep of the year from mid-Central branch manager Bill Schulte, center, and PGD president Jim Caparro.



Bill Holdsworth of the mid-Atlantic branch is recognized as runner-up for sales rep of the year. Shown, from left, are mid-Atlantic branch manager Jeff Moskow; Holdsworth; PGD president Jim Caparro; and mid-Atlantic branch sales manager John Kiernan.



The award for black artist development rep of the year goes to Al Jones, left, of the Midwest branch. Presenting the award are Midwest branch sales manager John McNamara, center, and PGD president Jim Caparro.



Bill Schulte, mid-Central branch manager, thanks the assembled PGD executives for his award recognizing his 15 years of service to PolyGram.



The award for pop artist development rep of the year goes to Shawn Fowler of the Southwest branch. Shown, from left, are Southwest branch sales manager Kyle Krause; Fowler; Southwest branch manager K.P. Mattson; and PGD president Jim Caparro.

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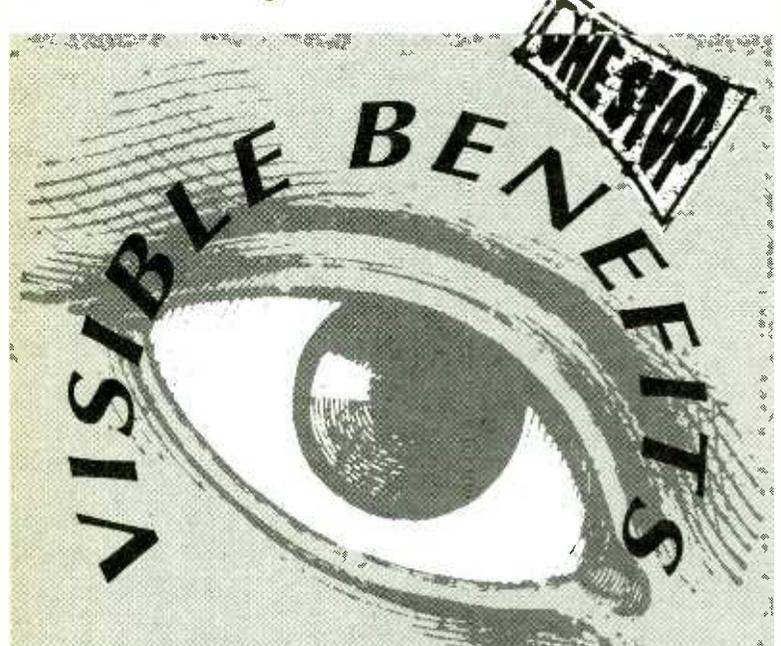
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Retail

Rollin' Rock Records Rejoins The 'Billy Club; Piver Comes A'Rounder; Rob & Fab Return

CRAZY, DADDY-O: Imagine our delight upon the receipt of a new vinyl LP (yes!) from Rollin' Rock Records, one of our favorite Southern California indie imprints, recorded by one of L.A.'s certifiable wild men.

Rollin' Rock (which has no connection with the excellent beer of the same name) is the personal property of Rockin' Ronny Weiser, a rabid rockabilly fanatic based in Van Nuys, Calif. Besides revitalizing the careers of such obscure 'billys as Mac Curtis, Jimmy Lee Maslon, Ray Campi, and Tony Conn, Weiser also recorded a solo album by X guitarist Billy Zoom and "American Music," the 1980 debut album by the great Blasters (that LP is a long-out-of-print item that brings big collector prices).

After a decade off the scene, Weiser has re-entered the marketplace with "Rockabilly Rumble: Johnny Legend's Greatest Hits, Volume None."

Legend is an old DI pal, and one of the most eccentric personalities on the L.A. music scene. Some might even say he is rolling without all the dots on his dice.

In his time, he has promoted pro wrestling extravaganzas, concocted the rockabilly-themed adult film "Teenage Cruisers," and mounted B-movie festivals at local movie houses. He also directed "My Breakfast With Blassie," a parody of "My Dinner With Andre" that starred the late comedian Andy Kaufman and wrestler/"singer" Fred Blassie (famed for the Dr. Demento fave "Pencil Neck Geek," which Legend wrote and produced, and immortalized in the new R.E.M. song "Man On The Moon"). He is, in other words, a connoisseur of crud—or, as one California paper put it, "The Caesar of Sleaze."

Legend's album, which contains covers of oddities by Porter Wagoner, Bob Wills, and Charlie Rich,

also includes such oh-so-subtle originals as "The Naked Die Young," "Guess Who Ain't Gettin' Laid Tonight?," and "Rockabilly Bastard." In short, the album is not recommended to the sound of mind.

Welcome back, Rollin' Rock—we think.

MOVIN' ON: How quickly things change. Back in September, DI reported that Susan Piver of Austin, Texas' Antone's Records would become GM of the new Antone's imprint Alone Star Records.

Scratch that. Piver has jumped ship to take a job as director of marketing for Cambridge, Mass.-based Rounder Records. And word has it Alone Star's future is now up in the



by Chris Morris

air, and won't be addressed until after the turn of the year.

At any rate, congratulations to Rounder—it has landed one of the best.

THEY'RE BAAACK: You didn't demand it, but Rob Pilatus and Fabrice Morvan, better known as Milli Vanilli, will issue a single, "We Can Get It On," this month, in advance of a new album for indie Taj Records. DI hasn't heard the new release, so all we can say is, read their lips.

FLAG WAVING: "This is the best road trip yet," says Mike "Gabby" Gaborno, lead singer for the hard-

rocking Orange County, Calif., band the Cadillac Tramps, calling from Winnipeg, Manitoba. "It makes me not want to come home."

Gaborno need not worry about getting home soon. The roots-punk quintet will be on tour through mid-December in support of its second Dr. Dream Records album, "Tombstone Radio."

The band started its current road stint in late September; a series of one-nighters has so far taken it up the West Coast and into Canada. Plans call for a swing along the East Coast of the U.S., another Canadian stop, then a route through the South and Midwest, another Canadian trek, and some further touring in the West.

The band's spate of club dates will offer a new audience a look at the Tramps' eruptive style and manic live shows. As heard on "Tombstone Radio," the group blasts out a high-energy fusion of primal punk rock and a raw, blues-derived approach.

"It's hard to say we sound like any particular band," Gaborno says. "We sound like a million bands. It's swamp-boogie rock'n'roll, with that deep-rooted punk rock we all have."

The group is well known throughout Southern California for its free-swinging live sets; that reputation set the tone for the sound of the new recording, which was co-produced by the Tramps' guitarists/vocalists Johnny Wickersham and Brian Coakley and Mercury recording artist E., who also worked on the Tramps' self-titled debut.

"It's so hard to capture the intensity of a live show, so the majority of 'Tombstone Radio' is live tracks," Gaborno says.

If anyone fails to catch the Tramps on the current road trip, fear not: The group will again be heading out on tour in March, as a treat for a special coterie of fans.

"We have a really big snowboarding following," Gaborno explains.

CONVENTION CAPSULES

(Continued from page 53)

when he stated at the end of his talk during the Uni Distribution product presentation, "If it's not Disc Jockey, it ain't shit." From the audience, Fred Love, BMG Distribution's Atlanta branch manager, amended the statement to "If it's not Disc Jockey, it ain't horseshit" . . . During the Relativity Entertainment Distribution product presentation, David Macias of RED's Atlanta branch proved politics and record chain conventions don't mix when his imitation of Ross Perot went over like a lead balloon . . . One of the zanier moments of the convention occurred when representatives from the Uni family of labels launched a midnight commando raid. Unfortunately, details of that raid cannot be reported in a serious trade journal . . . On vendors appreciation night, WaxWorks' head honcho Woodward lobbed many a joke at various individuals in the audience. Some of the jokes were greeted with howls

of laughter, while others were derided with loud groans and hoots. Woodward responded to the groans by saying, "These jokes are kind of like your records. Some of them are good and some of them aren't."

THE HARDEST WORKING MAN in showbiz: Allen "Dinky" Priar. Priar, who is WaxWorks' new-store setup coordinator, was instrumental in making the convention run smoothly. According to other WaxWorks employees, Priar's yeoman-like tendencies at the convention were typical of the type of performance he delivers every day on the job. Usually at a chain convention, employees beseech Billboard to put their names in the magazine. At WaxWorks' convention, chain employees showed their respect for their coworker by asking if Priar could be mentioned.

SMALL WORLD: Rod Cameron, an area manager for WaxWorks as well as the manager for store No. 86 in Fayetteville, Ark., ran into a homeboy at the convention, in the form of Step One Records artist Jack Robertson, who turned in a set during the Select-O-Hits product presentation. It turns out both of them attended Dardenalle High School in Dardenalle, Ark. Although Cameron had his record and knew Robertson was playing, he didn't recognize the singer as a friend from his town. Said Cameron, "A couple of months ago I got a demo tape sent to the store, and I said, this guy looks familiar. But I didn't dwell on it too much because I didn't recognize the name. But when I saw him here, Jack Robertson turned out to be the same guy. He just changed his name." Robertson seemed pleased to see Cameron and acknowledged him from the stage.

WAXWORKS MEET

(Continued from page 53)

internally or go public," he said. "At this point in time, I chose to grow internally."

As he fine-tunes his company, Woodward said he will be more aggressive in closing unprofitable stores. Moreover, in addition to continuing to look for good mall locations, the chain also will more vigorously pursue freestanding and strip-center locations, he added.

The chain has been tending toward larger stores recently. "At least half of the last 12 or so stores have been upsized to 4,000-5,000 square feet," he said. "I guess our thought is, as our business becomes more competitive, we have to offer more than you can get in K mart and Wal-Mart."

Indeed, last year the chain opened a store in Lexington, Ky., that measures 14,000 square feet and includes listening booths.

A typical Disc Jockey store carries about 12,000 titles, both on CD and cassette. But Woodward added the chain is trying to give more space to the CD.

On a dollar basis, the company's sales break out to CDs, 44%; cassettes, 36%; cassette singles, 3%; video, 9%; accessories, 6%; and boutique items, 2%.

Also, the chain recently added about 500 laserdisc titles to some of its urban stores.

"The business is changing from year to year, so we want to change with it," Woodward said. "I don't want to be the largest music retailer, but I want to be the best."

"A lot of time people get scared of competition. I still think that if you design your business, if you put the right structure in place, with the right inventory, have prices that are competitive, and offer service, you will always be in business. We will never be the biggest, but this is a big country."

SPEC'S NUMBERS

(Continued from page 56)

general, and administrative expenses, which amounted to 31.7% of total sales for fiscal 1992, compared with 32.1% last year. But for the fourth quarter, expenses increased to 34.7% of sales from 32.9% last year, which Blei attributes to promotional costs for video rental and to the expenses in converting four acquired Q Records and Tapes stores into Spec's.

The company had a net gain of six stores in the 12-month period for a total of 63. In the fourth quarter three stores were opened and three were closed (two of them destroyed by Hurricane Andrew). The company plans to open two units in Florida in the November-February quarter.

The company has not had to borrow money for expansion. Blei says, "We had tremendous cash flow from operations and we were able to finance capital expenditures, pay down debt, buy Q, and buy back stock. And we ended up with cash in the bank."

Spec's stock rose 50 cents a share at press time, closing at \$5 a share in over-the-counter trading. At that price, the company's market valuation is \$26.7 million.

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► SOUL ASYLUM

Grave Dancers Union
PRODUCER: Michael Beinhorn
Columbia 48898

Twin Cities quartet, long a critical favorite, finally looks ready to bust loose with label debut. Oft-shaggy unit's playing has never been so well-focused, and Beinhorn adds deft production touches that lend some commercial luster. Real story here is the songs: Rockers such as leadoff "Somebody To Shove" and "Keep It Up" have the crackle of band's best from past, while ballad "Runaway Train," poignantly sung by Dave Pirner, sounds like a sure-fire top 40 winner. Look for lots of new fans to check into this Asylum.

► TALKING HEADS

Sand In The Vaseline/Popular Favorites 1976-1992
PRODUCERS: Talking Heads, Brian Eno, Mark Spector, Tony Bongiovi, Lance Quinn, Steve Lillywhite, Nick Launay
Sire/Warner Bros. 26760

The most durable band to emerge from New York's late-'70s punk rock ferment finally says adieu with this two-CD swan song. Mix of early obscurities, album hits, and new numbers is solidly selected, albeit lacking in packaging and annotation amenities. Three good new tracks, "Gangster Of Love," "Lifetime Piling Up," and "Popsicle," are at once fresh and backward-looking musically, adding to the bitterness of this farewell retrospective.

★ SYMPHONIC TANGO

El Quinteto Buenos Aires/The Royal Philharmonic/ Ettore Stratta
PRODUCERS: Ettore Stratta & Jorge Calandrelli
Teldec 76997

Born of low estate in the waterfront dives of Argentina's capital more than a century ago, the tango soon found upper-crust social standing and, later, wide popularity. Here, 12 tangos have the best of two worlds: the lush sounds of the Royal Philharmonic and a down-to-earth "rhythm" section of five Argentinian musicians. The sound is superb. By the way, there's a sexy music video available on the golden tango oldie "La Cumparsita."

★ VARIOUS ARTISTS

Weird Nightmare: Meditations On Mingus
PRODUCER: Hal Willner
Columbia 52739

Producer Willner, who has helmed past salutes to such composers as Thelonious Monk, Kurt Weill, and Nino Rota, winningly applies his eccentric approach to the catalog of bassist/band leader Charles Mingus. Arrangements, which make extensive use of Harry Partch's strangely tuned instruments, are bracing and surprising; heavy-duty guests include Robbie Robertson, Leonard Cohen, Henry Rollins, Chuck D, Elvis Costello, and

novelist Hubert Selby Jr. A strikingly original exploration of an equally original jazzman's oeuvre.

IZZY STRADLIN & THE JU JU HOUNDS
PRODUCERS: Izzy Stradlin & Eddie Ashworth
Geffen 24490

Izzy back already? Recently departed Guns N' Roses guitarist kicks off solo career with a slate of blues-rock tunes that hark back to GN'R's mentors more than to the band itself. Echoes of the Stones permeate opener "Somebody's Knockin'," "Shuffle It Off," and "Take A Look At The Guy" (with Ronnie Wood appropriately guesting on guitar and vocals). Otherwise, set ranges from fast'n'noisy "Pressure Drop" to mellifluous, country-accented "How Will It Go." Thumbs up.

BILLY LEE RILEY

Blue Collar Blues
PRODUCER: Bruce Bromberg
Hightone 8040

Label that just brought Sonny Burgess back into the public eye presides over the return of yet another Sun Records maniac. Riley was a frother whose "Red Hot" and "Flying Saucer Rock And Roll" set high dementia standards in the '50s. He reappears with his energetic croak undiminished, backed by a feisty band that includes onetime guitar prodigy Travis Wammack, his mentor Roland Janes, and fellow Sun alumni J.M. Van Eaton and Ace Cannon. More than slightly wild, and good fun.

PAUL WELLER

PRODUCERS: Brendan Lynch & Paul Weller
London 828 343

Former Jam and Style Council front man makes his first totally solo step, and work here reflects past musical avenues. The 1992 Weller sounds like a less anxious Steve Winwood, and continues to work out of a soul-influenced bag; slight production clutter sometimes gets in the way of the pop-conscious tunes. Best starters for modern rock include lightly funky "Bull-Rush" and jazz-inflected "Round & Round" and "Remember How We Started"

JOHN CALE

Fragments Of A Rainy Season
PRODUCERS: John Cale & Jean Michel Reusser
Hannibal 1372

Subdued solo live set recorded at various European venues serves as a career retrospective for the Welsh singer/songwriter. Accompanying himself on piano and guitar, Cale applies his sonorous voice to songs ranging from his earliest solo works to such latter-day items as his Dylan Thomas homage "Words For The Dying"; his somber cover of "Heartbreak Hotel" is also present. Well-performed set is an excellent primer for neophyte Caleists and a subtle treat for fans.

LITTLE MILTON

Strugglin' Lady
PRODUCERS: Tommy Couch & Wolf Stephenson
Mataco 7465

Blues vet cuts his first album with the Muscle Shoals house band, and result is in keeping with his soulful efforts of yesteryear. Gutsy tracks include droll original "My Dog And Me" and such sturdy covers as "You Were Always On My Mind" and indestructible O.V. Wright classic "A Nickel And A Nail." Milton's picking and singing are in excellent form, and genre enthusiasts will get behind this one with ease.

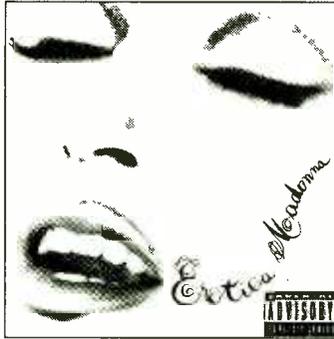
R & B

► CHANTE MOORE

Precious
PRODUCERS: Various
Sire/MCA 10605

Moore, who charted with R&B duets with El DeBarge and Keith Washington, debuts a collection of soul-satisfying, jazz-

SPOTLIGHT



MADONNA

Erotica
PRODUCERS: Madonna, Shep Pettibone, Andre Betts
Warner Bros./Maverick/Sire 45031 (stickered);
45154 (unstickered)

Don't let the title track fool you: the controversial La M's first studio outing since 1989's "Like A Prayer" is far from a wild litany on the joys of sex. In reality, it is her most varied and creatively challenging collection to date. While faint hearts may palpitate over "Where Life Begins," a cheeky ode to female oral sex, most will be moved by more thoughtful, literate songs like "Secret Garden," a jazzy hip-hopper, and the enthralling, AIDS-conscious "In This Life," on which she delivers a heartfelt vocal with support from a plush, orchestral string arrangement. "Vogue" collaborator Shep Pettibone pumps smooth dance beats that will click at both radio and clubs, while Andre Betts provides an edgy, streetwise funk influence. Bottomless with potential hit singles, set's next logical releases include "Deeper & Deeper," a playful disco-throwback, a house-inflected rendition of Peggy Lee's "Fever," and "Rain," a lovely pop ballad.

inflected tunes that she co-wrote with such producers as Simon Law, George Duke, and BeBe Winans. Singer's light but supple soprano floats like a breeze but delivers maximum emotional intensity, especially on midtempo groove "Love's Taken Over," already released to urban radio; tender ballad "As If We Never Met," a strong AC candidate; smooth, playful "I Wanna Love Like That Again"; and swinging "Sexy Thang." Washington duet "Candlelight And You," originally on "House Party 2," is included. Album is also debut from Louil Silas' eponymous label.

DANCE

► DEFINITION OF SOUND

The Lick
PRODUCERS: Clark & Weekes
Charisma 86460

To date, this charming hip-hop duo has enjoyed its greatest success at club level—despite its knack for embellishing cool grooves with infectious hooks and cute rhymes. All of that might change with this dazzling sophomore set, which exudes lyrical maturity and a more overt urban vibe in its arrangements. Regardless, a solid base with dance DJs will remain intact—given their response to new single "What Are You Under," a tasty stew of retro-R&B and reggae influences. Waiting in the wings are "Together," a house-inflected, air-punching anthem, and "Looking Good," with its Prince-style psychedelic-funk nuances.

JAZZ

► RETURN OF THE BRECKER BROTHERS

PRODUCERS: The Brecker Brothers
GRP 9684

Famed siblings reunite after a decade of ground-breaking ensemble, session, and

solo work. Trumpet virtuoso Randy makes a rare and compelling vocal contribution on "That's All There Is To It," while tenor sax master Michael applies lessons learned during the recent Paul Simon tour on "Wakaria (What's Up?)," a sprightly 12/8 composition founded on Cameroonian bikutsi music. Other influences—hip-hop, reggae, funk—infuse top-notch family affair, joined by such illustrious guests as guitarist Mike Stern and alto sax player David Sanborn, a member of the original Breckers' band.

REGGAE

★ STEEL PULSE

Rastafari Centennial—Live In Paris—Elysee Montmartre
PRODUCERS: Steel Pulse
MCA 10631

One of the most exuberant live reggae transcriptions imaginable, commemorating the centennial of Rasta divinity Haile Selassie (1892-1992). The spiritual passion of the occasion is abundant as the mighty Pulse propel their aptly adoring audience through a barrage of their biggest hits and best songs, including "Stepping Out," "Chant A Psalm," and a ferocious medley of "Makka Splaff," "Drugs Squad," and "Handsworth Revolution." If you missed this majestic tribute to His Imperial Majesty, this living document puts you in the presence of Jah.

LATIN

► JON SECADA

Otro Dia Más Sin Verte
PRODUCERS: Emilio Estefan Jr., Jorge Casas, Clay Ostwald
SBK/Capitol EMI/Latin 80646

Musically, Secada's second Spanish-language album replicates his eponymous Anglo debut, save for three new tracks, of which pleasant, slow-groove ballad "Tu Mejor Amigo" possesses the greatest appeal. Curiously, Secada's Spanish covers often lose emotional punch in the translation. Nevertheless, Hispanic audiences unfamiliar with Cuban-American crooner's English album are likely to latch on to memorable grooves and melodies evident on "Sentir" and "Como En Un Sueño."

VITAL REISSUES™

DIZZY GILLESPIE

Dizzy's Diamonds/The Best Of The Verve Years
PRODUCERS: None listed
Verve 314 513 875

Trumpeter's large Verve catalog is well plumbed on three-CD compilation neatly divided into discs focusing on Dizzy's big-band work, small-combo sessions, and explorations into Afro-Cuban and other ethnic jazz styles. Side men include Charlie Parker, Roy Eldridge, Stan Getz, Bud Powell, Sonny Rollins, and other greats. A much-needed look at Diz's rollicking music, and a perfect salute on his 75th birthday.

BIG BILL BROONZY

Unissued Test Pressings
PRODUCER: None listed
Milan 35625

Sound is rough and annotation virtually nonexistent, but that dims not an iota the pleasure quotient found in these hitherto unissued '30s recordings by the master blues singer/guitarist. Accompanied by such stalwarts as Ransome Knowing, Blind John Davis, and Black Ace, Broonzy's robust picking and vocalizing is at its best. It's lamentable that titles in Milan's "Le Hot Club De France" reissue series are so skimpily presented, but the glory of the music is undiminished.

► EDNITA NAZARIO

Metamorfosis
PRODUCER: K.C. Porter
Capitol/EMI Latin 42709

Evocative torch singer from Puerto Rico breaks up her customary clutch of bittersweet love yarns with spunky, upbeat entries led by the title track, "Te Quedas En Mi," and "Tres Deseos." Climactic "Un Hombre Para Mi," a superb reworking of Queen's "Somebody To Love," nicely closes out another attractive effort from Nazario.

COUNTRY

► JOHN MICHAEL MONTGOMERY

Life's A Dance
PRODUCERS: Wyatt Easterling, Doug Johnson
Atlantic 82420

Montgomery is a fine and photogenic balladeer in the easy-listening Garth Brooks tradition. The songs here, alas, are less than memorable.

► RAY KENNEDY

Guitar Man
PRODUCERS: Monty Powell, Ray Kennedy
Atlantic 82422

Kennedy's dry and dispassionate delivery makes him sound more like an observer than a feeler of emotions. Even so, he offers some substantial musical fare here, notably "Complicated," "All She Ever Wants Is More," "9/10ths Of The Law," and "The Man Who Never Was."

★ THE RENO BROTHERS

Kentucky Gold
PRODUCERS: The Reno Brothers, John Emerson
Webco 0142

Bluegrass legend Don Reno would be proud of what his three sons have done here. This is basic bluegrass, tempered lovingly with folk and a bit of pop. The vocals are varied and appealing, and the material is mostly new. Among the oldies: Don Reno's "Country Boy Rock And Roll" and Wayne Carson's "The Letter."

★ TIM & MOLLIE O'BRIEN

Remember Me
PRODUCER: Tim O'Brien
Sugar Hill 3804

One of the most inventive figures in today's bluegrass scene, Tim O'Brien moves beyond bluegrass in this marvelous collection of acoustic-backed spirituals, blues, saloon songs, and country pieces. His sister, Mollie, provides powerful lead and harmony vocals.

CLASSICAL

► JERRY HADLEY STANDING ROOM ONLY

Hadley, American Theatre Orchestra/Gemignani
RCA Victor 6370

The first recording under a new RCA Victor arrangement for the celebrated tenor, it is a sure-fire crossover hit. Hadley can be forgiven the obligatory selection of a song each from "Les Miserables" and "The Phantom Of The Opera," for he has also shown delightful daring with such comic turns as "The Sadder But Wiser Girl From Me" from "The Music Man," "Don't Marry Me" from "Flower Drum Song," and "Eve" from "She Loves Me."

► PROKOFIEV: SINFONIA CONCERTANTE

TCHAIKOVSKY: ROCOCO VARIATIONS
Yo-Yo Ma, Cello, Pittsburgh Symphony, Maazel
Sony SK 48382

Although the Prokofiev is by far the most substantial work here, and is played magnificently by Ma, it's his way with the popular "Rococo Variations" that will lift this entry into the substantial sales category. Technical hurdles are easily negotiated and Ma is equally impressive in spinning out Tchaikovsky's bittersweet melodies. The latter's "Andante Cantabile" serves as a welcome encore. Superior support from Maazel and his orchestra.

NEW & NOTEWORTHY

dada Puzzle
PRODUCERS: Ken Scott, dada
I.R.S. 13141

L.A. trio debuts with a dozen sparkling originals that mix '90s alternative styles with '60s pop minimalism. Highlights of a consistently appealing and refreshing effort are lead single "Dizz Knee Land," a funhouse-mirror look at the theme park's commercials; sparse opener "Dorina"; and "Here Today, Gone Tomorrow" and "Posters," which demonstrate that the group knows how to walk on the wild side. Part of CEMA's experimental variable-pricing program, this record is attractively listed at \$11.98 (CD) and \$7.98 (cassette).

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 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, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: Jack's Back 64 Billboard, Cabin Fever Team For Vids 68
 Canadian Co. Upbeat 'Bout PPT 67 Viacom New Media (Inter)Activates 68

PICTURE THIS

By Seth Goldstein



H IRED GUN: Rentrak has enlisted Wall Street veteran **Roy Furman** to help sell the pay-per-transaction concept to the studios. According to trade sources, Furman—principal of investment house Furman Selz, which owns a chunk of Rentrak shares—used his contacts and movie business savvy to spark the **FoxVideo** deal, announced several weeks back.

"He can do this almost everywhere," notes one observer, and at the highest levels. "If they are on the edge" about committing to a long-term contract, Furman can provide "a little extra push." His service, of course, comes at a price. In contrast, Rentrak president **Ron Berger** runs the risk of alienating home video brass if he attempts to go over their heads.

Furman and Berger were in New York during the week of Oct. 5 to discuss licensing possibilities with **New Line Cinema** top management, as well as executives of **New Line Home Video**. Since the latter's new releases and catalog are distributed by **Columbia TriStar**, the pitch could be construed as an attempt to gain entry to the studio's releases. Columbia TriStar and **Warner Home Video** are considered the most adamantly opposed to PPT.

Disney, on the other hand, is thought to have dampened its dislike for revenue sharing, and now shows up on the "maybe" list of licensors—although Disney's strength is in sell-through. Aside from FoxVideo, Rentrak reportedly has agreements with **MCA/Universal**, **MGM/UA**, and **Orion**, among the majors. However, it should be noted that only MCA has had a steady flow of respectable rental titles.

H OT SPOT: The studios are beginning to cotton to special interest. A few months ago, Columbia TriStar hired **Rand Bleimeister** to oversee that end of the business, bundling it with CD-I technology. Now we hear another major is going the same route. "The majors are waking up from their nap," says an observer, who says the emphasis is shifting from plain-vanilla royalties to la-

(Continued on page 68)

Sell-Thru Sales Judged By Cover Studios Strive To Catch Eyes In Crowded Mkt.

BY JIM McCULLAUGH

LOS ANGELES—Home video's fourth-quarter sell-through season shapes up as one of the most fiercely competitive ever. For suppliers in a

boxes. Even without the holidays, there has been a proliferation of boxed sets, anniversary "event" releases such as "Blade Runner" and "The Graduate," the growth of the laserdisc market, and steady special-interest growth.

ing and promotional company that works with many home video suppliers, "King Kong" has been out before but the packaging is definitely helping that release."

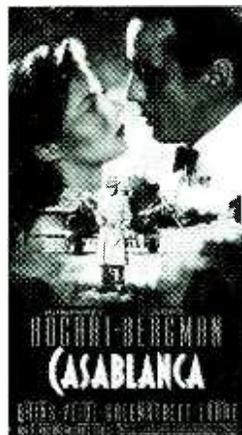
Widening distribution into such retail channels as supermarkets and drugstores is also placing more pressure on \$10-\$20 product to stand out. But rental titles are also affected, especially those B releases that lack the hype associated with theatrical hits.

Louis Feola, executive VP of MCA/Universal Home Video, says packaging is "probably our single biggest priority and has been for a number of years. It's the only lasting piece of pure promotional material that you can create, regardless of who the retailer is."

"Not all retailers use banners, standees, merchandisers, dump bins, or one-sheets. But they all have to use your packaging."

What MCA/Universal has tried to do with recent vault releases "is make them look like a line," says Feola. "That's our intention." His examples include the studio's "Monster Collection," among them "House Of Fran-

(Continued on page 65)



New box design spruces up sales prospects for "Werewolf Of London" (MCA/Universal), "Casablanca" and "Goldfinger" (both from MGM/UA).

crowded market, packaging designed to grab the eye and a piece of the customer's wallet takes on an even more critical role than usual.

Particularly affected are repriced catalog titles fighting for exposure while studios continue to unload an avalanche of vault movies and classic TV programming priced at \$14.95 and \$19.95.

And seasonality isn't the only reason suppliers are sprucing up cassette

Turner Home Entertainment, for example, has come up with a box that roars to celebrate the 60th anniversary of "King Kong." The great ape, pictured on the cover, growls at the push of a microchip implanted in his chest. Sales, coincidentally or not, have been brisk, nearing 250,000—after Turner overcame microchip shortages and caught up with unanticipated demand.

Says Jim Knapp of Los Angeles-based ESS Entertainment, a market-



Postgraduate Work. Dustin Hoffman autographs posters of the movie that made him a star as part of New Line Home Video's celebration of the 25th anniversary of "The Graduate." The cassette is being remarketed at \$19.95 suggested list.

'Carmen' Crops Up In Another World—CD-ROM

BY CHRIS MCGOWAN

LOS ANGELES—Broderbund Software, based in Novato, Calif., claims to have sold more than 3 million units of titles in its "Carmen Sandiego" computer game series, and it hopes its CD-ROM edition of "Where In The World Is Carmen Sandiego?—Deluxe Edition" will carry that success into the multimedia realm.

The "Where In The World" CD-ROM package (\$79.95 list) greatly expands the quality and scope of the learning game by offering 130 digitized photographs (from the National Geographic Society, Image Bank, and Magnum Photos); hundreds of animated sequences; digitized voices for characters; 500 foreign-language clues; and more than 3,000 total clues to help players track Carmen and her gang members all over the globe.

(Continued on page 65)

PARADISE FOUND.



Give your customers the pleasures of summer all year round with *Playboy's Playmates in Paradise*, featuring twelve Playmates and a trio of secluded tropical getaways. This sensational special just might be your ticket to profits!

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Jack Messer Looking To Add Jewels To Gemstone

JACK'S BACK: If you have any video stores for sale, it might pay to call **Jack Messer**—he's buying. Messer will most likely strip the site of merchandise and fixtures and return it empty to the landlord "because you can do it that way a lot more reasonably than buy all the stock from a broker and scramble around for counters," he says.

Messer is the owner of Cincinnati-based **Gemstone Entertainment**, which has three stores in Tennessee and one in Ohio. He has plans to add four units—two more in Ohio, another in Tennessee, and one in Florida, where he ended up buying an entire strip center. "I'm my own landlord there."

Messer, one of the most prominent of specialty retailers, once had 83 stores under the logo **Video Store**. He sold them to **Vestron Video**; after Vestron's collapse, most wound up with **Super Club Retail Entertainment**.

HITTING THE WALL: Blockbuster stores on the West Coast are using various big hits to promote catalog titles featuring the same director or actor and which might have the same theme.

The catalog titles are merchandised along the hit wall on shelves adjacent to the new popular releases.

Actually, franchisee **UI Video** isn't even waiting for the home video release. With "Single White Female" attracting crowds in the theaters, UI's Blockbuster in North Hollywood has a sign identifying the big box-office hit and suggesting movie fans rent such titles as "Apartment Zero," "Fatal Attraction," "Heart Of Midnight," "The Hitcher," "Pacific Heights," or "Scandal." All six titles are displayed on the hit wall along with the sign tying in a movie that is months away from home video release.

Breaking up large areas displaying the same movie, often 32 or more copies or half of a section, also serves a second purpose. The catalog titles are spacers that can be eliminated, expanded, or reduced when large masses of a new release need to be placed in alphabetical order.

ADULT SELL-THROUGH: Looked at one way, the ready consumer acceptance of adult videos for sale is surprising, says **Steve Gabor**, president of **Odyssey Video** in L.A. He points to the political climate of the national election "and all the noise about family values."

The chain has seen a surge in volume since featuring 5,000 pieces of product on special tables. "We just piled them high. The more messy, the better they liked it. I watched the action. You could tell it when people came in they had never vis-

ited the store," he says. "They started looking around for the adult room."

Odyssey lucked into the initial purchase when a store that intended to be exclusively sell-through couldn't get adequate financing.

According to Gabor, the 5,000 tapes didn't last long. "We were selling them at \$14.95 on a 'buy two, get one free' basis. Everything went except the gay videos. We ran an ad in the Advocate and then they flew out the door, too."

By this time thoroughly intrigued and scrambling to purchase more product, Odyssey management went over its options.

"The way we were pricing them, buy two get one free, figured out three for \$30. So we just turned it around. We started advertising product at \$9.99."

As surprising as sales are, Gabor is even more astonished that various newspapers are accepting the advertising copy. "In one ad a line reads 'Straight, Gay, Lesbian, Amateur & More.' Maybe we should have tried The Los Angeles Times. They never allow us to use the word 'adult.'"

SEAGAL SIZZLES: Retailers who constantly check out star power as an indication of how titles will perform at rental were afforded an excellent example at the recent theatrical premiere of "Under Siege," starring **Steven Seagal**. Those who accepted the Warner Home Video invitation to the L.A. screening heard loud squeals of reaction when Seagal's name was splashed on the screen at the beginning of the seafaring action thriller. The movie grossed \$14 million in its first weekend.

GLEN'S BACK, TOO: Peter Glen, well-known to attendees of **Video Software Dealers Assn.** conventions and seminars, mentioned that subject often while serving as the keynote speaker at the first Children's Trade Expo West, Oct. 9 at the Biltmore Hotel in Los Angeles.

The retail consultant, often an acid-tongued critic of poor dealer service, applauded the latest VSDA show in Las Vegas and the announcement there of associate members now working on a program with the Boy's and Girl's Clubs of America.

Urging retailers to become environmentally conscious, Glen also paid tribute to the **National Assn. of Recording Merchandisers**, where he once blistered **Tower Records/Tower Video**. This time out he congratulated NARM, Tower, and **Wherehouse** for their roles in eliminating the CD longbox.

Pointing to the challenge for all retailers to aid education, Glen bit-

(Continued on page 68)

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 | 7 | FRIED GREEN TOMATOES | Fried Green Tomatoes Productions MCA/Universal Home Video 81228 | Kathy Bates Jessica Tandy | 1991 | PG-13 |
| 2 | 2 | 7 | WHITE MEN CAN'T JUMP | FoxVideo 1959 | Woody Harrelson Wesley Snipes | 1992 | R |
| 3 | 3 | 6 | FINAL ANALYSIS | Warner Bros. Inc. Warner Home Video 12243 | Richard Gere Kim Basinger | 1992 | R |
| 4 | 4 | 7 | MEDICINE MAN | Hollywood Pictures Hollywood Home Video 1358 | Sean Connery Lorraine Bracco | 1992 | PG-13 |
| 5 | 5 | 6 | THE LAWNMOWER MAN | New Line Home Video Columbia TriStar Home Video 12773 | Pierce Brosnan Jeff Fahey | 1992 | NR |
| 6 | NEW ▶ | | MY COUSIN VINNY | FoxVideo 1876 | Joe Pesci Marisa Tomei | 1992 | R |
| 7 | 36 | 2 | BEETHOVEN | Universal City Studios MCA/Universal Home Video 81222 | Charles Grodin Bonnie Hunt | 1991 | PG-13 |
| 8 | 8 | 4 | WHITE SANDS | Warner Bros. Inc. Warner Home Video 12532 | Willem DaFoe Mickey Rourke | 1992 | R |
| 9 | 7 | 9 | THE PRINCE OF TIDES | Columbia TriStar Home Video 50943-5 | Barbra Streisand Nick Nolte | 1991 | R |
| 10 | 6 | 8 | WAYNE'S WORLD | Paramount Pictures Paramount Home Video 32706 | Mike Myers Dana Carvey | 1992 | PG-13 |
| 11 | 10 | 14 | THE HAND THAT ROCKS THE CRADLE | Hollywood Pictures Hollywood Home Video 1334 | Annabella Sciorra Rebecca DeMornay | 1992 | R |
| 12 | 11 | 7 | MEMOIRS OF AN INVISIBLE MAN | Warner Bros. Inc. Warner Home Video 12310 | Chevy Chase Daryl Hannah | 1992 | PG-13 |
| 13 | 9 | 5 | THE MAMBO KINGS | Warner Bros. Inc. Warner Home Video 12308 | Armand Assante Antonio Banderas | 1992 | R |
| 14 | 13 | 5 | AMERICAN ME | Universal City Studios MCA/Universal Home Video 81265 | Edward James Olmos | 1992 | R |
| 15 | 12 | 5 | LADYBUGS | Paramount Pictures Paramount Home Video 32736 | Rodney Dangerfield Jackee | 1992 | PG-13 |
| 16 | 15 | 5 | SPLIT SECOND | HBO Video 90804 | Rutger Hauer Kim Catrall | 1992 | R |
| 17 | 14 | 6 | FERNGULLY...THE LAST RAINFOREST | FoxVideo 5594 | Animated | 1992 | G |
| 18 | 27 | 2 | ONE FALSE MOVE | Columbia TriStar Home Video 91173 | Bill Paxton Cynda Williams | 1992 | R |
| 19 | 16 | 4 | MISSISSIPPI MASALA | Columbia TriStar Home Video 92693 | Denzel Washington | 1992 | R |
| 20 | NEW ▶ | | CRISSCROSS | MGM/UA Home Video 90246 | Goldie Hawn Keith Carradine | 1992 | R |
| 21 | 18 | 3 | THE POWER OF ONE | Warner Bros. Inc. Warner Home Video 12411 | Stephan Dorff | 1992 | PG-13 |
| 22 | 23 | 3 | IRON EAGLE III: ACES | New Line Cinema Columbia TriStar Home Video 75883 | Louis Gossett Jr. Rachel McLish | 1992 | R |
| 23 | 17 | 10 | RUSH | MGM/UA Home Video 902527 | Jason Patric Jennifer Jason Leigh | 1991 | R |
| 24 | 26 | 19 | FATHER OF THE BRIDE | Touchstone Pictures Touchstone Home Video 1335 | Steve Martin | 1991 | PG |
| 25 | 28 | 3 | THE PLAYBOYS | Samuel Goldwyn HBO Video 90702 | Robin Wright Aidan Quinn | 1992 | PG-13 |
| 26 | 24 | 15 | GRAND CANYON | FoxVideo 5596 | Kevin Kline Danny Glover | 1991 | R |
| 27 | 19 | 4 | ERNEST SCARED STUPID | Touchstone Pictures Touchstone Home Video 1305 | Jim Varney | 1992 | PG |
| 28 | 22 | 12 | HOOK | Amblin Entertainment Columbia TriStar Home Video 70603-5 | Dustin Hoffman Robin Williams | 1991 | PG |
| 29 | 21 | 3 | THE RESCUERS | Walt Disney Home Video 1399 | Animated | 1977 | G |
| 30 | 30 | 2 | PARIS IS BURNING | Academy Entertainment 1495 | Dorian Corey Pepper Labeija | 1991 | R |
| 31 | 20 | 5 | RADIO FLYER | Columbia TriStar Home Video 50713 | Lorraine Bracco John Heard | 1992 | PG-13 |
| 32 | 25 | 18 | CAPE FEAR | Amblin Entertainment MCA/Universal Home Video 81105 | Robert De Niro Nick Nolte | 1991 | R |
| 33 | 31 | 3 | INSIDE OUT 3 | Playboy Home Video Uni Dist. Corp. PBV0716 | Various Artists | 1992 | NR |
| 34 | 29 | 5 | ONCE UPON A CRIME | MGM/UA Home Video 902607 | John Candy Jim Belushi | 1992 | PG |
| 35 | 37 | 12 | STOP! OR MY MOM WILL SHOOT | Universal City Studios MCA/Universal Home Video 81264 | Sylvester Stallone Estelle Getty | 1992 | PG-13 |
| 36 | 34 | 14 | SHINING THROUGH | FoxVideo 5661 | Michael Douglas Melanie Griffith | 1991 | R |
| 37 | NEW ▶ | | FALLING FROM GRACE | Columbia TriStar Home Video 51203 | John Mellencamp Mariel Hemingway | 1992 | PG-13 |
| 38 | 35 | 4 | THE FAVOR, THE WATCH AND THE VERY BIG FISH | Trimark Pictures Vidmark Entertainment VM5525 | Bob Hoskins Jeff Goldblum | 1992 | R |
| 39 | 38 | 7 | ROCK-A-DOODLE | HBO Video 90701 | Animated | 1992 | G |
| 40 | 40 | 18 | INSIDE OUT 2 | Playboy Home Video Uni Dist. Corp. PBV0710 | 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.



by Earl Paige

SELL-THRU SALES JUDGED BY COVER

(Continued from page 63)

kenstein," "Werewolf Of London," "Son Of Frankenstein," and "The Mummy's Hand," and series devoted to Abbott & Costello, Bing Crosby, and Bob Hope and the Marx Brothers.

"You've got library building going on and consumers want a collection of tapes that have a similar feel to them," he adds. "We did that on the 'Caspar' cartoons, and the Shelley Duvall 'Bed-time Stories' series. We want to give them a similar look and feel so the customer is inclined to buy more than one tape.

"Moreover, in some cases," he continues, "you have to distinguish your product from similar product that may be available in the public domain. There were seven 'Road To' movies. We have four of them. The packaging and artwork which creates a line concept makes it very clear that our four are different from those three."

"There's no doubt that bad packaging will absolutely kill a title," says Harold Weitzberg, VP of sales at Wood Knapp Video. "Good packaging allows a title to compete in this marketplace. It will also increase the sellability of a marginal title. Titles are dying because of bad or mediocre packaging.

"The consumer should be able to spot a title from 10 feet away and know what it is. And spines are just as important as the front of the package," he adds.

Weitzberg, whose company is a major proponent of special-interest video, believes packaging is also becoming increasingly more critical with nontheatrical titles.

"We were very aware of that when

'CARMEN SANDIEGO'

(Continued from page 63)

In the game, Carmen and her co-conspirators heist priceless treasures and landmarks, from Salvador Dali's mustache to a Stradivarius violin. Viewers join the Acme Detective Agency, which is chasing the culprits from country to country. A "World Almanac" paperback is packaged with the software to enable users to look up global facts that are used as clues.

In addition, the CD-ROM "Where In The World" includes 150 digital folk music excerpts from the Smithsonian/Folkways catalog. For the benefit of interested listeners and "world music" fans, a "Carmen World Discography" is also part of the CD-ROM edition, and offers historical information, photographs, and a sample order form for the music selections.

The "Where In The World" CD-ROM is for PCs that use MS-DOS and have a compatible CD-ROM drive. An edition for Macintoshes will launch in '93, according to the company.

The "Carmen Sandiego" series had its debut in 1985, and four different titles (not counting "deluxe" editions) have since been launched in floppy-disc form for computers. In addition, a PBS children's game show based on the series has aired on WGBH and WQED, and there are books, a board game, a calendar, video games (for Sega and NES), and an album (by Rockapella) tied to the series (Billboard, Oct. 17).

The producers of "Batman" and "Batman Returns" have also acquired the rights to develop a "Carmen Sandiego" feature film.

we released the Xenejex health-care line," he says. "We went the extra mile to ensure that packaging would be high-quality and attractive."

George Feltenstein, VP of marketing at MGM/UA Home Video, a company that has successfully exploited its catalog, observes: "Packaging has become extraordinarily critical. We revamped our style of packaging about four or five years ago and make a big impact. We continue to refine our approaches.

"We developed a style for the classics where we tried to re-create the look of an old Hollywood poster," he continues. "But it looks modern at the same time. We take an image that's black-and-white and basically paint it to look like color, but not colorized. We usually use the lettering of the original theatrical campaign. The distribution and retail feedback we get indicates we're doing the right thing."

Feltenstein says MGM/UA "spends more than you could" on packaging. "If there was art developed for a previous campaign, the tendency by others is to use whatever exists. But if you want to make people want to pick this up off the shelf and want to own it, it has to be gorgeous. We certainly do that on our cassettes and certainly do it on our laserdiscs because we have more space to work with.

"If you are fighting for shelf space, you have to fight that much harder by having the packaging pop out more," says Feltenstein. "This fourth quarter is absolutely as fierce and competitive as it has ever been. Especially since retailers are loaded down with a lot of product and repackages. A lot of those are not going to sell but retailers want to bring in a few copies to see what happens. But that squeezes titles that have been on shelves and have sold year in and year out."

Like other suppliers, Feltenstein has found that new rental releases "don't always take care of themselves. We've had a number of movies which didn't perform well theatrically where we changed the art for the video release. Or the theatrical campaign worked but we needed something more on video. We tend to be packaging across the board."

"It's still like the old days in records," says ESS' Knapp, "where people are flipping through titles and buying something because they think it looks interesting. And in the rental market, the better B titles are being taken for the box art, not as much for the content. It's make or break in the B-title area now."

The lesser titles always need the most help. Ben Tenn, executive VP of Best Film & Video, says: "For a major motion picture with millions of dollars in advertising and promotion, it's not as important. Some of those titles would sell in a brown paper bag. But for special-interest, children's, and catalog titles, as well as titles which may not be known, it's absolutely critically important. We spend more on production and color on our packages. For many consumers, the packaging is the programming until the tape goes into the VCR."

At the competitive mass-merchant level, where product is priced from \$14.95 to well below \$10, "the packaging has to compare comparably and convey quality and a perceived value."

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|-----------|-----------------|---------------|---|---|-------------------------------------|-----------------|--------|----------------------|
| | | | | ★ ★ ★ NO. 1 ★ ★ ★ | | | | |
| 1 | 2 | 3 | THE RESCUERS | Walt Disney Home Video 1399 | Animated | 1977 | G | 24.99 |
| 2 | 20 | 2 | BEETHOVEN | Universal City Studios MCA/Universal Home Video 81222 | Charles Grodin Bonnie Hunt | 1991 | PG-13 | 24.98 |
| 3 | 1 | 6 | FERNGULLY...THE LAST RAINFOREST | FoxVideo 5594 | Animated | 1992 | G | 24.98 |
| 4 | 3 | 9 | WAYNE'S WORLD | Paramount Pictures Paramount Home Video 32706 | Mike Myers Dana Carvey | 1992 | PG-13 | 24.95 |
| 5 | 5 | 72 | CASABLANCA: 50TH ANNIV. ED. | MGM/UA Home Video 302609 | Humphrey Bogart Ingrid Bergman | 1942 | NR | 24.98 |
| 6 | 4 | 12 | HOOK | Amblin Entertainment Columbia TriStar Home Video 70603 | Dustin Hoffman Robin Williams | 1991 | PG | 24.95 |
| 7 | 6 | 16 | TERMINATOR 2: JUDGMENT DAY | Carolco Home Video Live Home Video 68952 | A. Schwarzenegger Linda Hamilton | 1991 | R | 19.98 |
| 8 | 9 | 9 | PLAYBOY: WET & WILD IV | Playboy Home Video Uni Dist. Corp. PBV0714 | Various Artists | 1992 | NR | 19.95 |
| 9 | 8 | 7 | ROCK-A-DOODLE | HBO Video 90701 | Animated | 1992 | G | 24.98 |
| 10 | 11 | 27 | 101 DALMATIANS | Walt Disney Home Video 1263 | Animated | 1961 | G | 24.99 |
| 11 | 7 | 12 | THE GREAT MOUSE DETECTIVE | Walt Disney Home Video 1360 | Animated | 1986 | G | 24.99 |
| 12 | NEW ▶ | | CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT | GoodTimes Home Video 7032 | Cindy Crawford | 1992 | NR | 19.99 |
| 13 | 14 | 3 | KING KONG (60TH ANNIV.) | Turner Home Entertainment 6281 | Fay Wray Robert Armstrong | 1933 | NR | 16.98 |
| 14 | 10 | 6 | ERIC CLAPTON: UNPLUGGED | Warner Reprise Video 38311 | Eric Clapton | 1992 | NR | 19.98 |
| 15 | 13 | 8 | PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK | Playboy Home Video Uni Dist. Corp. PBV0713 | Cady Cantrell | 1992 | NR | 19.95 |
| 16 | 12 | 7 | KISS: X-TREME CLOSE-UP | PolyGram Video 440085395-3 | Kiss | 1992 | NR | 19.95 |
| 17 | 18 | 8 | PLAYBOY: INTIMATE WORKOUT FOR LOVERS | Playboy Home Video Uni Dist. Corp. PBV0715 | Various Artists | 1992 | NR | 29.95 |
| 18 | 17 | 22 | PLAYBOY'S EROTIC FANTASIES | Playboy Home Video Uni Dist. Corp. PBV0712 | Various Artists | 1992 | NR | 19.95 |
| 19 | 39 | 3 | TIME OUT: TRUTH ABOUT HIV, AIDS & YOU | Arsenio Hall Communications Paramount Home Video 85070 | Arsenio Hall Magic Johnson | 1992 | NR | 8.50 |
| 20 | NEW ▶ | | PENTHOUSE: PARADISE REVISITED | Penthouse Video A*Vision Entertainment 50338-3 | Various Artists | 1992 | NR | 19.98 |
| 21 | 28 | 2 | PENTHOUSE: PET OF THE YEAR PLAYOFF 1992 | Penthouse Video A*Vision Entertainment 6-50336 | Various Artists | 1992 | NR | 19.98 |
| 22 | 15 | 9 | THE TERMINATOR TWIN PACK | Carolco Home Video Live Home Video 48943 | A. Schwarzenegger Linda Hamilton | 1992 | R | 29.98 |
| 23 | 35 | 4 | THE SPANISH VERSION OF DRACULA | Universal City Studios MCA/Universal Home Video 81123 | Carlos Villarias Lupita Tovar | 1931 | NR | 14.98 |
| 24 | RE-ENTRY | | THE RESCUERS DOWN UNDER | Walt Disney Home Video 1142 | Animated | 1991 | G | 24.99 |
| 25 | 22 | 10 | BILLY RAY CYRUS | PolyGram Video 440085503-3 | Billy Ray Cyrus | 1992 | NR | 12.95 |
| 26 | 16 | 16 | DISNEY'S SING ALONG SONGS: BE OUR GUEST | Walt Disney Home Video 311 | Animated | 1992 | NR | 12.99 |
| 27 | 36 | 22 | PLAYBOY PLAYMATE REVIEW '92 | Playboy Home Video Uni Dist. Corp. PBV0708 | Various Artists | 1992 | NR | 19.95 |
| 28 | 23 | 22 | PLAYBOY PLAYMATE OF THE YEAR 1992 | Playboy Home Video Uni Dist. Corp. PBV0707 | Corinna Harney | 1992 | NR | 19.95 |
| 29 | 19 | 14 | PENTHOUSE: READY TO RIDE | Penthouse Video A*Vision Entertainment 502917 | Various Artists | 1992 | NR | 19.98 |
| 30 | NEW ▶ | | ELTON JOHN: LIVE | A*Vision Entertainment 50358-3 | Elton John | 1992 | NR | 24.98 |
| 31 | 29 | 5 | THE MAKING OF THE COMPANY VIDEO | RCA Victor 902660914-3 | Dean Jones Elaine Stritch | 1970 | NR | 14.98 |
| 32 | 21 | 2 | CITY SLICKERS | New Line Cinema Columbia TriStar Home Video 75263 | Billy Crystal Daniel Stern | 1991 | PG-13 | 19.95 |
| 33 | NEW ▶ | | BLACK SABBATH STORY: VOL. 1 1970-78 | Warner Reprise Video 38316 | Black Sabbath | 1992 | NR | 19.98 |
| 34 | 24 | 34 | PLAYBOY: SEXY LINGERIE IV | Playboy Home Video Uni Dist. Corp. 0705 | Various Artists | 1992 | NR | 19.95 |
| 35 | 31 | 16 | BLADE RUNNER (10TH ANNIV.) | New Line Home Video Columbia TriStar Home Video 1380 | Harrison Ford Sean Young | 1982 | R | 14.95 |
| 36 | 26 | 49 | FANTASIA | Walt Disney Home Video 1132 | Animated | 1940 | G | 24.99 |
| 37 | 38 | 37 | PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF | Penthouse Video A*Vision Entertainment 50290-3 | Various Artists | 1991 | NR | 19.98 |
| 38 | 32 | 49 | 1992 PLAYBOY VIDEO PLAYMATE CALENDAR | Playboy Home Video Uni Dist. Corp. TBV0702 | Various Artists | 1991 | NR | 19.98 |
| 39 | 34 | 14 | THIS IS GARTH BROOKS ▲ * | Liberty Home Video 40038 | Garth Brooks | 1992 | NR | 24.98 |
| 40 | 40 | 4 | WEREWOLF OF LONDON | Universal City Studios MCA/Universal Home Video 80825 | Henry Hull Valerie Hobson | 1935 | NR | 14.98 |

● 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.

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

Julie Andrews, "Sings Her Favorite Songs," Questar Video, 60 minutes, \$29.95. Andrews, still lovely to look at and listen to after all these years—she opened in "My Fair Lady" in 1956!—performs at a Los Angeles stop on a concert tour she undertook in 1989. While her rendezvous with songs she sang during her career sound as charming as ever, she also has a really good narrative to go along with them. It is natural, sincere-sounding, and, best of all, interesting. Sales appeal for this presentation, shown recently on PBS, is heightened by Andrews' role as Anna in the new Philips recording of "The King & I."

IRV LICHTMAN

"Salute To Jelly Roll Morton: The Dukes Of Dixieland & Danny Barker," Leisure Jazz Video, 60 minutes, \$19.98.



Jazz legends Danny Barker and the Dukes Of Dixieland give a spirited performance of the classic songs of Jelly Roll Morton before a live audience at Lulu White's Mahogany Hall, a New Orleans jazz club. For jazz, blues, and Dixieland aficionados, this is a must-own collectible; and even those who know nothing about jazz will get caught up in the spirit and find themselves doing the Charleston around their living rooms. This is a delightful video whose sales will benefit from the popularity of the Tony Award-winning Broadway show "Jelly's Last Jam."

TRUDI MILLER

CHILDREN'S

"Wee Sing In The Marvelous Musical Mansion," P/S/S, 72 minutes, \$19.95.

Wee Sing is back—and better than ever. This seventh video features a mansion that is full of surprises: a singing doorknocker, real musical chairs, and living music boxes. As they tour the mansion trying to solve a mystery, three children are entertained at every turn. And they're educated, too, about music and the importance of self-esteem. Best cuts include "Tap-A-Capella," with its dancing doo-wop group; the pretty-in-pink "Ballerina's Waltz"; and "Reuben And Rachel," ancestors who come alive from their sepia-toned photographs. The wonderfully orchestral "Doodle-det Quintet" features five-part harmony from the kids and their aunt and uncle.

Altogether a magical mystery tour for children.

CATHERINE CELLA

"Steve Dacri Presents The Magic Show Party," Mike Craven Productions, 35 minutes, \$12.95.

This video gives young viewers a front-row floor seat at an old-fashioned birthday party magic show, complete with hat tricks, bunny rabbits, and vanishing props. Unfortunately, the proceedings are framed by the magician partaking in implausible trick-photography stunts and inane banter that tends to take away from the pure fun of the magic show. Cassette comes with two magic tricks, which Dacri explains toward the end of the program. Details about a yearly contest whose top prize is an at-home magic show by Dacri are also offered.

CATHERINE APPLEFELD

"It's Potty Time," A*Vision Entertainment, 25 minutes, \$19.98.

A*Vision takes it from the top—or, rather, the bottom—in its first foray into the children's video market. This treatise on the fine art of toilet training is both an educational and fun tool parents and their kids can watch together. A group of youngsters are gathered at Bobby's house for his fourth birthday party, and are shown in turn as they head up to use the bathroom throughout the day. Catchy songs, stories, and even a "potty piper" help explain the importance of patience, wiping, and washing hands. Also important, the video details the use of a training seat as Bobby's younger sister and mother take their turn.

C.A.



SPORTS

"50 Great Goals" and "100 Thunderous Hits," Phoenix Communications Group, 45 minutes each, \$9.95 each.

Viewers who want to find out a little bit more about the sport of hockey and its appeal should check out these two action-packed videos. Fans of this great game need no explanation. "Goals" is a breathtaking array of memorable scores produced by some of the NHL's greatest players. Lemieux, Gretzky, Orr, Hull, Savard, LaFontaine, and many others are seen doing what they do best: scoring goals and

electrifying fans. "Hits" is a first-ever showcase of the best in clean physical play: hits and checks. All of the highlights on both tapes are accompanied by the original play-by-play and are not in any particular order or judged in any way. The viewer is left to decide and enjoy.

MARC GIAQUINTO



TRAVEL

"True North," Miramar, 45 minutes, \$19.98.

Emmy Award-winning cinematographer Jan C. Nickman ("Natural States," "Canyon Dreams") has done it again. This title weds spectacular nature footage with original music from Paul Speer, Jonn Serrie, James Reynolds, and Tangerine Dream. Title track by Speer is treated to Nickman's trademark aerial slo-mos, this time of ice blue glaciers and flocs. Serrie's "Tingri" showcases whales at play. And most stunning of all is "Stolen Fire," also by Serrie, with its perfectly choreographed dazzle of Aurora Borealis. A real-life northern exposure, this video reveals the life and colors of a region stereotyped as forbidding. It could be equally placed in travel, new age, nature, or music sections.

C.C.

MADE-FOR-TV

"90210: Behind The Zip Code," J.S. Entertainment/Video Treasures, 60 minutes, \$9.99.

This magazine-style video attempts to deliver some juice on TV's hottest teens but fails miserably in its dull, classroom-like delivery and mundane clips. There is no original interview footage here—all segments are lifted from various talk and awards shows that diehard fans likely have already seen over and over again. Still photos are flashed onscreen as the narrator rambles off a checklist of trivia, including the actors' signs of the zodiac and favorite charities. To top it off, many of the "chapters" are followed by a multiple-choice quiz to see if the viewer has been paying attention. With this much fun, who needs school?

C.A.

"Dr. Who: The Tomb Of The Cybermen," 100 minutes, **"Dr. Who: The Pertwee Years,"** 88 minutes, **"Dr. Who: Shada,"** 110 minutes, **"Dr. Who: The Caves Of**

Androzani," 101 minutes, CBS/Fox Video, \$19.98 each. For viewers unacquainted with the BBC-produced phenomenon called Dr. Who, these four new additions to the growing video library offered by CBS/Fox provide as good an introduction as any to one of the world's longest-running (27 years!) television series. The Doctor, who has been played by at least half a dozen different actors since the series' inception in the '60s, is a Time Lord, a time/space traveler who, with a young female sidekick, is called upon in each serialized adventure to save the universe or some part of it from a variety of villainous forces. The action is more cerebral than Flash Gordon, but often even more inane, as the BBC writers struggled to come up with new material while operating on a shoestring budget. These tapes span three decades, from the campy black-and-white "Cybermen" of the '60s (a curiosity whose anything-goes plotting yields hit-or-miss results), through "The Pertwee Years" (a sampling of shows from the early '70s), to the late-'70s "Shada" and the '80s "Androzani," with increasingly improved pacing and production values, not to mention color and special effects. The writing ranges from inventive to hopelessly laughable, and the acting follows suit. Watch for the cute dog-robot K9, and the time/space machine (called TARDIS) disguised as a police box, and don't even consider taking any of this seriously.

MORRIS KIEGMAN



INSTRUCTIONAL

"Play To Win: Insider's Guide To Casino Gambling," RCA/Columbia Pictures Home Video, 73 minutes, \$19.95.

Straight from the money pit at the Las Vegas Hilton, this video is a comprehensive lesson in the tricks of the trade of such casino draws as black jack, baccarat, the slots, and craps—which requires the lion's share of explanation. Shown here are detailed views and overviews of actual card hands and dice rolls, with the Hilton's finest guiding players through each step of the way. The inclusion of a myriad of strategic analyses, from the basic to the complex, renders this a viable crash-course for beginners and experts alike. Of course, if you hang around long enough at the gambling table, you will eventually lose. And this is what the video's hosts are surely banking on.

C.A.

Billboard.

FOR WEEK ENDING OCTOBER 24, 1992

Top Music Videos

| Compiled from a national sample of retail store sales reports. | | | | | | |
|--|--------------|---------------|--|--------------------------------|------|----------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE, Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Type | Suggested List Price |
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 2 | 7 | X-TREME CLOSE-UP PolyGram Video 440085395-3 | Kiss | LF | 19.95 |
| 2 | 1 | 7 | UNPLUGGED Warner Reprise Video 38311 | Eric Clapton | LF | 19.98 |
| 3 | 4 | 17 | THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038 | Garth Brooks | LF | 24.98 |
| 4 | 3 | 9 | BILLY RAY CYRUS PolyGram Video 440085503-3 | Billy Ray Cyrus | SF | 12.95 |
| 5 | 8 | 21 | JUMP Δ SMV Enterprises 9VS-49139 | Kris Kross | VS | 9.98 |
| 6 | 6 | 17 | SEXY MF Warner Reprise Video 38314 | Prince & The N.P.G. | VS | 9.98 |
| 7 | 7 | 5 | FUNKY DIVAS A*Vision Entertainment 50326-3 | En Vogue | LF | 14.98 |
| 8 | 5 | 37 | WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115 | Queen | LF | 14.98 |
| 9 | 14 | 3 | OOOOOOHHH... ON THE VIDEO TIP Arista/LaFace Records 6 West Home Video 5723 | TLC | SF | 9.98 |
| 10 | 13 | 5 | BLACK SABBATH STORY: VOL. 1 1970-78 Warner Reprise Video 38316 | Black Sabbath | LF | 19.98 |
| 11 | 12 | 17 | UNPLUGGED + 3 ● SMV Enterprises 19V-49133 | Mariah Carey | LF | 19.98 |
| 12 | 21 | 21 | DIVA 6 West Home Video 15719-3 | Annie Lennox | LF | 14.98 |
| 13 | NEW ▶ | | LIVE A*Vision Entertainment 50358-3 | Elton John | LF | 24.98 |
| 14 | 9 | 7 | VAGABOND HEART TOUR Warner Reprise Video 38300 | Rod Stewart | LF | 24.98 |
| 15 | 19 | 3 | I STILL BELIEVE IN YOU MCA Music Video 10679 | Vince Gill | SF | 9.98 |
| 16 | 10 | 5 | LIVE AT WEMBLEY Hollywood Music Video Elektra Entertainment 40142 | Queen | LF | 19.98 |
| 17 | NEW ▶ | | TIME WILL TELL PolyGram Video 440084059-3 | Bob Marley | LF | 19.95 |
| 18 | 11 | 5 | PLAY OUT Elektra Entertainment 40140 | The Cure | LF | 19.98 |
| 19 | 26 | 27 | SOUL AND PASSION ● SMV Enterprises 19V-49122 | Michael Bolton | LF | 19.98 |
| 20 | 17 | 13 | ELVIS: THE LOST PERFORMANCES MGM/UA Home Video 202759 | Elvis Presley | LF | 19.98 |
| 21 | 23 | 17 | EXTRAVAGANZA LIVE AT THE MIRAGE BMG Video 72333-80006-3 | Cher | LF | 19.98 |
| 22 | 16 | 19 | THE SKILLS TO PAY THE BILLS Capitol Video 40037 | Beastie Boys | LF | 14.98 |
| 23 | 20 | 11 | FROM THERE TO ETERNITY SMV Enterprises 19V-49132 | Iron Maiden | LF | 19.98 |
| 24 | 15 | 3 | WHAT GOD WANTS, PART 1 SMV Enterprises 9V-49148 | Roger Waters | SF | 9.98 |
| 25 | NEW ▶ | | THE ENEMY STRIKES-LIVE SMV Enterprises 19V49154 | Public Enemy | LF | 19.98 |
| 26 | 22 | 107 | THE THREE TENORS IN CONCERT ▲ ³ PolyGram Video 071223-3 | Carreras - Domingo - Pavarotti | LF | 24.95 |
| 27 | NEW ▶ | | DIAMONDS AND PEARLS Warner Reprise Video 3-38291 | Prince & The N.P.G. | LF | 19.98 |
| 28 | 27 | 63 | GARTH BROOKS ▲ ⁴ Capitol Video 40023 | Garth Brooks | LF | 14.95 |
| 29 | 18 | 19 | VIDEO LIBRARY Scotti Bros. Video BMG Video 75268-3 | "Weird Al" Yankovic | LF | 14.98 |
| 30 | 25 | 7 | ABBA-ESQUE Elektra Entertainment 40141 | Erasure | SF | 12.98 |

○ 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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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.

Canadian Firm Upbeat About Its PPT System

LOS ANGELES—Rentrak can boast of continued progress. SuperComm is making food-store inroads. But other rental revenue-sharing programs are much farther back in the race.

One such dark horse is Dickson Video Group's Vutrac. However, CEO Joe Anderson is optimistic the system, which limits consumers to a single, complete play per rental turn, will begin closing the gap and have 1,000 stores operating in Canada in two years. Dickson reportedly is near a deal in Vancouver, which would be the first city outside Winnipeg, Manitoba, to try Extra Choice, as it's known to consumers.

Dickson is looking for even more impressive numbers in the U.S., where Anderson now seeks a partner. He toured Hollywood recently on another round of studio visits and claims significant progress, backed by such developments as the hiring of the company's first publicist and its debut exhibit at Canada's Focus On Video show last month. The company has lined up Xico in Chatsworth, Calif., to manufacture its shoebox-size terminals, expected to cost \$1,000 each.

Anderson has attended several VSDA conventions, meeting with association board members and representatives from Blockbuster. "What people at VSDA kept telling us was to go back to Canada and just do it, get it into a test phase," says Anderson. The Winnipeg trial of 50 titles at 27 locations is considered to meet that requirement.

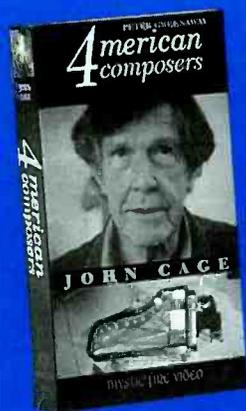
Developing an all-Canada network will cost Dickson an additional \$2.5 million. It will be considerably more expensive south of the border, requiring a partner. "We couldn't possibly finance a network in the States or handle it from a management point of view," says Anderson. Whether or not one emerges, Anderson maintains that by the end of 1994, Extra Choice "can no longer be ignored. We will be able to expect exclusivity on certain titles."

Stores will be charged an initial \$200-\$300 sign-up fee, plus \$25-\$50 a month for the terminal and likely a \$5-\$8 one-time charge per movie tape. "Our idea is to be sure stores are serious. You respect something if it costs you. We don't want desperate store operators who will try anything to stay afloat."

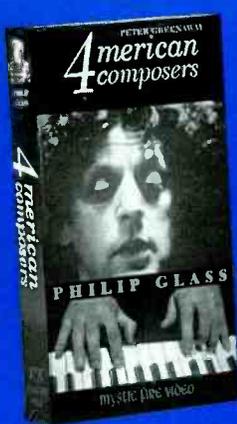
Vowing that Vutrac never wants to be anything but the "bookkeeper," playing the same role as a credit card company, Anderson says an American friend would likely be someone not in the home video business. "Right now a studio might offer us \$50 million, but I would have to respectfully decline. The partner has to be unbiased, perhaps in banking, insurance, but should have some transaction process experience."

Anderson acknowledges the workings of Extra Choice are often misunderstood. The movie can be played from beginning to end just once. However, on either side of the half-way mark, the tape can be rewound and watched again any number of times. After the tape has been played through, it's automatically locked and requires the store terminal to unlock it for another play.

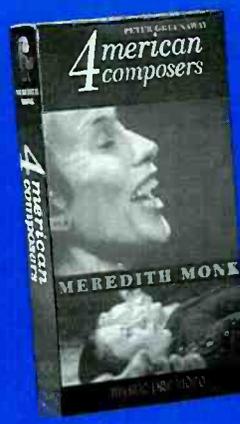
Music video that follows a different beat...



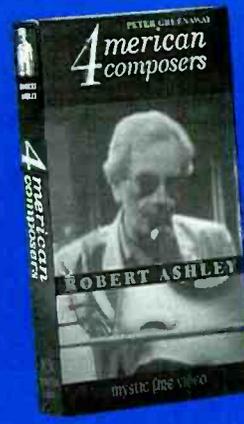
JOHN CAGE
\$19.95 MYS 237



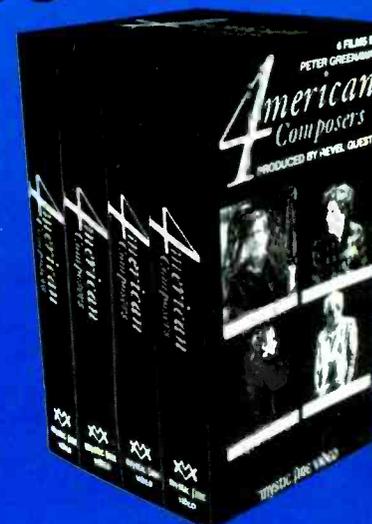
PHILLIP GLASS
\$19.95 MYS 237



MEREDITH MONK
\$19.95 MYS 237



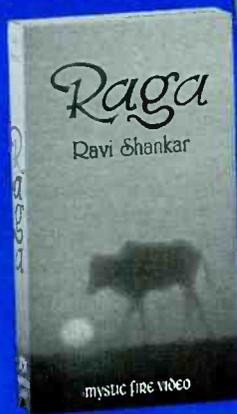
ROBERT ASHLEY
\$19.95 MYS 237



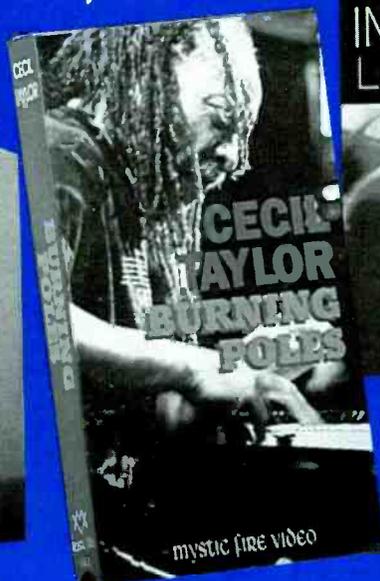
FOUR AMERICAN COMPOSERS SET
\$79.95 MYS 233

Eclectic and engaging, these videos feature legendary pioneers of music. Offer these collectibles to your demanding customers.

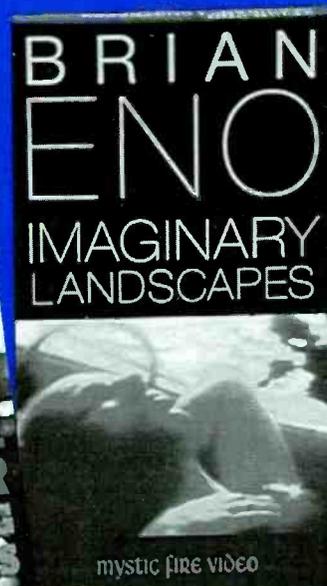
From ...
mystic fire
THOUGHT PROVOKING VIDEO



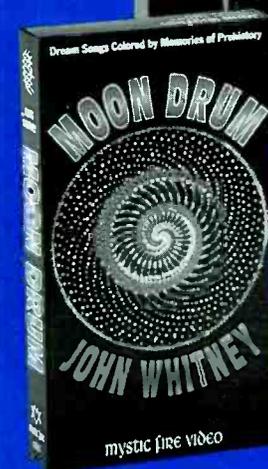
RAGA • \$29.95 MYS 233



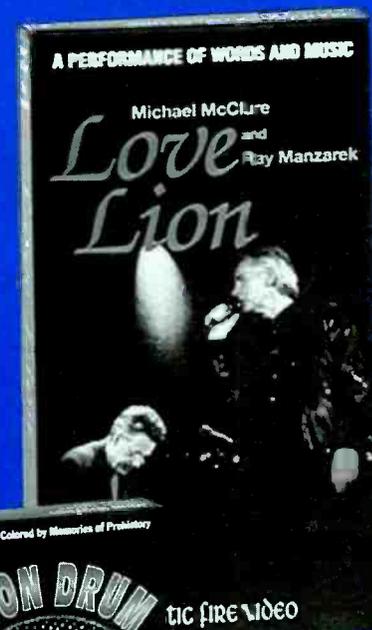
BURNING POLES • \$24.95 MYS 233



IMAGINARY LANDSCAPES
\$19.95 MYS 233



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LOVE LION
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Billboard, Cabin Fever Team For Vids

NEW YORK—The list of music video labels has grown by one.

Billboard and Cabin Fever Entertainment, based in Greenwich, Conn., have entered into an agreement to develop, produce, and distribute six compilation videos on Southern rock and country music over the next three years.

The first project, to be released late this fall, has as its working title "Cabin Fever And Billboard Pre-

sent The Best Of Southern Rock." It will feature vintage and recent concert performances by the Marshall Tucker Band, Lynyrd Skynyrd, Toy Caldwell, Charlie Daniels, Hank Williams Jr., and others.

"We're thrilled to work with Billboard," says Cabin Fever president Tom Molito. "Together we can bring the Southern rock and country music fans what they want—great videos of their all-time favor-

ite performers in concert." Georgina Challis, Billboard's licensing director and VP of parent BPI Communications, considers Cabin Fever's track record "powerful testimony to the kind of product they'll be turning out."

Cabin Fever got its start in country videos and has since added TV and theatrical releases, including "Lonesome Dove." It also has a music publishing division.

Pacific Arts' Title Wave; Sony Classical Coups

PACIFIC ARTS will launch 10 new laserdisc titles Nov. 4, along with the release of its first laser catalog. Pacific Arts is the exclusive distributor of PBS Home Video, Mystic Fire Video, and Family Channel Video. The package includes six PBS Home Video titles: the Civil Rights documentary "Eyes On The Prize" (three discs, \$129.95); the 1991 performance "Crosby, Stills & Nash: The Acoustic Concert" (\$29.95); "LBJ" (\$59.95); "The Creation Of The Universe," with Timothy Ferris (\$39.95); "Amazing Grace With Bill Moyers" (\$29.95); and "American Patchwork: The Land Where Blues Began/Jazz Parades: Feet Don't Fail Me Now" (\$49.95).

Also set are four Pacific Arts Video programs: "Nesmith Live/Elephant Parts" (\$49.95); "Computer Visions" (\$39.95); the motorcycle documentary "On Any Sunday" (\$39.95); and "Gerónimo & The Spirit Of Crazy Horse" (\$49.95).

PARAMOUNT will debut "The Godfather Trilogy (1901-1980)," a leather-bound boxed set, in December (seven discs, extras, \$199.95). In it, the three "Godfather" films are woven into one production under director Francis Ford Coppola's super-

LASER SCANS

by Chris McGowan

vision.

Also due before Christmas: Columbia TriStar's "City Of Joy," with Patrick Swayze (widescreen, side 3 CAV, \$39.95) in November, and LIVE Home Video's "Universal Soldier" (\$34.95) in December.

SONY CLASSICAL has just bowed three superb new laserdiscs. In "The Maestro And The Diva" (\$29.95), conductor Georg Solti, the BBC Philharmonic, and soprano Dame Kiri Te Kanawa perform "Lieder" and "Vier Letzte Lieder" by Richard Strauss. Lyrics to the songs are printed in English, German, French, and Italian in the liner notes.

A new "Karajan Legacy" title is "Opening Concert Berlin—750 Years" (\$34.95), in which Von Karajan and the Berlin Philharmonic performed "Also Sprach Zarathustra" by Strauss and "Divertimento K. 334" by Mozart on May 1, 1987, to celebrate

(Continued on next page)

PICTURE THIS

(Continued from page 63)

bel deals normally reserved for theatrical titles.

At the same time, more prestigious product has become available. National Geographic reportedly is soliciting bids from key suppliers for an arrangement to replace the expired agreement with LIVE Home Video, which only recycled catalog titles in the two years since it took over the line from Vestron. Now, conforming to current practice, Nat Geo is likely to retain marketing responsibilities. We're told it prefers the studios over smaller labels that might be more attentive to its needs, but may have their own problems. Nat Geo "would rather be a little fish in a big pond, a pond that won't go dry," a source explains.

Children's Television Workshop is said to be close to a label deal after months of looking. Ditto for Sybervision, which wants someone to take on retail distribution. Contrary to rumors we've heard, Sybervision will continue marketing via catalog, except through a different fulfillment house. The company is being prepped by its owners, who specialize in corporate turnarounds, for resale several years down the road.

REBOUND? The video trade,

waiting for weeks for some action, can start to plan for the future now that Phar-Mor, the deep-discount drugstore chain, has filed a \$150 million debtor-in-possession agreement in U.S. Bankruptcy Court in Youngstown, Ohio. It is management's first step toward regaining control of the company, which sought Chapter 11 protection in August and plans to close roughly 20% of its 300-plus store. Phar-Mor also filed a lien agreement with its suppliers, also to be reviewed at a court hearing set for Thursday (22). Some budget companies had only been shipping Phar-Mor COD. Others, such as Turner Home Entertainment, say

it's been business as usual. Turner claims the chain bought about 11,000 copies of the 60th-anniversary edition of "King Kong." So far, so good, says senior sales and marketing executive Martin Weinstein.

STARMAKER Entertainment's special "Wayne's World" edition of "Saturday Night Live" has done better than our Oct. 10 report suggested. "It's one of a number of steadily performing titles," says president Ken Palmer, despite Paramount's problems with the movie.

Viacom New Media Bows With Eye To Multimedia

BY CHRIS MCGOWAN

LOS ANGELES—The formidable programming resources of the MTV, VH-1, Showtime, and Nickelodeon cable networks will soon be lent to interactive multimedia projects, thanks to the formation Oct. 5 of Viacom New Media, a division of New York-based Viacom Enterprises.

Headed by senior VP Michele Di-

Lorenzo, Viacom New Media will develop, produce, distribute, and market interactive software for "stand-alone" multimedia platforms.

Whether audiences might soon see an interactive "Ren & Stimpy" or "Club MTV" in CD-ROM as opposed to CD-I or CD-TV has yet to be determined. Currently, the new division is weighing the commercial potential of releasing titles for everything from disc-based videogame and multimedia hardware to Apple's new "personal digital assistant" hand-held units.

"The audience will determine the platform," says DiLorenzo, who formerly was VP of business development at MTV. "Everything stems from what makes sense for them. The product managers at each of our divisions [networks] are focusing on their product strategy to determine what type of interactive experience makes sense for their audiences. Then we move into our technology strategy. Until we are further along with product development, we can't say if it will be this platform versus that one."

DiLorenzo adds that it will be "12 to 18 months" before Viacom New Media launches its first multimedia titles. In the meantime, "we will be seeking a distribution partner."

She is of the opinion that Viacom can take a "leadership role" in the new field of interactive multimedia. "We are bringing some of the best consumer franchises, and our audiences are likely to be early adapters. We have great brand identification and creative resources. We have hundreds of talented creative people

here, very free-thinking.

"I think multimedia has been hampered until now because the creative people have been excluded from the production process. We're looking for them to drive the process. Our philosophy is, don't start with hundreds of technical people, but rather start with hundreds of creative people and think of the consumers first."

Viacom already has some competition in terms of creating interactive CD-ROM titles that are based

on music, music videos, or animation. Sony Electronic Publishing is bowing "Make Your Own Music Video" for the Sega CD system next month. TMM (Total Multimedia) plans to launch an interactive CD-ROM title focused on Jimi Hendrix later this year (Billboard, Sept. 19), and Dark Vision Interactive will release an interactive animated "Aliens" CD-ROM in 1993 (Billboard, Aug. 15), to name a few recent examples.

STORE MONITOR

(Continued from page 64)

terly commented on the U.S.' low literacy, 23rd in the world, according to the United Nations. He attacked poorly written store signs, telling his listeners to "go back home and throw out all your Magic Markers."

Noting growing interest in Children's Trade Expo West from kid-vid suppliers and dealers, co-producer Candace Cohen says, "We've booked the Los Angeles Convention Center for the next seven years." The show will be held twice annually.

RENTING CD-ROM: Rentals of the new computer-oriented software may not come easy. There seems to be little problem with Blockbuster Video renting the Philips CD-I format, manufactured by a company with a stake in the chain.

Other retailers, however, still have to be sold on the concept. "I haven't looked into rental," says Steven Rappaport, president of Interactive

Records, who is focusing instead on getting his \$99 titles into stores. Claiming there is an installed base of 225,000 computers in the U.S. capable of playing its music instruction disc, Interactive Records "could make money right now," says Rappaport. As for CD-I, "it depends on who you talk to, but the installed base has been reported at anything from 10,000 to 40,000."

The instruction package does make rental feasible as a trial before purchase, Rappaport agrees. "But we are just getting under way. We don't even have press releases prepared. We're just starting to talk about distribution."

The six-song Interactive Records disc allows for interaction ranging from karaoke sing-along to watching how a guitar is fingered. A trivia test of 1,000 questions helps fill the interval as different programs are queued up.

| 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 | Under Siege (Warner Bros.) | 14,097,770 | 2,042 6,904 | — | 14,097,770 |
| 2 | Last of the Mohicans (20th Century Fox) | 8,011,865 | 1,800 4,451 | 2 | 35,509,151 |
| 3 | The Mighty Ducks (Buena Vista) | 7,047,915 | 1,850 3,810 | 1 | 14,305,216 |
| 4 | Hero (Columbia) | 3,702,487 | 1,826 2,028 | 1 | 10,391,544 |
| 5 | Mr. Baseball (Universal) | 3,218,850 | 1,866 1,725 | 1 | 9,745,340 |
| 6 | Sneakers (Universal) | 2,848,245 | 1,797 1,585 | 4 | 38,743,198 |
| 7 | 1492: Conquest of Paradise (Paramount) | 2,542,210 | 1,008 2,522 | — | 2,542,210 |
| 8 | Mr. Saturday Night (Columbia) | 1,575,212 | 1,618 974 | 2 | 10,830,575 |
| 9 | Captain Ron (Buena Vista) | 1,527,462 | 1,424 1,073 | 3 | 16,723,178 |
| 10 | Glengarry Glen Ross (New Line) | 1,432,299 | 417 3,435 | 1 | 4,263,454 |

LASER SCANS

(Continued from preceding page)

the 750th anniversary of the city of Berlin. Another disc in that series is "Richard Strauss: Don Quixote" (\$29.95), in which Karajan and the Berlin Philharmonic were joined in a 1986 performance by Antonio Meneses on cello, Wolfram Christ on viola, and Leon Spierer on violin.

BMG Video recently released "Cher: Extravaganza Live At The Mirage" (\$29.98), in which the veteran superstar singer belts out her hits in lavish stage settings and, of course, displays herself in an assortment of sexy outfits.

And speaking of exhibitionists, "Prince: Diamonds And Pearls Home

Video Collection" (\$29.98) will be launched by Warner Reprise at the end of this month.

LUMIVISION has launched Claude Chabrol's "Les Biches" (1968, \$34.95), in which Stephane Audran and Jaqueline Sassard get caught up in a menage a trois and the upper-class decadence of St. Tropez, and "Classical Visual Music: Mozart Flute Concertos" (\$29.95), which sets a dazzling journey through European landscapes to the music of Mozart performed by Herbert Weissberg (flute) and the Capella Istropolitana led by conductor Martin Sieghart.

COLUMBIA TRISTAR continues its price reductions. This month's titles dipping to \$24.95 include "Casino Royale," with David Niven (1967); "Ghostbusters" (1984, pan-scan); "Guess Who's Coming To Dinner" (1967), with Katharine Hepburn, Spencer Tracy, and Sidney Poitier; "Neighbors," with Dan Aykroyd and John Belushi (1981); "Moscow On The Hudson," with Robin Williams (1984); and "Kramer Vs. Kramer," with Dustin Hoffman and Meryl Streep (1979).

MULTIMEDIA NEWS: Industry pioneer Stan Cornyn has retired from the position of president and

CEO of Warner New Media. Cornyn was a versatile and highly valued executive at Warner Bros. Records from 1959-81, then guided the creation of WNM in 1984. "It is because of his efforts that Warner New Media has consistently been in the forefront of interactive multimedia and new configurations such as CD+G and CD-ROM," says Geoffrey Holmes, WNM chairman. Replacing Cornyn as president will be Terry L. Hershey, formerly director

of corporate development and technology at Time Warner Inc.

COLLECTOR'S CORNER: PBS Home Video's "The Civil War" boxed set (Pacific Arts, six discs, 621 minutes, \$199.95) is a welcome addition to any laser collection. The magnificent Ken Burns documentary that so captivated PBS audiences can now be watched at the viewer's convenience, with laserdisc quality and digital audio.

Billboard®

FOR WEEK ENDING OCTOBER 24, 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 | 1 | 5 | FRIED GREEN TOMATOES | Fried Green Tomatoes Productions MCA/Universal Home Video 41228 | Kathy Bates Jessica Tandy | 1991 | PG-13 | 39.98 |
| 2 | 9 | 3 | THE HAND THAT ROCKS THE CRADLE | Hollywood Pictures Image Entertainment 1334 | Annabella Sciorra Rebecca DeMornay | 1992 | R | 39.99 |
| 3 | 3 | 37 | RAIDERS OF THE LOST ARK | Paramount Pictures Pioneer LDCA, Inc. 1376 | Harrison Ford | 1981 | PG | 24.95 |
| 4 | 2 | 5 | THE LAWNMOWER MAN | New Line Cinema Columbia TriStar Home Video 12776 | Pierce Brosnan Jeff Fahey | 1992 | NR | 34.95 |
| 5 | 5 | 21 | INDIANA JONES AND THE TEMPLE OF DOOM | Paramount Pictures Pioneer LDCA, Inc. 1643 | Harrison Ford | 1984 | PG | 24.95 |
| 6 | 14 | 3 | MEDICINE MAN | Hollywood Pictures Image Entertainment 1358 | Sean Connery Lorraine Bracco | 1992 | PG-13 | 39.99 |
| 7 | 12 | 3 | CASABLANCA: 50TH ANNIV. ED. | MGM/UA Home Video Pioneer LDCA, Inc. ML102609 | Humphrey Bogart Ingrid Bergman | 1942 | NR | 29.98 |
| 8 | 4 | 9 | WAYNE'S WORLD | Paramount Pictures Pioneer LDCA, Inc. LV32706-WS | Mike Myers Dana Carvey | 1992 | PG-13 | 24.95 |
| 9 | 15 | 3 | WHITE MEN CAN'T JUMP | FoxVideo Image Entertainment 1959-85 | Woody Harrelson Wesley Snipes | 1992 | R | 39.98 |
| 10 | 8 | 3 | FINAL ANALYSIS | Warner Bros. Inc. Warner Home Video 12243 | Richard Gere Kim Basinger | 1992 | R | 39.98 |
| 11 | 17 | 3 | THE RESCUERS | Walt Disney Home Video Image Entertainment 1399 | Animated | 1977 | G | 29.99 |
| 12 | 10 | 5 | ERIC CLAPTON: UNPLUGGED | Warner Reprise Video 38311 | Eric Clapton | 1992 | NR | 29.98 |
| 13 | 7 | 11 | HOOK | Amblin Entertainment Columbia TriStar Home Video 70606 | Dustin Hoffman Robin Williams | 1992 | PG | 39.95 |
| 14 | 18 | 3 | FATHER OF THE BRIDE | Touchstone Pictures Image Entertainment 1335 | Steve Martin | 1991 | PG | 39.99 |
| 15 | 6 | 13 | STAR TREK VI: THE UNDISCOVERED COUNTRY | Paramount Pictures Pioneer LDCA, Inc. LV32301 | William Shatner Leonard Nimoy | 1991 | PG | 34.95 |
| 16 | 11 | 5 | FERNGULLY...THE LAST RAINFOREST | FoxVideo Image Entertainment 5594-84 | Animated | 1992 | G | 39.98 |
| 17 | 24 | 7 | EXCALIBUR | Warner Bros. Inc. Warner Home Video 22030 | Nicol Williamson Helen Mirren | 1981 | R | 39.98 |
| 18 | NEW ▶ | | AMERICAN ME | Universal City Studios MCA/Universal Home Video 41265 | Edward James Olmos | 1992 | R | 39.98 |
| 19 | 19 | 5 | THE MAMBO KINGS | Warner Bros. Inc. Warner Home Video 12308 | Armand Assante Antonio Banderas | 1992 | R | 29.98 |
| 20 | 16 | 7 | GRAND CANYON | FoxVideo Image Entertainment 5596-85 | Kevin Kline Danny Glover | 1991 | R | 49.98 |
| 21 | 21 | 19 | JFK | Warner Bros. Inc. Warner Home Video 12306 | Kevin Costner | 1991 | R | 39.98 |
| 22 | RE-ENTRY | | INDIANA JONES AND THE LAST CRUSADE | Paramount Pictures Pioneer LDCA, Inc. LV31859-2-WS | Harrison Ford Sean Connery | 1989 | PG-13 | 24.95 |
| 23 | 13 | 43 | TERMINATOR 2: JUDGMENT DAY | Carolco Home Video Pioneer LDCA, Inc. LD68952-2 | A. Schwarzenegger Linda Hamilton | 1991 | R | 29.95 |
| 24 | 23 | 17 | JAWS | Universal City Studios MCA/Universal Home Video 41013 | Roy Scheider Robert Shaw | 1975 | PG | 39.98 |
| 25 | 20 | 9 | BUGSY | Columbia TriStar Home Video 706736 | Warren Beatty Annette Bening | 1991 | R | 39.95 |

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.



You may have already heard that Laser Karaoke is catching on.

And it's no wonder. There are over 1,500 great sing-along songs available. Pop. Modern. Classic. Christmas. Country. There's even nursery. And it's no secret that the laserdisc format is hot—there are over 6,000 movies available right now. But you better hurry. Or your customers won't be the only ones singing the blues.

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Chicago 708-285-4561, Dallas 214-580-0200. ©1992 Pioneer LDCA, Inc., Long Beach, CA

Optimistic Outlook For Pro Audio Industry At AES

This is the second of a two-part series recapping the 93rd Audio Engineering Society Convention.

BY SUSAN NUNZIATA

SAN FRANCISCO—Most manufacturers at the Audio Engineering Society Convention here Oct. 1-4 were optimistic about the future of the industry, despite the changes in corporate structures and business techniques that a weak economy has wrought.

A range of announcements and introductions was made in all facets of the business, from recording to duplication. Some manufacturers, like Siemens Audio Inc., are undergoing corporate restructuring (Billboard, Oct. 17), and many are readjusting their approach to business.

In addition to introducing PA versions of its HD-1 studio monitors, Berkeley, Calif.-based Meyer Sound Labs also introduced several new employees at AES, including sales and marketing assistant Karen Trobich, SIM operations manager Jamie Anderson, customer-service representative Jim Norton, and VP of development Ralph Jones.

"A lot of people are necessarily going to have to restructure the way they do business," said Mark Johnson, director of sales and marketing at Meyer, in an interview with Billboard. "We're doing very in-depth analyses of everything we do. You have to evaluate all the processes you've done in the past and maximize the effects of all your efforts. And once you get the stuff built, you have to be phenomenally aggressive in the industry."

Johnson added the audio industry "is not full of a lot of skilled sales people. It's full of people who love this business. But if you want to survive in business in the '90s, you've got to realize how to deal in that way. Business in the '90s isn't going to be much fun, but if we get through it we've found ways to make our companies efficient manufacturing facilities."

The need for greater efficiencies and better quality is also exhibited by the facilities the market serves, and manufacturers are attempting to meet these needs through their products.

WORKSTATION WARES

A range of digital audio workstations was once again in evidence, with a new generation of Digidesign products and Studer's Dyaxis systems garnering a good deal of attention.

Studer has delivered 16 of its Dyaxis systems since the product was released last week and has back orders for more than 50 units, according to Tom Jenny, the company's VP and GM.

Approximately 3,000 of Digidesign's systems have been installed worldwide, and at AES Digidesign introduced its Sound Tools ProMaster 20 20-bit recording and editing system based on the company's Sound Tools system. The converter technology for the ProMaster was developed by Ultra Analog of Fremont, Calif., and digital audio data is stored and maintained on disc at full 24-bit resolution throughout the signal chain, according to the company.

Also in the 20-bit arena, Sony showed its super-bit mapping pro-

cessor designed to maintain the benefits of 20-bit recordings when they are transferred to CD.

Sony also announced the sale of its 12th Sony PCM-3348 to The Enterprise, a Los Angeles-based recording studio complex.

HIGH-END HAPPENINGS

On the high end, Solid State Logic demonstrated its Scenaria digital audio/video production system for the first time at AES. The system incorporates a 38-channel digital audio mixing console, 24-track digital audio recorder, multitrack audio editor, multiple machine control, automated routing system, and random-access video in a single integrated unit. While staying completely in the digital domain, recording, editing, signal processing, and mixing can be carried out to picture.

Some 15 of the Scenaria systems

have been sold since their U.S. debut at the National Assn. of Broadcasters Convention this past spring, said Colin Pringle, SSL marketing director.

The company also announced its G Series Dream Machine console, a line of consoles that can be designed to fit the custom specifications of studios, including portable needs. A custom 96-channel winged board was demonstrated by producer/engineers Tom Lord-Alge and Bob Clearmountain.

The company also announced sales of its SL 8000 G Series board, a multi-format production system that was debuted at AES in 1991. The Enterprise, Record Plant in Hollywood, and MTI in New York have purchased the consoles, along with Air Studios and Abbey Road Studios in London.

Additionally, Solid State Logic announced the appointment of Phil Wagner to the position of VP, Western

operations. Wagner was formerly with Trident Audio.

Also in the audio-for-video arena, Adams Smith, based in Hudson, Mass., is working its way out of Chapter 11 bankruptcy, for which it filed this past summer. The company's products are being marketed and sold by a Hamburg-based firm, F.E.G., which also markets the Audio Solution line of Optima magneto-optical direct-to-disc recorders, and the reference monitor line from the Paris-based AESD.

In the console arena, "affordable" was the buzzword for new lines from Focusrite, API, and others.

Focusrite's Euroconsole is a 40-input, 24-buss design offering the same signal path found in the company's 48-buss studio console, along with moving fader automation as a standard feature.

Along with pricing, API is also at-

tempting to meet the trend toward vintage consoles with its new Legacy series. "A lot of people think vintage consoles are really good and go through hell refurbishing them," said Dan Zimbelman, the company's newly appointed director of console sales for North America. "The Legacy line has all the features of a vintage board plus a few more, and the price is a pleasant surprise."

Zimbelman said the company just closed a deal with Rain Media, Buffalo, N.Y., for a 48-channel legacy board.

DUPLICATION DISCUSSION

On the duplication/replication front, attention was focused on digital compact cassette and MiniDisc, as well as ways of improving the analog cassette. Philips showed its mastering equipment for DCC at a booth it shared with

(Continued on next page)

A Soulful Celebration Of Talent & Technique

BY GORDON ELY

RICHMOND, Va.—Contemporary Christian artist manager Norman Miller first brought his idea for an all-black rendition of Handel's "Messiah" to Gail Hamilton in the fall of 1991. Hamilton, who at that time managed a cappella gospel act Take

PRO
FILE

6, was enthusiastic about the concept and enlisted former Take 6 member Mervyn Warren to produce, as well as securing the participation and endorsement of Quincy Jones.

Dubbed "Handel's Messiah: A Soulful Celebration," the project began production the following February, with co-executive producers Miller, Hamilton, and Warren making wish lists of participants from both the black gospel and urban contemporary fields.

In its original conception, the entire project was to have been produced and arranged by Warren. It wasn't long, however, before he realized that was more than one person could accomplish in the allotted time frame of six months, so he quickly brought on board additional producers and arrangers, winding up producing and arranging or co-arranging seven of the album's 16 songs himself.

Having known and performed "Messiah" in its classical form for years, Warren says he long dreamed of contemporizing it. Warren and his fellow arrangers took varying degrees of liberty with Handel's original work, ranging from exact duplications of melody with new harmonic and rhythmic underpinnings, to newly composed material inserted into and loosely based upon the original pieces.

"Handel's music was really in the popular style of his day," says Warren, "and because of that I think he would be open to the idea of contemporary arrangers and performers adapting his pieces a couple of hundred years later."

Engineer Tony Shepperd, who entered "Soulful Celebration" at Warren's invitation as a self-described "unknown," recorded and mixed Warren's productions and consulted with other producers and engineers throughout the project on suggested rooms, consoles, and noise reduction, to try to maintain overall consistency in sound.

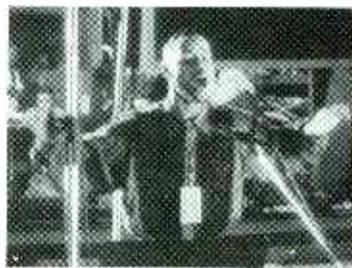
Warren and Shepperd cut most of their instrumental tracks and vocals in 24-track analog with Dolby SR in Nashville at Quad Studios, with a Neve 8068 console and an Otari MTR 90, before dumping to Sony 48-track digital for overdubs at various studios in both Nashville and Los Angeles, and mixing to a Panasonic SV-3700 DAT at Nashville's Woodland Studios.

Shepperd used a number of different reverb units, among them the EMT 250, Yamaha Rev5, Lexicon 480L, and AMS RMX-16, as well as the Yamaha SPX 900 and SPX 1000 for various other effects.

The project's grand finale, "Hallelujah," was recorded in the A room at A&M Studios in Los Angeles on a custom-designed Neve board acquired from Abbey Road in London, with two Sony 48-track digital recorders locked together.

Warren and Shepperd took an unconventional, track-gobbling approach to laying tracks for their portion of "Soulful Celebration," in order to avoid the sonic idiosyncrasies of different studios.

"Going studio to studio as we did, we wanted the purest way possible to get the signal to tape," says Shepperd. "It's kind of esoteric, but almost everything was cut through ei-



Producer Mervyn Warren conducts the "Hallelujah" chorus for "Handel's Messiah: A Soulful Celebration." Warren says he has long dreamed of contemporizing the material.

ther Neve or Focusrite mike preamps into Tube-Tech CL18 compressors, directly into the back of the tape machine, bypassing the bays and the wiring in the wall. It's really a track-intensive way to work, especially with a choir, because there's no bussing. If you've got three mikes on the choir and you're doing three passes, that's nine tracks of vocals, but it's incredibly clean, and it also gave Mervyn a lot of freedom and control when it came time to mix."

The "Hallelujah Chorus" vocal session was engineered at Quincy Jones' request by Humberto Gatica, of "We Are The World" fame, assisted by Shepperd. Gatica and Shepperd and their assistants spent several hours setting up the night prior to the session.

The 80-voice choir was positioned in four rows on two sets of risers, and divided into soprano, tenor, and alto sections, with two AKG-C-12s above each section, and two Neumann M-50s suspended 25 feet in the air, 20 feet in front of the choir.

The session lasted an entire day with rehearsals running through the morning hours and recording lasting into the evening. Warren divided

"Hallelujah" into sections, doing three passes of the entire choir on each section and an additional pass of sopranos to emphasize melody line and "make sure we had enough power on top."

Mixed at Enterprise in Burbank, Shepperd reports that the song's extensive instrumental and vocal arrangements required more than 140 inputs, using both the main faders and the monitor inputs of a Neve VR-72 console.

Despite Shepperd's guidance and efforts at "quality control," some inevitable sonic discrepancies inherent in a multiproducer project had to be ironed out in the mastering process, done by Glenn Meadows of Masterfonics, with Shepperd and Warren's consultation, using a Turtle Beach 56K hard-disc system.

"In mastering, we worked a lot on compression and on evening out the top and bottom end," says Shepperd. "A lot of producers only gave us one final mix—no vocal-up or vocal-down—so we had to use EQ to bring the vocals out on some tracks. Also, the stereo spectrum on some consoles is not as wide as others, so we used the Bedini BASE system to widen the stereo spectrum on some of the songs."

Not surprisingly, the recording of "Hallelujah" was a memorable experience for Warren and all concerned, though not one he entered without trepidation.

"'Hallelujah' could've been a cattle call," Warren admits with a chuckle. "We had 80 celebrities in one room, with managers and agents and assistants, along with record company executives and a film crew of 30 or 40 people, Quincy Jones and his staff, and me and my staff—all in one studio. It went off without a hitch. It was a textbook example of cooperation—people coming together with one mind and purpose. Everyone was up and excited, and everyone had fun."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 17, 1992)

| CATEGORY | HOT 100 | R&B | COUNTRY | ADULT CONT. | MODERN ROCK |
|--|--|---|---|---|---|
| TITLE Artist/ Producer (Label) | END OF THE ROAD Boyz II Men/ L.A.Reid,Babyface D.Simmons (Biv 10/Motown) | REAL LOVE Mary J.Blige/ M.C.Rooney M.Morales (Uptown) | IF I DIDN'T HAVE YOU Randy Travis/ K.Lehning (Warner Bros.) | SOMETIMES LOVE JUST AIN'T ENOUGH Patti Smyth/ R.Bittan (MCA) | DRIVE R.E.M./ Scott Litt & R.E.M. (Warner Bros.) |
| RECORDING STUDIO(S) Engineer(s) | STUDIO 4/ DOPPLER (Philadelphia,PA/ Atlanta,GA) Jim"Z"Zumpano | SOUL CONVENTION (Queens,NY) Mike Fonda | NIGHTINGALE (Nashville,TN) Joey Bojan | A&M STUDIOS (Los Angeles) Robbie Jacobs R.Bittan | KINGSAWAY/ BOSSTOWN (New Orleans,LA/ Atlanta,GA) Clif Norrell |
| RECORDING CONSOLE(S) | SSL 4056 E Series/ SSL 4040 G Series | Neve VR 72 | Helios | SSL 4000 G Series | API Custom |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction) | Studer A-80/ Otari MTR-90 | Studer A-820 | Studer A-820 | Studer A-820 | Studer A-80 |
| STUDIO MONITOR(S) | Augsperger Yamaha NS10 | Tannoy | Tannoy | JBL W/TAD | Yamaha NS10 |
| MASTER TAPE | 3M 996 | Ampex 456 | 3M 996 | Ampex 456 | 3M 996 |
| MIXDOWN STUDIO(S) Engineer(s) | STUDIO LACOCO (Atlanta,GA) Barnie Perkins | HIT FACTORY (New York) Michael Gilbert | MORNINGSTAR (Hendersenville, TN) Kyle Lehning | A&M STUDIOS (Los Angeles) Robbie Jacobs Brian Scheuble | BAD ANIMALS (Seattle,WA) Clif Norrell Scott Litt |
| CONSOLE(S) | SSL 6056 | Neve VR 72 | DDA AMR 24 | SSL 4000 E Series | SSL 4000 G Series With Ultimotion |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction) | Studer A-820 | Studer A-800 MKIII | Otari MTR-90II | Studer A-820 | Studer A-820, Mitsubishi X-880/ Ampex ATR-100 |
| STUDIO MONITOR(S) | Yamaha NS10 Genelec | UREI 813B | Yamaha NS10 | JBL w/TAD | Yamaha NS10 |
| MASTER TAPE | Ampex 456 | Ampex 499 | Ampex 456 | Ampex 456 | 3M 996 |
| MASTERING (ALBUM) Engineer | HIT FACTORY MASTERING Chris Gehringer | STERLING SOUND Jose Rodriguez | MASTERING LAB Doug Sax | A&M MASTERING Dave Collins | PRECISION Stephen Marcussen |
| PRIMARY CD REPLICATOR (ALBUM) | DADC | Uni Manufacturing | WEA Manufacturing | Uni Manufacturing | WEA Manufacturing |
| PRIMARY TAPE DUPLICATOR (ALBUM) | Sonopress | Uni Manufacturing | WEA Manufacturing | Uni Manufacturing | WEA 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.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

THE PLASA LIGHT AND SOUND SHOW held at the beginning of September at the new venue of Earls Court 2 saw about 8,000 visitors pass through the doors over four days.

The venue was popular with the pro audio fraternity, which included Apogee, Autography, Warfedale, Celestion, Canon, Yamaha, Martin Audio, Court Acoustics, Turbosound, and D&B. As Martin Audio's David Bissett-Powell said, "I wish other audio exhibitions could be in a venue like this."

Martin Audio revealed the new EM Series system featuring directional full-range cabs under active processor control. Four full-range, two sub-bass, and two system controllers are currently being offered.

Soundcraft launched a four-buss variant of its Spirit Live console called the Live 4. Available in 12-, 16-, 24-, and 32-channel configurations, with the smaller version expandable by 8-channel blocks, two dual stereo input strips are included along with four mono effects returns and inserts. Prices are to start at about \$1,000 excluding value-added tax.

THE RACOM GROUP, which includes Racom Broadcast—the company licensed by Australian designer Southern Broadcast Group to manufacture the DAMS digital audio cart replacement system for radio stations—has entered liquidation.

DAMS is used by Capital Radio, Radio Clyde, and Melody Radio in the U.K. Southern Broadcast Group will continue to manufacture and support the products in Australia.

LIVINGSTONE STUDIOS, London, has opened a track-laying MIDI suite, Studio 5, based around a Soundtracs 40:24:2 patchbayed Megas desk. The room acts as a 2-inch 24-track feeder to the complex's larger rooms.

GERMANY

BROADCASTER WESTDEUTSCHER RUNDFUNK has installed an all-digital Studer Digitec Virtuoso/D940 mixing console as the center of a new postproduction studio for recording and mastering drama programs. Equipped with 24 stereo channels, the desk has full dynamic automation with AES and MADI digital connections, filters, MS stereo modules, 10 stereo equalizers, six dynamics, and two delays.

TOUCHDOWN STUDIOS near Munich has ordered its second Neve console in six months and revealed plans for a top-end resort studio in Carvoeiro, Portugal. A new VRP72 for Roger Quested-designed Studio A will complement the VR60 installed in the Sam Toyashima/John Flynn-designed Studio B in April.

"The plan was primarily to offer it as an exclusive resort studio for music recording," says Touchdown MD Terry Drivas. "However, we're going to put satellite links between the two facilities just in case. We're so busy with film and TV work in Germany it might be beneficial if Portugal could share the load."

The German fully residential operation, which Drivas describes as "Skywalker ranch but with more music recording," runs two NED Synclaviers and Direct to Disks, two SSL ScreenSounds, two Otari MTR100s, and a Sony 3348. Additionally, the VRP-equipped Studio A is Dolby Surround Sound and HDTV ready.

The Portuguese complex will feature 100-square-meter and 50-square-meter control rooms and 200-square-meter and 50-square-meter live areas plus two digital editing suits. As a self-confessed "Neve fan," Drivas says Neve consoles will be installed and include the "possibility of a [Neve] Capricorn."

OPTIMISTIC OUTLOOK AT AES

(Continued from preceding page)

Lyrec and Duplitronics, represented by Media Technologies Ltd. The U.S. AES saw DCC mastering equipment for the first time, and a range of Lyrec product for both DCC and analog duplication was shown, along with Duplitronics' digital bin system.

Cinram announced the installation of two banks of Concept Design's CD 9002 dual-pancake loaders in its Richmond, Ind., facility. The loaders are adaptable for DCC production. Concept Design also presented its portable DAAD system in a box, which provides six minutes and 20 seconds of digital audio storage. The product is geared primarily toward tape manufacturers seeking to use it with a slave for testing tapes without investing in a full-blown DAAD system, according to the company's Andrew Isakson.

BASF introduced its Chrome Plus analog duplication tape as well as its

DCC Maxima digital tape, which it has begun shipping to major U.S. duplicators, including Capitol, Cinram, Sonopress, and WEA.

TDK introduced its MD line and challenged convention attendees to discern the difference between CDs and recordings made on its new Pro SA cobalt duplicator tape.

However, some manufacturers from the duplication end of the industry felt the convention had little representation from that segment. Several noted the Replitech seminar and exhibition, which had been held in nearby Santa Clara in June, met the needs of many in that area of the market.

During AES, the ITA—an organization of duplicators and replicators—announced it will combine its 1993 "How And Why Seminar" with Replitech for a unified conference and exhibition in Santa Clara in June.

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LIFELINES

BIRTHS

Girl, Erin Aileen, to Ed Eckstine and Margaret Crosby, Aug. 20 in Montgomery, Ala. He is president of Mercury Records.

Boy, Andrew Ryan, to John and Ellen Parker, Sept. 8 in Brooklyn, N.Y. He is promotions coordinator at Profile Records.

Girl, Alena Octavia, to Joe and Justine Diaz, Sept. 9 in Atlanta. He is national R&B/urban promotion manager at Profile Records.

Girl, Danielle Shannon, to Robert and Ava Gold, Sept. 18 in Los Angeles. He is VP of marketing for Rincon Children's Entertainment/BMG Kidz.

Girl, Elizabeth Clare, to Jeff and Amy Rowland, Sept. 24 in Glen Cove, N.Y. He is VP of PolyGram Diversified Entertainment.

Boy, Jake Lawrence, to Joseph Geary and Tracey Miller, Sept. 24 in New York. She is national media director at Profile Records.

Boy, Miles Sullivan, to Bob and Karen Anderson, Sept. 27 in New York.

He is senior director of national sales for RCA Records there.

Boy, Graham Sinclair, to Duane and Iris Lucas, Sept. 27 in Philadelphia. He is promotion manager at Universal Records there. She is VP of the artist management company Eye 4 i Entertainment.

Girl, Wensday Renae, to Dennis ("Chic") and Shelly Worth, Sept. 30 in Ottumwa, Iowa. He is manager of Soundwaves music store there.

Boy, Stephen Ray, to Dan and Rosemary Neer, Oct. 3 in New York. He is evening air personality at WNEW-FM New York and president of Neer Perfect Productions, a company that produces nationally syndicated radio shows.

Boy, Alexander Jasper, to Jon and Patty Zellner, Oct. 6 in Phoenix. He is music director at KVMY Phoenix.

Girl, Sarah Cannon, to Gary Chapman and Amy Grant, Oct. 11 in Nashville. He is a songwriter and producer. She is a multi-Grammy award-winning recording artist on A&M Records.

MARRIAGES

Monty Montuori to Kitty Margolis,

Oct. 4 in San Francisco. She is a jazz singer recording for Mad Kat Records.

DEATHS

Harry Milton Ray, 45, of a massive stroke due to hypertension, Oct. 1 in Boundbrook, N.J. Ray was a member of the singing group the Moments, which later came to be known as Ray, Goodman & Brown. Ray wrote and co-produced many of the Moments' hits, including "Sexy Mama," which reached No. 17 on the Billboard Hot 100, and "Look At Me I'm In Love." In Europe, the group earned platinum records for the songs "Girls," "Dolly My Love," "Jack In The Box," and "It Don't Rain In My Backyard." Ray, Goodman & Brown in 1980 had a No. 5 hit with "Special Lady," which Ray co-wrote. Ray is survived by his mother, Mildred; his sister, Kathy Hamlin; his daughter, Jolie Mulliner; and his son, Rico.

Johnny Carisi, 70, of complications from heart surgery, Oct. 3 in New York. Carisi was a trumpeter best known for his compositions and arrangements, including "Springsville" and "Israel." He wrote for the big bands of Glenn Miller, Charlie Barnet, and Claude Thornhill, as well as the smaller groups of Max Roach, Miles Davis, and Gil Evans. He is survived by his wife, Gemze, and two sons, Peter and Jonathan.

Paul Acket, 69, of lung cancer, Oct. 7 in The Hague, the Netherlands. Acket was founder and organizer of Holland's North Sea Jazz Festival, which he claimed had become the

world's best-known jazz event. The first festival in 1976 attracted 9,000 fans. This year's event attracted 60,000 over three days, featuring more than 1,000 Dutch and international musicians and costing \$3 million to stage. In 1990, when he first learned he had cancer, Acket started the annual Jazz Mecca. This year's Jazz Mecca event is set for Maas-tricht, Oct. 30-Nov. 1. This year, for the first time, he also supervised the annual Drum Rhythm Festival, further adding to his reputation as "the Godfather of Dutch jazz." Acket first began promoting jazz concerts at the age of 19 in Amsterdam, later managing the Dutch Swing College Band, Holland's top musical group. In the early '50s he imported Dizzy Gillespie and other top international names to do concerts in the Netherlands. In 1955, Acket launched his own music magazine, Muziek Expres, incorporating pop coverage in the '60s, when he also handled big-name pop/rock promotions, including the Rolling Stones' first visit to the Netherlands. Gaining principal sponsorship from JVC over the past nine years, the North Sea Jazz Festival represented his life's work and his ruling passion, he said.

Ed Blackwell, 63, of renal failure, Oct. 7 in Hartford, Conn. Blackwell was a jazz percussionist who synthesized fundamental African drumming techniques with the stylings of modern jazz. Having grown up in New Orleans, his conceptions were shaped by the parade and funeral marches of his multi-ethnic hometown. He achieved his greatest noto-

riety, perhaps, while working with Ornette Coleman throughout the '60s, although he served with many figures of the then avant-garde. In recent years he worked in groups with saxophonist Joe Lovano and bassist Mark Helias.

Dennis Rogers, 39, in an automobile accident, Oct. 11 in Nashville. Rogers was assistant to Sol Saffian and other agents at the William Morris Agency's Nashville office. Prior to joining William Morris, he worked for several years at the Harp Agency in Nashville. He was also a guitarist who performed with local bands. He is survived by his wife, Kim, and their two daughters, Elizabeth and Rebecca. In lieu of flowers, donations may be made to the Dennis Rogers Memorial Fund, c/o William Morris Agency, 2325 Crestmoor Road, Nashville, Tenn. 37215, Attn: Sherrie Montgomery.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

Mark Wexler is senior VP of marketing and promotion for GRP Records. He was misidentified in an Oct. 10 photo caption on the launch of Chick Corea's Stretch Records label.

Relativity senior director of business and legal affairs Jim Cooperman is based in Hollis, N.Y. His location was given incorrectly in the Oct. 10 Executive Turntable.

A story about BMG Ventures in the Oct. 17 issue contained incorrect information about Discovery Music. The label is run by Ellen and David Wohlstadter; Joanie Bartels is an artist on the label.

Jeremy Hammond and Tom Corson are both VPs of artist development at Capitol Records. Incorrect information was given in the Oct. 17 Executive Turntable.

Kathy Flynn, director of national promotion at MTV, was previously manager of national promotion. Her previous title was given incorrectly in the Oct. 17 Executive Turntable.

A story in the Sept. 26 issue erroneously stated that 3M and Knogo are "secondary suppliers" of electronic article surveillance systems for the music retail trade and that both were initially left out of a test by the National Assn. of Recording Merchandisers to establish a standard security technology. The two companies are leading suppliers and were in the NARM contest from the beginning.

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

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11. I certify that the statements made by me above are correct and complete. (signature and title of editor, publisher, business manager, or owner) (signed) Arthur F. Kingsbury, Vice Chairman/Chief Operating Officer

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. 1-30, Second Annual Music Business Institute, series of seminars on the music industry, presented by the Music & Entertainment Commission of New Orleans, Firehouse Rehearsal Complex, New Orleans. 504-565-7591.

Oct. 19, Second Annual Met Music Golf Tournament, benefit for the T.J. Martell Foundation, Glen Oaks Club, Old Westbury, N.Y. Peter Kauf, 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, "Selling Your Songs: A Songwriter's Guide To Music Publishing," presented by the Chicago Chapter of The Recording Academy Songwriting Committee, the China Club, Chicago. Lois Roewade, 312-786-1121.

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 Confer-

ence, 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.

NOVEMBER

Nov. 1-4, Joint Convention and National Trade Show of the Canadian Assn. of Broadcasters and the Western Assn. of Broadcast Engineers, Vancouver.

Nov. 4-6, Billboard Music Video Conference & Awards, Ma Maison-Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 7, "Return To Casablanca" Dinner Honoring Russ Bach, proceeds to benefit the Neil Bogart Memorial Fund for Children's Cancer and AIDS Research (a division of the T.J. Martell Foundation), Barker Hangar, Santa Monica Air Center, Santa Monica, Calif. David Bubis, 310-556-4733.

Nov. 19-22, Young Black Programmers Coalition National Convention, Hyatt Regency Hotel, Houston. Irene Ware, 205-432-8661.

There's No Place Quite Like KNOM Nome, Alaska

■ BY HELENE STAPINSKI

NOME, Alaska—Chris the DJ strolls into the studio, bends his long, slender body behind his radio console and greets bush Alaska with a Shakespearean sonnet. Then he rolls into the Indigo Girls' "Jokin'." There's some Mozart, followed by a moose announcement—cautioning locals not to shoot at horses that may, at first sight, resemble the antlered game.

Though this scene may resemble the popular television series, this is not "Northern Exposure." This is real life at KNOM Nome, Alaska.

The station is run by volunteers, mostly music-lovers in their 20s whose varied tastes and ideals are still intact.

"When I told everyone back in San Diego I was coming up here to be a DJ, they all laughed and said, 'Chris. Northern Exposure,'" says

Chris McNulty, a new volunteer who arrived this summer. "They thought it was so funny. But I'd never even seen the show."

He finally saw an episode from Nome and now understands the comparison. But McNulty says he is not as well-versed as his articulate sitcom soulmate. "I read enough books," he says. "I just don't remember the quotes."

The station manager's hands-off approach allows the volunteers to play everything from Nat King Cole to Nine Inch Nails. It also helps that the station doesn't have to worry about demographics or pleasing sponsors. KNOM is owned by the Diocese of Fairbanks and is funded entirely through donations, mostly from people in the lower 48 states who have never even heard a broadcast.

In place of commercials, the station runs educational and inspira-

tional spots created and produced by the staffers. Last month's spots included a profile on new author Donna Tartt, Shakespeare's Sonnet 33, and dental tips from a talking tooth.

MD John Albers aims for what he calls "a wide variety. Since there's not a lot of radio choices up here, we can't cater to one specific style or type of music," Albers says. His only rule is to send a positive message to the listeners. "There are some really cool songs that won't get played because of the content and message they send," he explains. "There's a lot of domestic violence and alcoholism up here and a lot of songs glorify those problems."

NO PLACE LIKE NOME

KNOM, which reaches 15,000 people in western Alaska and the Russian Far East, has a playlist, his-

tory, and audience that makes its "Northern Exposure" counterpart, KBHR (K-Bear), look conventional. Life in Nome is stranger than TV fantasy. For example, Mayor John Handeland can often be seen driving a forklift through the street, lifting rubbish from people's backyards.

Broadcast live every year is the Labor Day Bathtub Race, where contestants place wheels on a tub and push their way down Front Street with a team-member in tow—submerged in cold water and bubbles. This year, the KNOM volunteers dressed in black leather jackets, wore bandanas on their heads, and rigged their tub between two old motorcycles.

Features editor Judy Moran, in her second year of service through the Jesuit Volunteer Corps, says the town hosts quite a few other oddball events, all of which are covered

by KNOM's news staff. Among the highlights is the Bering Sea Ice Golf classic, a tournament that takes place on the frozen Bering Sea. There is also an annual raft race on the Nome River. Last year one participant dressed a raft up like an outhouse.

For "Cheechakos" (newcomers) there is the Cheechako Race. If you can find a sponsor, the Nome Kennel Club will donate the dogs for the three-mile sled race. There is also snowshoe softball and the Polar Bear Swim, where Nomites dress up in costumes and jump into the just-thawed Bering Sea.

Nome's—and KNOM's—greatest moment comes in March at the Iditarod finish line. The Iditarod, which some call "Mardi Gras with dogs," is a dogsled race from Anchorage to Nome. KNOM provides around-the-clock coverage that even the mushers tune into to plan their strategy.

Mushers aren't the only ones listening. KNOM's audience share is a 90 plus, which includes everyone from Inupiat Eskimos to "Cheechako," to Russians trying to learn English, as well as the core listening audience of Nome residents.

FUNDED BY PRAYER

The station was founded 22 years ago by the Rev. Jim Poole, a radio enthusiast, as a mission to serve the Eskimo community. Station manager Tom Busch came up to Nome as a 23-year-old volunteer to help Poole build the radio tower. Five years ago, Poole left Alaska and Busch took over.

Since 1970, the station has metamorphosed and has gained a competitor. Crosstown KICY has a much more fundamental bent, broadcasting long blocks of evangelical Christian programming mixed with AC music.

KNOM, an AM station, plans to add an FM signal next spring to stay ahead of KICY, which broadcasts on both bands. To keep religiously competitive, KNOM broadcasts a Sunday Mass live and, on weeknights, a taped rendition of the Rosary. They station will also be moving into a larger, brand-new studio funded through donations.

Florence Busch, who helps run the station with her husband, says fundraising began through word of mouth. The station has never done any promotions or ads. But about eight years ago it began mass mailings, renting mailing lists, and spreading word of KNOM on a large scale. Donations trickle in daily, anywhere from \$1 to \$100,000. Busch is still amazed that the station, which requires \$500,000 to operate each year, gets by on donations.

"We're probably funded a lot by prayer," she says. "The faith we try to pass on to people is what keeps us going. It's just amazing to me that people can get a brochure in the mail and say, 'Oh, this sounds like a worthwhile organization.' So they send us money and [then] continue to send us money. It just boggles my mind. For all they know we could be

(Continued on page 77)

Stern Show Serves As Launchpad For Several Acts

(Continued from page 12)

David Letterman" and by pushing the first single, "Jealous Again," on his own radio show.

"Howard is a fan," says Di Dia. "He liked 'Jealous Again' so he put the band on [his show], did a great interview, and they performed the song live. At that time only 30 or 40 AOR stations were playing the record." Though Di Dia does not give Stern sole credit for the subsequent adds of the song on album radio, he does say, "Stern definitely impacted awareness."

Di Dia also says appearing on the Stern show helped comedian Andrew "Dice" Clay's album sales. He says Clay spent a week on the show in April and "we sold more [Dice albums] out of the box that week in New York and his other markets than before."

MCA recording artist Patty Smyth called Stern on his show in September and agreed with him when he claimed he was partly responsible for the singer's recent success. Smyth's single, "Sometimes Love Just Ain't Enough"—was No. 2 on the Oct. 17 Hot 100 Singles chart—and is her biggest hit to date.

"It's hard to say if [going on the show] is the reason," says Smyth's manager, Randy Phillips, of Steifel-Phillips Entertainment. Phillips says sales boomed "the week she went on the show. But, with that kind of audience share there's no question that if she goes on and the song is played, you're going to see some results."

Arista recording act Enuff Z' Nuff is another band that has seen an immediate response after appearing on the Stern show. The band has been on the show almost a dozen times and on Stern's now-canceled television show twice.

"After the first time they went on, when we were working the first album, we saw a huge reaction in the markets [Stern is] on," says Bob Brigham, who co-manages the band with Herbie Herbert. "They were playing small theaters and large

clubs at the time and were selling out in those markets."

Brigham says Stern can give a band an "awareness that's unbelievable. We really cherish the relationship we have with him."

Brigham says Enuff Z' Nuff's debut self-titled Atco release sold the most in the markets that Stern is heard in, even after the label stopped working the record. (Enuff Z' Nuff's first Arista release, "Animals With Human Intelligence," is set for a mid-January release.)

The Zeros, an indie act that formerly performed Stern's radio theme, also benefited from a July appearance on the show, according to Rich Schmidt, VP of marketing at Restless Records (see story, this page). After the appearance, the label's New York distributor, Relativity Entertainment Distribution, ordered 600 units of the band's 1991 album, "4-3-2-

1... The Zeros"; the following week it ordered another 800 units.

The advantage of going on "The Howard Stern Show" compared with other radio morning shows or late-night talk shows, some say, is that Stern's interviews are more in-depth and his audience is more apt to buy records than most other audiences, despite the fact that he is heard primarily on classic rock stations.

"He creates more of a street vibe and he's a better interviewer," says Di Dia. "He's the best radio personality in the country."

Brigham says, "He's hitting those who buy records. With ['The Tonight Show'] or other shows, it's wonderful, but for every 10 watching, how many of them buy records?"

Capitol Records VP of sales Lou Mann echoes Di Dia: "Stern cuts through a lot of stuff and gets to what the artist is about," he says.

Stern Tribute To Fly Sans His Blessing

■ BY CARRIE BORZILLO

LOS ANGELES—Restless Records is hoping to capitalize on the popularity of national morning man Howard Stern with the release of "H-O-W-A-R-D," a Stern tribute song recorded by the Zeros that the label is releasing without Stern's blessing.

The track is a rerecording of the theme song Stern opened his WNBC New York radio show with in the mid-'80s.

A five-song Zeros' EP, titled "H-O-W-A-R-D," is set for a Dec. 1 release on CD and cassette. The list price will be \$6.98 for cassette and \$9.98 for CD.

"The band wrote the song for Stern about eight years ago because they were big fans," says Restless Records VP of marketing Rich Schmidt, "but due to a falling out he stopped playing it."

That "falling out," Schmidt says, was over Stern's sidekick band, Pig Vomit, which performed the song in New York clubs. Schmidt says the Zeros were hurt that they did not get the gig and Stern stopped playing the song.

In July, the Zeros buried the hatchet with Stern during a 30-minute appearance on his radio show. Stern played the newly recorded version of the song and discussed the story behind it with the band members.

On that show, Stern said that although he loves the song and was sad that "they took my song away," he hesitates to get involved with the Zeros again because of the problems in the past. He later added, however, "I'm thinking this could be our sign-off song."

Stern has played "H-O-W-A-R-D" a handful of times since July, but his agent, Don Buchwald, says the song

will not be used as his theme. Buchwald refused to explain why. When asked how he felt about the song being released on an EP he replied, "How do I feel? Why would you ask me that?" and abruptly hung up the telephone.

Schmidt says he and Restless president Joe Regis have attempted to get Buchwald or Stern's "blessing" for the release. "We even offered them a piece of it. They could give part of it to charity or whatever they wanted."

In the mid-'80s the Zeros, then an unsigned New Jersey-based band, wrote the song as a tribute to Stern.

The band members, known for their dyed-purple hair, are now based in Los Angeles. Restless released the band's debut album, "4-3-2-1... The Zeros," in August 1991. Along with "H-O-W-A-R-D," the EP will feature one song from that album and three new songs.

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

| T. WK. | L. WK. | 2 WKS. | WKS. ON | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST LABEL/DISTRIBUTING LABEL |
|--------|----------|--------|---------|---|---|
| 1 | 1 | 1 | 10 | *** NO. 1 *** HOW ABOUT THAT HERE COMES TROUBLE | 6 weeks at No. 1 ◆ BAD COMPANY ATCO EASTWEST |
| 2 | 2 | 2 | 7 | DIGGING IN THE DIRT | ◆ PETER GABRIEL Geffen |
| 3 | 4 | 6 | 4 | DRIVE AUTOMATIC FOR THE PEOPLE | ◆ R.E.M. WARNER BROS. |
| 4 | 3 | 3 | 7 | REST IN PEACE III SIDES TO EVERY STORY | ◆ EXTREME A&M |
| 5 | 5 | 9 | 10 | JEREMY TEN | ◆ PEARL JAM EPIC |
| 6 | 7 | 8 | 8 | START THE CAR START THE CAR | ◆ JUDE COLE REPRISE |
| 7 | 11 | 16 | 5 | WHERE YOU GOIN' NOW DON'T TREAD | ◆ DAMN YANKEES WARNER BROS. |
| 8 | 6 | 5 | 5 | SOUL DOCTOR THE VERY BEST... AND BEYOND | FOREIGNER ATLANTIC |
| 9 | NEW ▶ | 1 | 1 | *** FLASHMAKER *** KEEP THE FAITH KEEP THE FAITH | ◆ BON JOVI JAMBICO/MERCURY |
| 10 | 9 | 13 | 8 | LAYLA UNPLUGGED | ◆ ERIC CLAPTON DUCK/REPRISE |
| 11 | 15 | 24 | 3 | HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION | THE BLACK CROWES DEF AMERICAN/REPRISE |
| 12 | 8 | 10 | 12 | LOVE IS ON THE WAY THE LIZARD | ◆ SAIGON KICK THIRD STONE/ATLANTIC |
| 13 | 17 | 28 | 3 | *** POWER TRACK *** I LOVE YOU PERIOD LOVE SONGS FOR THE HEARING IMPAIRED | DAN BAIRD DEF AMERICAN/REPRISE |
| 14 | 12 | 11 | 18 | LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE | ◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC |
| 15 | RE-ENTRY | 3 | 3 | WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY | U2 ISLAND/PLG |
| 16 | 10 | 4 | 22 | THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION | ◆ THE BLACK CROWES DEF AMERICAN/REPRISE |
| 17 | 21 | 33 | 3 | TIME AFTER TIME NO MORE TEARS | ◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC |
| 18 | 14 | 12 | 11 | SENT BY ANGELS ARC ANGELS | ARC ANGELS DGC |
| 19 | 16 | 15 | 14 | HUNGER STRIKE TEMPLE OF THE DOG | ◆ TEMPLE OF THE DOG A&M |
| 20 | 20 | 21 | 6 | BIG GOODBYE PSYCHO CITY | ◆ GREAT WHITE CAPITOL |
| 21 | 19 | 14 | 10 | HAVE YOU EVER NEEDED SOMEONE SO BAD ADRENALIZE | ◆ DEF LEPPARD MERCURY |
| 22 | 27 | — | 2 | YESTERDAYS USE YOUR ILLUSION II | ◆ GUNS N' ROSES Geffen |
| 23 | 13 | 7 | 9 | WHAT GOD WANTS, PART I AMUSED TO DEATH | ◆ ROGER WATERS COLUMBIA |
| 24 | 23 | 19 | 12 | BREAKING THE GIRL BLOOD SUGAR SEX MAGIK | ◆ RED HOT CHILI PEPPERS WARNER BROS. |
| 25 | 18 | 17 | 10 | NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE | ◆ INXS ATLANTIC |
| 26 | 25 | 25 | 7 | HOT CHERIE DOUBLE ECLIPSE | ◆ HARDLINE MCA |
| 27 | 22 | 18 | 14 | SUMMER SONG THE EXTREMIST | ◆ JOE SATRIANI RELATIVITY |
| 28 | 31 | 30 | 5 | JOHNNY HAVE YOU SEEN HER? UNTITLED | ◆ THE REMBRANDTS ATCO EASTWEST |
| 29 | NEW ▶ | 1 | 1 | SHUFFLE IT ALL IZZY STRADLIN AND THE JU JU HOUNDS | ◆ IZZY STRADLIN AND THE JU JU HOUNDS Geffen |
| 30 | 39 | 38 | 3 | JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE | SPIN DOCTORS EPIC ASSOCIATED/EPIC |
| 31 | 32 | — | 2 | THEM BONES DIRT | ◆ ALICE IN CHAINS COLUMBIA |
| 32 | NEW ▶ | 1 | 1 | SHAKE FOR ME IN THE BEGINNING | ◆ STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC |
| 33 | 26 | 23 | 9 | DREAM UNTIL TOMORROW LYNCH MOB | LYNCH MOB ELEKTRA |
| 34 | 29 | 39 | 3 | NEIGHBOR AMERICA'S LEAST WANTED | ◆ UGLY KID JOE STARDOG/MERCURY |
| 35 | 34 | 37 | 18 | ALWAYS THE LAST TO KNOW CHANGE EVERYTHING | ◆ DEL AMITRI A&M |
| 36 | 36 | 35 | 5 | JUST A LOSER I WAS WARNED | ROBERT CRAY MERCURY |
| 37 | NEW ▶ | 1 | 1 | WALK ON THE OCEAN FEAR | ◆ TOAD THE WET SPROCKET COLUMBIA |
| 38 | 24 | 22 | 10 | I'M A STEADY ROLLIN' MAN THE BADDEST OF GEORGE THOROGOOD | GEORGE THOROGOOD EMIVERG |
| 39 | 33 | 26 | 17 | EVEN BETTER THAN THE REAL THING ACHTUNG BABY | ◆ U2 ISLAND/PLG |
| 40 | 37 | — | 2 | STIR IT UP PSYCHOTIC SUPPER | ◆ TESLA Geffen |

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

| 1 | 2 | 1 | 7 | REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION | ◆ THE BLACK CROWES DEF AMERICAN/REPRISE |
|----|---|---|----|--|--|
| 2 | 3 | 8 | 18 | RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE | ◆ VAN HALEN WARNER BROS. |
| 3 | 1 | — | 2 | EVEN FLOW | ◆ PEARL JAM EPIC |
| 4 | 5 | 4 | 4 | ROAD TO NOWHERE NO MORE TEARS | ◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC |
| 5 | — | 9 | 14 | WHAT YOU GIVE PSYCHOTIC SUPPER | ◆ TESLA Geffen |
| 6 | 8 | 7 | 16 | MAMA, I'M COMING HOME NO MORE TEARS | ◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC |
| 7 | — | — | 10 | ONE ACHTUNG BABY | ◆ U2 ISLAND/PLG |
| 8 | — | — | 2 | HARD TO HANDLE SHAKE YOUR MONEY MAKER | ◆ THE BLACK CROWES DEF AMERICAN/REPRISE |
| 9 | — | — | 13 | TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE | ◆ VAN HALEN WARNER BROS. |
| 10 | 9 | 5 | 14 | COME AS YOU ARE NEVERMIND | ◆ NIRVANA DGC |

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

Market Intelligence Wants To Put Radio Stations At Receiving End Of Caller Info

NEW YORK—The invention of caller IDs, those all-knowing gizmos that allow people to instantly determine who is dialing in, may be responsible for the next wave in radio telemarketing and database building.

At Market Intelligence, an Atlanta-based research firm, president Bill Acuff is busy pitching the firm's Profile program to radio station owners. The idea behind the system is to use incoming calls to produce a database.

When hooked up to Profile, Acuff explains, each call to the station is electronically accompanied by a name, address, ZIP code, date, and



by Eric Boehlert

time of call. At the end of the week or month, Market Intelligence delivers to the station all that information on disc, thereby saving data inputting and labor costs.

Acuff buys all the pertinent rank-and-file details from local phone companies and matches them up with the calls. He stresses the system registers all calls, even those that hang up before being answered. Although controversial, caller ID technology has been embraced by more and more communities. In those places where it is not allowed, such as Pennsylvania, Profile is not available.

For these lean radio times, Acuff stresses that along with building up a database his system can also generate revenue. He describes a weeklong contest where five times a day a station gives away a health club membership to the tenth caller. At the end of the week, the station collects the information on all the callers who tried to win and sells that to the health club for its own direct-mailing use.

Acuff says he began working on Profile last year when he realized what the new telephone caller ID technology meant in terms of market research. Thirteen people, at a cost of more than half a million dollars, have been working on the system ever since, he says.

Acuff counts six stations on his current roster and hopes to quadruple that by the end of the year.

Stations rent phone numbers on a monthly basis for \$200 and pay from eight cents to 12 cents for each household number logged. Along with radio stations, Acuff says ad agencies chronicling response rates to direct marketing are also using the system.

IDEA MILL: IT'S EDUCATIONAL

"Saber es Poder," or "Knowledge is Power" is the radio campaign Sprint, the Smithsonian, and, in Chicago, Spanish WOPA are currently running. The on-air quiz contest asks listeners to answer questions about Hispanic history and achievements. The grand-prize winner, drawn from a pool of those who correctly answer queries, will be flown to Washington, D.C., for a trip to the Smithsonian.

In Atlanta, the topic of study at the "For Sisters Only Expo" was the contributions of African-American women in Atlanta. The two-day expo, sponsored by Summit Broadcasting's WAOK/WVEE and Toyota, attracted 17,000 visitors who learned about child care, fashion, auto maintenance, and finances. Entertainment by African-American women was also featured.

WNEW-FM New York recently held an AIDS-related radiothon, which raised \$260,000. Set up to benefit the city's Gay Men's Health Crisis, the 28-hour fund-raiser auctioned off requests as well as a wide range of rock-related items (Bono's suit from the ZOO TV Tour, an autographed drum skin from Ringo Starr). Other auction items included a one-night role in the Broadway hit Les Misérables and a chance to co-host during

Scott Muni's afternoon show.

The biggest ticket item was the role in Les Mis, going for \$21,000. Muni's co-host will be the World Wrestling Federation, which picked up the one-day gig for \$20,000.

In St. John's, Newfoundland, CJYQ and CKIX are also doing some AIDS educating. The stations will soon run 30-second spots, five-minute documentaries, and co-host a televised forum addressing the AIDS crisis.

On the lighter side, Grandpa and Eddie Munster from "The Munsters" will be guest-hosting WCKG Chicago's Halloween Party. Proceeds from the seventh annual benefit go to the National Society to Prevent Blindness.

WQBH Detroit recently launched "Qupid on the Q." In the promotion, (Continued on next page)

Modern Rock Tracks™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE ALBUM TITLE (IF ANY) | ARTIST LABEL/DISTRIBUTING LABEL |
|-----------|-----------|------------|---------------|--|--|
| 1 | 1 | 3 | 4 | *** NO. 1 *** DRIVE AUTOMATIC FOR THE PEOPLE | 2 weeks at No. 1 ◆ R.E.M. WARNER BROS. |
| 2 | 3 | 2 | 7 | DIGGING IN THE DIRT US | ◆ PETER GABRIEL Geffen |
| 3 | 2 | 1 | 8 | BLOOD MAKES NOISE 99.9 F | ◆ SUZANNE VEGA A&M |
| 4 | 4 | 7 | 5 | THESE ARE DAYS OUR TIME IN EDEN | ◆ 10,000 MANIACS ELEKTRA |
| 5 | 5 | 6 | 9 | HELPLESS COPPER BLUE | ◆ SUGAR RYKODISC |
| 6 | 6 | 9 | 7 | SPIRITUAL HIGH MOODFOOD | ◆ MOODSWINGS ARISTA |
| 7 | 7 | 8 | 8 | POISON HEART MONDO BIZARRO | ◆ THE RAMONES RADIOACTIVE/MCA |
| 8 | 9 | 4 | 11 | NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE | ◆ INXS ATLANTIC |
| 9 | 11 | 12 | 8 | NEARLY LOST YOU SWEET OBLIVION | ◆ SCREAMING TREES EPIC |
| 10 | 8 | 5 | 8 | SEEN THE DOCTOR FREE FOR ALL | ◆ MICHAEL PENN RCA |
| 11 | 16 | — | 2 | LOVE BLIND | ◆ SUNDAYS DGC |
| 12 | 12 | 17 | 3 | SOMEBODY TO SHOVE GRAVE DANCERS UNION | ◆ SOUL ASYLUM COLUMBIA |
| 13 | 14 | 15 | 4 | GLAMOROUS GLUE YOUR ARSENAL | ◆ MORRISSEY SIRE/REPRISE |
| 14 | 10 | 11 | 9 | YOU DON'T UNDERSTAND BABE RAINBOW | HOUSE OF LOVE FONTANAMERCURY |
| 15 | 19 | 25 | 4 | HAPPINESS IN SLAVERY BROKEN | ◆ NINE INCH NAILS NOTHING/TY/INTERSCOPE |
| 16 | 24 | — | 2 | LIFETIME PILING UP SAND IN THE VASELINE | TALKING HEADS SIRE/WARNER BROS. |
| 17 | 21 | 23 | 3 | JOHNNY HAVE YOU SEEN HER UNTITLED | ◆ THE REMBRANDTS ATCO EASTWEST |
| 18 | 15 | 13 | 7 | DONNA EVERYWHERE MUTINY | ◆ TOO MUCH JOY GIANT/WARNER BROS. |
| 19 | 13 | 10 | 11 | JEREMY TEN | ◆ PEARL JAM EPIC |
| 20 | 17 | 14 | 9 | A SMALL VICTORY ANGEL DUST | ◆ FAITH NO MORE SLASH/REPRISE |
| 21 | 22 | 21 | 6 | STINKIN' THINKIN' YES, PLEASE | ◆ HAPPY MONDAYS ELEKTRA |
| 22 | 23 | 22 | 5 | LEAVE IT ALONE AMERICAN STANDARD | ◆ MARY'S DANISH MORGAN CREEK |
| 23 | NEW ▶ | 1 | 1 | WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY | ◆ U2 ISLAND/PLG |
| 24 | 30 | — | 2 | UH HUH OH YEH PAUL WELLER | PAUL WELLER GO/DISCS/LONDON |
| 25 | 25 | 28 | 3 | PLEASE YOURSELF EROTICA | ◆ THE DARLING BUDS CHAOS |
| 26 | 20 | 24 | 4 | SORRY ABOUT THE WEATHER IT'S ONLY TIME | ◆ MARK CURRY VIRGIN |
| 27 | 28 | — | 2 | DROWN "SINGLES" SOUNDTRACK | SMASHING PUMPKINS EPIC SOUNDTRAX/EPIC |
| 28 | NEW ▶ | 1 | 1 | 4 MEN THE DEATH OF COOL | ◆ KITCHENS OF DISTINCTION A&M |
| 29 | NEW ▶ | 1 | 1 | NOT SLEEPING AROUND ARE YOU NORMAL | ◆ NED'S ATOMIC DUSTBIN CHAOS |
| 30 | 18 | 16 | 14 | TOMORROW YOUR ARSENAL | ◆ MORRISSEY SIRE/REPRISE |

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

New Standard Set For Updating AM/FM Receivers

BY BILL HOLLAND

WASHINGTON, D.C.—The Radio Broadcast Data System standard received ballot approval from the National Radio Systems Committee, according to a joint announcement from the NAB and the Electronics Industries Assn.'s Consumer Electronics Group.

The standard opens the door for the development of new AM and FM radios with data transmission technology complete with glowing dials able to transmit call letters, format, artist information, and overrides for emergency broadcasts.

PROMOTIONS

(Continued from preceding page)

structured like newspaper personal ads, WQBH listeners are invited to send in a photo along with a description of the type of person they want to meet. That part is read over the air and each person is assigned a Cupid number at the station. Mailed-in responses are then forwarded, unopened, to the participating listeners.

On Columbus Day (Oct. 12), WQED Pittsburgh was one of several stations in the country to broadcast live the world premiere of Philip Glass' new opera, "The Voyage." It was performed at New York's Metropolitan Opera House and was commissioned by the Metropolitan Opera to celebrate the 500th anniversary of Columbus' arrival in the New World.

Broadcast Promotion and Marketing Executives has issued a call for presentations for its 1993 conference in Orlando, Fla. All those interested in addressing radio marketing executives through a specific panel session should contact BPME with their proposals by Nov. 1.

New receivers, according to NAB and EIA/CEG, could be available by mid-1993. Printed copies of the system standard will be available in January.

FCC ON DAB SATELLITE SPECTRUM

The FCC is proposing setting aside an S-band spectrum for satellite-delivered digital audio radio.

In its Oct. 8 announcement, the commission said part of the reason for proposing to offer spectrum (between 2310 and 2360 MHz) to satellite entrepreneurs is that traditional radio broadcasters have made "significant developments" to implement their DAB systems in-band. Also, the Electronics Industries Assn. has implemented a digital radio task force to evaluate DAB systems.

In comments, FCC commissioner Ervin S. Duggan suggested a "hybrid approach to DAB," with both satellite DAB "complemented" by digital services on AM and FM, would give con-

sumers "the ultimate in public diversity."

WASHINGTON ROUNDUP

FCC ISSUES MORE FINES

Howard Stern's morning show may be No. 1 in New York and Los Angeles, but not at the Federal Communications Commission. A source at the FCC confirms it is "close" to sending out forfeiture letters to three of the Infinity Broadcasting stations that carried allegedly indecent Stern programming back in 1988: WXRK New York, WJFK-FM Washington, D.C., and WYSP Philadelphia. The fine per station: \$2,000.

The FCC also is apparently work-

ing on several other complaints about nasties on the Stern show, one via KLSX Los Angeles, according to the FCC source.

WEG Broadcasting's WFMC Goldsboro, N.C., was fined \$5,000 for broadcasting telephone conversations without informing the parties their conversations were being recorded for broadcast.

Ameron Broadcasting's WERC Birmingham, Ala., was socked with a \$14,000 fine for violations of the political ad rules.

A Birmingham candidate complained the station did not offer him equal opportunity on the air. He claims his time on the air was cut short and he was cut off by a host while responding to an opponent's claim of an allegedly illegal mailing.

Last week, Billboard reported the FCC had reduced a fine to the former owner of WOJK-AM Jackson, Miss., to \$8,000. The original fine was \$20,000.

THERE'S NO PLACE QUITE LIKE KNOM NOME, ALASKA

(Continued from page 75)

totally nonexistent."

Overhead is low because of the unpaid staff. The volunteers, who live either above the station or next door in dorm-type rooms, have come in search of adventure.

Most of the staff eats dinner together, blurring the lines between home and work. The Jesuit Volunteer Corps, similar to the Peace Corps, encourages strong community living. The two staffers who live above the station simply roll down the stairs to work each day. All 10 staffers share a community car. But in Nome, the important modes of transportation are dog sled and plane. The roads end after 70 miles

in each direction.

News from nearby villages is covered by plane, and the staff takes turns traveling. When staffers leave on a village trip or a jaunt to Russia, there are always enough substitutes to take their air shifts. A large part of the Nome population consists of former radio volunteers who came and never left.

Tom Busch is one of them. He left Nome in 1973 to take a job with KIAK Fairbanks, Alaska, only to return two years later to run KNOM. "Something I can't define said 'come back,'" he says. "Nome is a really rough town, but it has a certain charm."



CHRIS McNULTY



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Week of October 4, 1992

- 1 Humpin' Around Bobby Brown
- 2 Layla Eric Clapton
- 3 End Of The Road Boyz II Men
- 4 It's A Fine Day Opus III
- 5 How Do You Do Roxette
- 6 Blue Days The Jazzmasters
- 7 The Shape I'm In Bobby Caldwell
- 8 Sometimes Love Just Ain't Enough Patty Smyth
- 9 Blood Makes Noise Suzanne Vega
- 10 Only You TOTO
- 11 Give U My Heart BabyFace featuring Toni Braxton
- 12 Baby-Baby-Baby TLC
- 13 You Lied To Me Cathy Dennis
- 14 Everything Reminds Me Of You Commodores
- 15 This Used To Be My Playground Madonna
- 16 Frenesi Linda Ronstadt
- 17 Digging In The Dirt Peter Gabriel
- 18 Walking On Broken Glass Anne Lennox
- 19 I'll Be There Mariah Carey
- 20 The One Elton John
- 21 Drowning In Your Eyes Ephraim Lewis
- 22 Heaven Sent INXS
- 23 Kickin' It After 7
- 24 Facing West Pat Metheny
- 25 She's Playing Hard To Get Hi-Five
- 26 Who Are You Tom Waits
- 27 Just Another Day Jon Secada
- 28 Change Incognito
- 29 Jamaican In N.Y. Shinehead
- 30 My Destiny Lionel Richie
- 31 Life Is A Highway Tom Cochrane
- 32 Spanish Horses Aztec Camera
- 33 Give It Up Wilson Phillips
- 34 Try My Love Shinehead
- 35 Thank You Cleopatra Wong
- 36 Bonafied Funk The Brand New Heavies
- 37 Sentinel Mike Oldfield
- 38 Friday I'm In Love The Cure
- 39 Make It With You Pasadenas
- 40 Don't You Worry 'Bout A Thing Incognito
- 41 Don't Let It Go To Your Head The Brand New Heavies
- 42 Free Your Mind En Vogue
- 43 Too Funky George Michael
- 44 Stay Shakespear's Sister
- 45 It's Not Hard To Love You Al Jarreau
- 46 People Everyday Arrested Development
- 47 Till You Come Back To Me Rachell Ferrell
- 48 Just Make Me The One Tyler Collins
- 49 Rest In Peace Extreme
- 50 Dream Of You Helene Ferrand

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

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81.3FM

Hot Adult Contemporary™

| | | | | COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS | | | |
|-----------|-----------|-----------|---------------|--|---------------------------------------|--|--|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST | | |
| | | | | ★ ★ ★ NO. 1 ★ ★ ★ | | | |
| 1 | 3 | 4 | 11 | AM I THE SAME GIRL? FONTANA 864 170/MERCURY | ◆ SWING OUT SISTER 1 week at No. 1 | | |
| 2 | 1 | 2 | 13 | NOTHING BROKEN BUT MY HEART EPIC 74336 | ◆ CELINE DION | | |
| 3 | 2 | 1 | 13 | SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403 | ◆ PATTY SMYTH | | |
| 4 | 5 | 8 | 7 | I WILL BE HERE FOR YOU REUNION 19139/GEFFEN | ◆ MICHAEL W. SMITH | | |
| 5 | 6 | 7 | 13 | DO I HAVE TO SAY THE WORDS? A&M 1611 | ◆ BRYAN ADAMS | | |
| 6 | 4 | 3 | 19 | CONSTANT CRAVING SIRE 18942/WARNER BROS. | ◆ K.D. LANG | | |
| 7 | 9 | 10 | 11 | MY DESTINY MOTOWN 2176 | ◆ LIONEL RICHIE | | |
| 8 | 17 | 39 | 3 | TO LOVE SOMEBODY COLUMBIA 74733 | MICHAEL BOLTON | | |
| 9 | 11 | 16 | 8 | NEVER SAW A MIRACLE ARISTA 1-2459 | CURTIS STIGERS | | |
| 10 | 7 | 5 | 18 | RESTLESS HEART WARNER BROS. 18897 | ◆ PETER CETERA | | |
| 11 | 8 | 6 | 18 | THE ONE MCA 54423 | ◆ ELTON JOHN | | |
| 12 | 14 | 17 | 10 | DROWNING IN YOUR EYES ELEKTRA 64710 | ◆ EPHRAIM LEWIS | | |
| 13 | 15 | 19 | 7 | WALKING ON BROKEN GLASS ARISTA 1-2452 | ◆ ANNIE LENNOX | | |
| | | | | ★ ★ ★ POWER PICK ★ ★ ★ | | | |
| 14 | 20 | 22 | 5 | DO YOU BELIEVE IN US SBK 50408/ERG | ◆ JON SECADA | | |
| 15 | 13 | 15 | 15 | ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT | ◆ JENNIFER WARNES | | |
| 16 | 18 | 20 | 7 | LAYLA REPRISE 18787 | ◆ ERIC CLAPTON | | |
| 17 | 12 | 9 | 20 | TAKE THIS HEART CAPITOL 44782 | ◆ RICHARD MARX | | |
| 18 | 10 | 11 | 14 | COME TO ME CAPITOL ALBUM CUT | BONNIE RAITT | | |
| 19 | 21 | 18 | 12 | ALL I WANT COLUMBIA 74355 | ◆ TOAD THE WET SPROCKET | | |
| 20 | 22 | — | 2 | THE LAST SONG MCA 54510 | ◆ ELTON JOHN | | |
| 21 | 19 | 13 | 26 | JUST ANOTHER DAY SBK 07383/ERG | ◆ JON SECADA | | |
| 22 | 26 | — | 2 | ALWAYS TOMORROW EPIC 74472 | ◆ GLORIA ESTEFAN | | |
| 23 | 24 | 29 | 10 | WOULD I LIE TO YOU? CAPITOL 44809 | ◆ CHARLES & EDDIE | | |
| 24 | 31 | 35 | 4 | SOMEONE TO HOLD EPIC 74482 | ◆ TREY LORENZ | | |
| 25 | 35 | 48 | 3 | HOW DO YOU TALK TO AN ANGEL CAPITOL 44890 | ◆ THE HEIGHTS | | |
| 26 | 16 | 12 | 12 | GIVE IT UP SBK 50398/ERG | ◆ WILSON PHILLIPS | | |
| 27 | 30 | 36 | 5 | RIVER OF DREAMS MCA 54461 | ◆ GLENN FREY | | |
| 28 | 27 | 27 | 11 | JESUS HE KNOWS ME ATLANTIC 87454 | ◆ GENESIS | | |
| 29 | 44 | — | 2 | CHAINS AROUND MY HEART CAPITOL 44848 | RICHARD MARX | | |
| 30 | 39 | — | 2 | FEELS LIKE HEAVEN WARNER BROS. ALBUM CUT | PETER CETERA WITH CHAKA KHAN | | |
| 31 | 36 | 28 | 30 | HOLD ON MY HEART ATLANTIC 87481 | ◆ GENESIS | | |
| 32 | 28 | 26 | 22 | IF YOU BELIEVE COLUMBIA ALBUM CUT | KENNY LOGGINS | | |
| 33 | 32 | 24 | 10 | DEEPER THAN A RIVER GEFFEN ALBUM CUT | OLIVIA NEWTON-JOHN | | |
| 34 | 40 | 42 | 6 | I STILL BELIEVE IN YOU MCA 54406 | ◆ VINCE GILL | | |
| 35 | 25 | 14 | 17 | WHAT KIND OF LOVE COLUMBIA 74360 | RODNEY CROWELL | | |
| 36 | 33 | 30 | 28 | IF YOU ASKED ME TO EPIC 74277 | ◆ CELINE DION | | |
| 37 | 29 | 21 | 13 | NOW AND FOREVER COLUMBIA ALBUM CUT | CAROLE KING | | |
| 38 | 47 | 47 | 3 | LIKE EVERYONE SHE KNOWS COLUMBIA ALBUM CUT | JAMES TAYLOR | | |
| 39 | 37 | 34 | 28 | I WILL REMEMBER YOU A&M 1600 | ◆ AMY GRANT | | |
| 40 | 34 | 32 | 8 | COUNTDOWN REPRISE 18860 | ◆ LINDSEY BUCKINGHAM | | |
| 41 | 23 | 23 | 11 | BANG BANG ELEKTRA 64735 | ◆ DAVID SANBORN | | |
| 42 | 46 | 43 | 6 | END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN | ◆ BOYZ II MEN | | |
| 43 | 38 | 25 | 17 | THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS. | ◆ MADONNA | | |
| | | | | ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | | | |
| 44 | NEW ▶ | | 1 | ALWAYS THE LAST TO KNOW A&M 1604 | ◆ DEL AMITRI | | |
| 45 | 42 | 40 | 23 | JUST FOR TONIGHT WING 865 888/MERCURY | ◆ VANESSA WILLIAMS | | |
| 46 | 43 | 31 | 12 | ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC | ◆ BILLY JOEL | | |
| 47 | 48 | 45 | 4 | COULD'VE BEEN ME MERCURY 866 998 | ◆ BILLY RAY CYRUS | | |
| 48 | NEW ▶ | | 1 | DANCE WITHOUT SLEEPING ISLAND 864 320/PLG | ◆ MELISSA ETHERIDGE | | |
| 49 | 41 | 38 | 25 | STEEL BARS COLUMBIA ALBUM CUT | ◆ MICHAEL BOLTON | | |
| 50 | 49 | 44 | 26 | DO IT TO ME MOTOWN 2160 | ◆ LIONEL RICHIE | | |

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

Billboard's PD of the week

Mike Wheeler
WVKS Toledo, Ohio



WHEN MIKE WHEELER joined WVKS (Kiss) Toledo, Ohio, as PD in 1988, the market's legacy top 40 station had just plunged from a 15 to an eight share in six months and was engaged in a "nasty war" with crosstown top 40 rival WRQN.

For years WVKS had been No. 1 in the market by playing a wide mix of music ranging from the Bon Jovi hits of the day to the Hollies and Led Zeppelin. But WRQN, which had tightened its list to what Wheeler calls "true top 40," was coming on strong.

Wheeler responded by tightening his list too, and the two stations entered a head-to-head battle that lasted for the next three years. In the end, it was WRQN that blinked, and flipped to oldies in the fall of 1991.

By the time WRQN changed format, however, WVKS was programming something much closer to hot AC than top 40 and was exclusively targeting 25-34 females. Wheeler says that move is what finally turned the tide. With better than a 20 share in that demo, WVKS found itself in a stronger sales position than WRQN, which primarily attracted 12-24-year-olds.

With WRQN's change, WVKS was free to head back to mainstream top 40, and did so in the winter book. Immediately, the station rose 6.9-8.9.

But not all ex-WRQN listeners tuned to WVKS right away. Suburban top 40 WTWR jumped 2.0-3.0 following the switch. Wheeler credits that to the WVKS/WRQN war, which he says the listeners were conscious of. "You weren't allowed to like both," he says. "Everybody chose a side, so when WRQN changed, [those listeners] weren't allowed to listen to Kiss."

Slowly, however, the station is winning the old WRQN listeners over. Kiss was up another point, to a 9.9, in the spring book. Wheeler says of WTWR, which he once programmed, "We don't listen to them, look at them, think about them."

Wheeler credits part of the station's success to finally getting some "payoffs on the station's attitude, which is honesty. We don't make any promises on the air, don't scream and yell, and don't claim to play 2,000 in a row."

He also gives credit to parent Noble Broadcasting, which "believes that the programming has to be great to make the sales great. We have all the advantages in the market on the programming side. We can out-spend anyone and we do, and that pays off for us in sales."

Musically, the station is about 60% current, although that figure rises to 80% at night. The gold library dates back to about 1984, although Wheeler says he will occasionally throw a classic rock song in for flavor.

Here's a recent afternoon hour: Del Amitri, "Always The Last To Know"; Johnny Gill, "Rub You The Right Way"; Swing Out Sister, "Am I The Same Girl"; Luther Vandross/Janet Jackson, "The Best Things In Life Are Free"; Saigon Kick, "Love Is On The Way"; Cathy Dennis, "You Lied To Me"; Spin Doctors, "Little Miss Can't Be Wrong"; UB40, "The Way You Do The Things You Do"; Patty Smyth, "Sometimes Love Just Ain't Enough"; Bobby Brown, "Humpin' Around"; Jude Cole, "Start The Car"; Color Me Badd, "I Wanna Sex You Up"; and RTZ, "Until Your Love Comes Back Around."

Wheeler has now expanded the 25-34 female audience base to include teens and men. "We have one AOR, one country, one classic rock, and one top 40 in this market," he says. "Realistically, we can serve a pretty wide demo."

Promotionally, the station did a television campaign in the winter, then followed up in the spring with a direct-mail piece tied to a \$40,000 cash sweepstakes. The station is also very active on the streets, doing 10 or 11 remotes a week all summer.

For the fall, the station will give away "the ultimate job" in a Nov. 23 drawing. The winner gets to be a professional WVKS listener for a year at a salary of \$30,000. The winner will also receive a \$5,000 "benefits package" from station sponsors that includes items needed for the job, such as new furniture and new clothes.

Wheeler began his radio career in 1979 doing P/T at WNIC Detroit. From there, he moved to Columbus, Ohio, to do nights at new start-up WSNY. After PD/morning man stints at WTWR, WRQN, and urban WQMG (Power 97) Greensboro, N.C., he returned to Toledo to program WVKS.

Like many PDs, Wheeler believes top 40's strength is cyclical, and that the format will bounce back after country runs its course in three or four years. He notes, however, that "top 40 needs to make a value change along with its audience. These aren't the spend '80s anymore. The screaming, yelling days of top 40 doesn't work. Honesty works, genuine fun, clean fun, and family stuff works really well."

Because Toledo is an industrial town that has been hit particularly hard by the economy, Wheeler prefers slogans and liners that don't make any "boastful claims," so his primary positioner is "the right music right now."

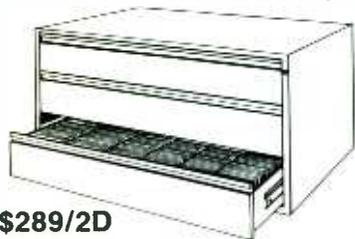
He also makes it a station mission to help "raise the spirits of this city." To this end, the station uses "turn it up Toledo" as a positioner and for charity tie-ins ("turn it up for the American Cancer Society").

"This is a city that is very down on itself," Wheeler says. "We use it always as a positive message for this city."

And while Wheeler says many ambitious programmers would "frown on Toledo as a dropping-off point . . . I have no plans to bail out of here." **PHYLLIS STARK**

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Latin Panel Revised

NEW YORK—Effective with this issue, Billboard has revised radio reporters for the Hot Latin Tracks panel, which now has a total of 69 reporting stations.

Stations are divided into four weight categories based on their weekly core audience in the spring 1992 Arbitrons: gold, silver, bronze, and secondary.

Thirteen stations have been added to the panel. New gold reporters are KKHJ Los Angeles; KTNQ Los Angeles; WKAQ-FM San Juan, Puerto Rico; and WZNT San Juan. Joining the panel as silver reporters are KOFY San Francisco; WDOY San Juan; and

WZAR Ponce, Puerto Rico. KRIO-FM San Antonio, Texas, is a new bronze reporter. New secondary reporters are KBNO Denver; KDOL Las Vegas; KTXZ Austin, Texas; KTZR Tucson, Ariz.; and WXTO Orlando, Fla.

There were also several weight changes on the panel. WIOA San Juan moves from silver to gold reporting status. WXDJ Miami moves from bronze to silver. KAZA San Jose, Calif., and WSSH-AM Boston change from secondary to bronze.

WTAQ Chicago changes from silver to bronze. KAMA El Paso, Texas, goes from silver to secondary.

SUMMER '92 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1992, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

| Call | Format | '91 | '91 | '92 | '92 | '92 | Call | Format | '91 | '91 | '92 | '92 | '92 | |
|--------------------------|---------------|-----|-----|-----|-----|-----|-----------------------------|---------------|------|------|-----|-----|-----|--|
| NEW YORK—(1) | | | | | | | | | | | | | | |
| WRKS | urban | 4.8 | 5.2 | 5.5 | 5.6 | 6.6 | WMPK | AC | 3.9 | 4.2 | 3.6 | 4.6 | 4.0 | |
| WLTW | AC | 4.9 | 5.8 | 5.4 | 5.2 | 5.1 | WJLB | urban | 2.7 | 4.0 | 3.4 | 2.8 | 3.2 | |
| WWSB-FM | oldies | 5.1 | 4.9 | 4.2 | 5.0 | 5.0 | WDAS-FM | top 40 | 3.8 | 3.1 | 3.4 | 3.5 | 3.1 | |
| WXRK | cls rock | 3.8 | 3.9 | 4.1 | 4.5 | 4.7 | WEGX | top 40 | 3.7 | 4.9 | 4.9 | 4.6 | 3.0 | |
| WBLS | urban | 4.2 | 4.4 | 4.9 | 4.3 | 4.4 | WFLN | classical | 2.9 | 2.9 | 2.9 | 2.4 | 3.0 | |
| WABC | N/T | 2.6 | 3.3 | 3.2 | 3.4 | 4.2 | WKSZ | AC | 2.6 | 2.1 | 2.4 | 2.1 | 2.0 | |
| WINS | N/T | 4.3 | 4.1 | 3.8 | 3.7 | 3.8 | WHAT | N/T | 6 | 1.5 | 1.1 | 9 | 1.2 | |
| WOR | N/T | 4.0 | 3.3 | 4.0 | 3.2 | 3.8 | WDAS | religious | 1.0 | 1.1 | 1.0 | 9 | 1.0 | |
| WPAT-AM-FM | easy | 3.9 | 2.7 | 3.5 | 3.7 | 3.8 | DETROIT—(6) | | | | | | | |
| WHTZ | top 40 | 3.8 | 3.3 | 3.6 | 4.0 | 3.6 | WJR | AC | 9.3 | 9.3 | 8.3 | 8.8 | 7.2 | |
| WNEW-FM | album | 4.0 | 3.8 | 3.7 | 3.1 | 3.6 | WVWW | country | 6.1 | 5.3 | 5.0 | 6.3 | 7.1 | |
| WQXV | AC | 3.4 | 4.2 | 4.3 | 3.8 | 3.4 | WJLB | urban | 6.2 | 6.6 | 6.3 | 6.8 | 6.2 | |
| WQHT | top 40/rhythm | 4.2 | 4.8 | 3.9 | 3.6 | 3.3 | WVWJ | N/T | 4.4 | 6.3 | 6.2 | 4.6 | 5.0 | |
| WCLB | N/T | 3.5 | 3.0 | 3.4 | 3.0 | 3.2 | WVHT | top 40/rhythm | 4.7 | 4.4 | 4.6 | 5.1 | 4.9 | |
| WPLJ | top 40 | 3.2 | 2.8 | 2.8 | 3.1 | 3.2 | WKQI | AC | 5.0 | 4.7 | 4.4 | 4.3 | 4.7 | |
| WYNY | country | 3.5 | 2.7 | 2.7 | 2.8 | 3.1 | WKRQ | cls rock | 4.1 | 3.8 | 3.2 | 3.2 | 4.3 | |
| WFAN | N/T | 3.3 | 3.0 | 2.4 | 3.0 | 2.9 | WLTJ | AC | 3.3 | 3.8 | 4.0 | 4.0 | 4.3 | |
| WQCD | adult alt | 2.0 | 1.9 | 2.3 | 2.2 | 2.4 | WOMC | oldies | 5.4 | 4.5 | 3.8 | 3.9 | 4.2 | |
| WSKQ-FM | Spanish | 2.0 | 2.4 | 2.2 | 2.7 | 2.4 | WOMX | urban | 3.5 | 3.8 | 3.1 | 4.1 | 4.1 | |
| WADO | Spanish | 1.5 | 1.9 | 1.6 | 1.7 | 1.7 | WJQJ | urban | 3.6 | 3.9 | 4.4 | 4.3 | 4.0 | |
| WNEW | adult std | 2.5 | 1.9 | 1.9 | 2.0 | 1.6 | WLLZ | album | 4.2 | 4.3 | 4.5 | 3.7 | 4.0 | |
| WQXR-AM-FM | classical | 1.8 | 1.4 | 1.9 | 1.5 | 1.6 | WXYT | N/T | 3.7 | 4.3 | 4.8 | 4.0 | 4.0 | |
| WLIR | N/T | 1.7 | 1.2 | 1.3 | 1.1 | 1.4 | WNIC | AC | 3.2 | 3.4 | 3.5 | 3.7 | 3.7 | |
| WSKQ | Spanish | 1.2 | 1.1 | 1.2 | 1.2 | 1.3 | WJZZ | adult alt | 3.6 | 3.1 | 3.1 | 3.6 | 3.6 | |
| LOS ANGELES—(2) | | | | | | | | | | | | | | |
| KOST | AC | 5.9 | 6.0 | 4.8 | 5.0 | 5.2 | CKLW | adult std | 3.1 | 2.9 | 3.0 | 2.9 | 2.7 | |
| KPMR | top 40/rhythm | 3.5 | 4.3 | 5.0 | 4.2 | 4.4 | WRIF | album | 3.9 | 2.8 | 3.5 | 2.9 | 2.6 | |
| KIIS-AM-FM | top 40 | 5.3 | 4.9 | 5.0 | 4.5 | 4.2 | WDRZ | album | 5 | 5 | 8 | 2.0 | 2.1 | |
| KLSX | cls rock | 2.8 | 2.8 | 3.0 | 3.3 | 4.0 | WDFX | top 40 | 2.7 | 2.3 | 2.5 | 2.1 | 2.0 | |
| KROQ | modern | 2.7 | 3.2 | 3.1 | 3.1 | 4.0 | WQRS | classical | 2.2 | 1.9 | 2.8 | 2.1 | 1.6 | |
| KRTH | oldies | 3.8 | 4.0 | 3.5 | 4.1 | 3.9 | CIMX | modern | 1.6 | 1.5 | 2.0 | 1.7 | 1.3 | |
| KKBT | urban | 4.9 | 3.8 | 3.8 | 3.8 | 3.8 | WGRB | urban | 9 | 9 | 1.0 | 9 | 1.1 | |
| KABC | N/T | 4.7 | 4.2 | 3.4 | 4.4 | 3.7 | WCHB | urban | 6 | 5 | 1.1 | 7 | 1.0 | |
| KLOS | album | 4.5 | 4.4 | 3.5 | 4.0 | 3.6 | WMUZ | religious | 7 | 1.0 | 9 | 7 | 1.0 | |
| KTNQ | Spanish | 2.4 | 3.0 | 2.3 | 3.2 | 3.6 | WASHINGTON, D.C.—(7) | | | | | | | |
| KLYE | Spanish | 3.5 | 4.0 | 3.3 | 4.4 | 3.5 | WPGC-FM | urban | 7.8 | 9.2 | 8.8 | 8.6 | 8.9 | |
| KYSR | AC | 2.8 | 2.9 | 3.2 | 3.7 | 3.5 | WKYS | urban | 4.5 | 5.4 | 4.3 | 5.7 | 5.9 | |
| KBIG | AC | 3.8 | 3.2 | 4.2 | 4.0 | 3.0 | WVZQ-AM-FM | country | 5.5 | 5.8 | 6.1 | 7.6 | 5.2 | |
| KTTV | adult alt | 2.5 | 2.2 | 3.1 | 2.1 | 2.8 | WMMJ | urban | 3.5 | 3.9 | 4.0 | 3.0 | 4.8 | |
| KFI | N/T | 2.1 | 2.7 | 2.5 | 2.9 | 2.7 | WRQX | AC | 3.1 | 4.4 | 3.9 | 4.4 | 4.6 | |
| KFWB | N/T | 3.1 | 2.5 | 3.2 | 2.9 | 2.7 | WGAY | AC | 5.5 | 5.2 | 5.0 | 5.4 | 4.3 | |
| KNX | N/T | 2.6 | 2.8 | 2.4 | 2.5 | 2.6 | WMAL | N/T | 3.6 | 5.1 | 4.9 | 4.3 | 4.3 | |
| KQZL | album | 2.2 | 2.4 | 2.2 | 2.3 | 2.3 | WVDC-FM | album | 5.2 | 3.0 | 4.0 | 3.6 | 4.1 | |
| KMGO | classical | 1.4 | 1.3 | 1.7 | 1.6 | 2.1 | WASH | AC | 4.1 | 4.7 | 3.2 | 4.1 | 3.8 | |
| KKHJ | Spanish | 2.1 | 1.9 | 2.3 | 2.2 | 2.1 | WMSW | classical | 3.0 | 2.8 | 2.9 | 2.9 | 3.8 | |
| KCBS-FM | oldies | 1.4 | 1.4 | 1.9 | 2.0 | 2.0 | WHUR | urban | 3.2 | 3.3 | 2.9 | 3.8 | 3.8 | |
| KLAX | Spanish | 4 | 7 | 5 | 7 | 2.0 | WHFS | modern | 2.5 | 2.3 | 2.9 | 3.0 | 3.1 | |
| KWKW | Spanish | 3.1 | 3.8 | 4.2 | 3.4 | 1.9 | WJFK-FM | N/T | 2.1 | 2.5 | 3.0 | 3.3 | 3.1 | |
| KZLA | country | 2.6 | 2.4 | 2.3 | 2.0 | 1.8 | WTOP | N/T | 4.2 | 4.3 | 3.7 | 3.6 | 3.0 | |
| KALI | Spanish | 1.1 | 1.0 | 1.2 | 1.8 | 1.3 | WCCR | cls rock | 3.4 | 2.3 | 3.3 | 2.5 | 2.9 | |
| KMPC | N/T | 2.6 | 2.8 | 2.4 | 1.3 | 1.0 | WXTR | oldies | 3.3 | 3.1 | 3.2 | 2.6 | 2.8 | |
| CHICAGO—(3) | | | | | | | | | | | | | | |
| WGCI-FM | urban | 8.1 | 6.8 | 6.8 | 7.3 | 7.2 | WLTT | AC | 4.0 | 2.9 | 3.0 | 2.6 | 2.6 | |
| WGN | N/T | 8.4 | 8.5 | 8.8 | 7.6 | 6.8 | WOL | oldies | 2.2 | 2.0 | 1.7 | 2.0 | 2.0 | |
| WBBM-FM | top 40 | 4.9 | 5.1 | 5.0 | 5.7 | 5.6 | WJZZ | adult alt | 1.8 | 1.7 | 1.1 | 2.8 | 1.8 | |
| WUSN | country | 4.5 | 3.8 | 4.7 | 5.5 | 4.3 | WVRC | N/T | 1.9 | 2.0 | 2.1 | 1.3 | 1.4 | |
| WVAZ | urban | 4.7 | 4.2 | 3.9 | 4.4 | 4.2 | WVYY | adult std | 8 | 7 | 1.2 | 1.6 | 1.1 | |
| WBBM | N/T | 3.8 | 4.4 | 4.0 | 3.9 | 4.0 | WFRE | easy | 5 | — | 4 | 4 | 1.0 | |
| WJJD | adult std | 4.1 | 3.2 | 3.4 | 3.7 | 4.0 | DALLAS/FT. WORTH—(8) | | | | | | | |
| WVWBZ | album | 4.6 | 3.8 | 4.0 | 4.6 | 3.7 | KSCS | country | 10.5 | 11.2 | 9.9 | 9.5 | 9.5 | |
| WLIT | AC | 3.4 | 3.4 | 3.7 | 3.4 | 3.6 | KJMZ | urban | 4.3 | 4.0 | 5.7 | 5.6 | 5.8 | |
| WLUP | N/T | 2.8 | 3.2 | 3.2 | 2.9 | 3.5 | KPLX | country | 6.0 | 7.3 | 6.5 | 5.8 | 5.6 | |
| WXRT | album | 2.6 | 3.3 | 3.8 | 3.3 | 3.5 | WPAB | country | 5.4 | 5.3 | 4.3 | 5.3 | 5.4 | |
| WLUP-FM | album | 3.5 | 2.7 | 3.0 | 3.1 | 3.2 | KYNG | country | 1.6 | 1.6 | 3.1 | 4.1 | 5.1 | |
| WJMK | oldies | 3.2 | 2.9 | 2.9 | 3.3 | 2.8 | KVIL-FM | AC | 5.6 | 5.3 | 5.6 | 6.4 | 4.8 | |
| WKQX | AC | 3.0 | 2.1 | 2.3 | 2.0 | 2.8 | KKDA-FM | urban | 5.0 | 4.4 | 4.7 | 4.5 | 4.0 | |
| WLS-AM-FM | N/T | 3.9 | 3.2 | 3.6 | 3.0 | 2.8 | KDMX | AC | 3.5 | 2.7 | 2.4 | 3.4 | 4.0 | |
| WMAQ | N/T | 3.2 | 2.5 | 2.5 | 2.9 | 2.7 | KTXQ | album | 6.4 | 5.2 | 4.7 | 4.3 | 3.8 | |
| WNUA | adult alt | 3.4 | 3.8 | 3.2 | 3.1 | 2.6 | KLRX | AC | 2.8 | 4.4 | 3.9 | 3.8 | 3.6 | |
| WCKG | cls rock | 3.4 | 2.7 | 2.6 | 2.8 | 2.3 | KOAI | adult alt | 3.0 | 2.1 | 2.5 | 3.1 | 3.5 | |
| WPNT | AC | 2.1 | 2.3 | 2.5 | 2.3 | 2.2 | KRLD | N/T | 4.1 | 4.0 | 3.8 | 3.4 | 3.2 | |
| WTMX | AC | 1.8 | 2.1 | 2.2 | 1.7 | 2.1 | KLUV | oldies | 3.2 | 2.2 | 2.4 | 2.9 | 2.9 | |
| WUOJ | Spanish | 1.8 | 2.0 | 1.8 | 1.8 | 1.9 | KZPS | cls rock | 2.7 | 2.0 | 2.8 | 2.7 | 2.9 | |
| WGCI | oldies | 1.0 | 1.0 | 1.0 | 9 | 1.5 | KLIF | N/T | 2.8 | 2.3 | 2.6 | 2.5 | 2.8 | |
| WFMT | classical | 1.1 | 1.2 | 1.4 | 8 | 1.4 | KEGL | top 40 | 3.6 | 3.9 | 3.5 | 3.1 | 2.7 | |
| WSCR | N/T | — | — | 9 | 1.2 | 1.4 | KDGE | modern | 2.3 | 2.9 | 2.0 | 1.5 | 2.4 | |
| WNIB | classical | 8 | 1.5 | 1.7 | 1.3 | 1.3 | WRR | religious | 2.1 | 2.2 | 2.0 | 2.0 | 2.3 | |
| SAN FRANCISCO—(4) | | | | | | | | | | | | | | |
| KGO | N/T | 8.0 | 8.4 | 8.4 | 7.7 | 7.2 | KLTY | religious | 2.9 | 3.3 | 2.5 | 2.5 | 2.2 | |
| KMEL | top 40/rhythm | 5.3 | 5.3 | 4.6 | 5.6 | 5.4 | KSSS | Spanish | 1.8 | 1.5 | 1.8 | 2.4 | 1.9 | |
| KCBS | N/T | 4.1 | 5.5 | 4.9 | 4.4 | 4.9 | KKDA | urban | 2.1 | 1.9 | 2.0 | 2.5 | 1.9 | |
| KFRC | adult std | 4.9 | 4.3 | 4.5 | 3.5 | 4.8 | KAAM | adult std | 2.0 | 1.7 | 2.0 | 1.6 | 1.8 | |
| KIOI | AC | 3.2 | 2.7 | 3.3 | 3.5 | 4.2 | KJZY | album | 5 | 4 | 2.6 | 1.4 | 1.5 | |
| KNBR | N/T | 4.5 | 3.3 | 3.4 | 4.5 | 3.9 | KODZ | oldies | 2.3 | 1.6 | 1.8 | 1.2 | 1.5 | |
| KSFS | adult alt | 2.7 | 2.5 | 2.7 | 2.7 | 3.5 | KHVN | religious | 2.4 | 2.1 | 1.7 | 1.9 | 1.4 | |
| KSAN | country | 2.5 | 2.9 | 3.7 | 4.0 | 3.4 | KCOU | AC | 1.5 | 1.8 | 1.9 | 2.0 | 1.1 | |
| KSOL | top 40/rhythm | 2.8 | 2.9 | 2.8 | 2.9 | 3.3 | KGBS | N/T | 5 | 9 | 6 | 1.0 | 1.0 | |
| KITL | modern | 2.7 | 3.1 | 2.5 | 3.2 | 2.9 | BOSTON—(9) | | | | | | | |
| KBXL-AM-FM | adult alt | 2.5 | 2.4 | 1.9 | 3.0 | 2.7 | WXKS-FM | top 40 | 5.0 | 5.5 | 5.8 | 6.9 | 7.5 | |
| KRQR | album | 2.8 | 2.2 | 2.5 | 2.5 | 2.3 | WRKO | N/T | 8.3 | 6.4 | 7.4 | 5.5 | 6.7 | |
| KBAY | AC | 2.0 | 2.3 | 2.3 | 2.1 | 2.2 | WBZ | N/T | 5.5 | 7.5 | 5.9 | 6.3 | 6.6 | |
| KSFO | oldies | 2.6 | 1.8 | 1.5 | 2.2 | 2.2 | WODS | oldies | 4.7 | 4.2 | 4.6 | 5.1 | 5.5 | |
| KFRC-FM | Spanish | 2.3 | 1.8 | 1.5 | 1.7 | 2.0 | WBGN | album | 5.6 | 5.3 | 5.4 | 5.3 | 5.4 | |
| KOFY | Spanish | 8 | 7 | 2.0 | 1.9 | 2.0 | WZOU | top 40 | 7.1 | 5.3 | 5.9 | 4.8 | 4.9 | |
| KDFC-AM-FM | classical | 2.4 | 2.3 | 2.2 | 2.1 | 1.9 | WVFX | AC | 3.5 | 5.4 | 5.2 | 5.4 | 4.7 | |
| KFOG | album | 2.3 | 1.6 | 1.8 | 1.8 | 1.9 | WVBB | AC | 4.8 | 4.5 | 4.3 | 5.0 | 4.0 | |
| KABL-AM-FM | AC | 2.7 | 3.0 | 3.2 | 2.8 | 1.8 | WVBB | N/T | 3.9 | 3.9 | 4.9 | 4.4 | 3.2 | |
| KSJO | album | 1.6 | | | | | | | | | | | | |

Single Reviews

EDITED BY LARRY FLICK

POP

► **EXPOSE** *I Wish The Phone Would Ring* (no timing listed)
PRODUCERS: Steve Thompson, Michael Barbiero
WRITERS: M. Jay, M. Morrow
PUBLISHERS: Ensign/Captain Hook, BMI; Marvin Morrow, ASCAP
Arista 2466 (c/o BMG) (cassette single)

Trio travels far from its Latin freestyle roots on this refreshing, midtempo pop trinket. Its silky harmonies are woven into a glistening swing groove that is reminiscent of early Lisa Stansfield. Jeanette Jurado's lead vocal gives the song's young and girly lyrics an earnest quality that keeps them from sounding silly. Out-of-the-box radio response looks promising, boding well for the single's future.

► **GUNS N' ROSES** *Yesterdays* (3:13)
PRODUCERS: Mike Clink, Guns N' Roses
WRITERS: W.A. Rose, W. Arkeen, D. James, B. McCloud
PUBLISHERS: Guns N' Roses, ASCAP; Virgin/Mamaronck/Warner-Tamerlane/EMI-April/McCloud, BMI
Geffen 4470 (c/o Uni) (cassette single)

The Gunners aim to match the recent top-five chart success of "November Rain" with lyrically bitter rock jam that once again masterfully showcases the raw passion in Axl Rose's distinctive voice and Slash's nimble guitar work. One of the best-conceived cuts from "Use Your Illusion II," song already has many fans at album-rock radio and deserves a fair shake at top 40.

► **ELTON JOHN** *The Last Song* (3:18)
PRODUCER: Chris Thomas
WRITERS: E. John, Taupin
PUBLISHER: not listed
MCA 2425 (c/o Uni) (cassette single)

Second single from John's fine current album, "The One," is a sad and yearning ballad, etched with a moving lead vocal and a haunting keyboard/string arrangement. All of John's profits, and a portion of MCA's, from this instant classic will benefit a variety of AIDS-related charities. Don't miss the videoclip, directed by Gus Van Sant.

► **GO WEST** *Faithful* (4:04)
PRODUCER: Peter Wolf
WRITERS: P. Cox, R. Drummie, M. Page
PUBLISHERS: Dodgy Songs/EMI-April/Zomba Enterprises, ASCAP
EMI/ERG 50411 (c/o CEMA) (cassette single)

British pop duo previews its upcoming eponymous label debut with a cute, horn-rimmed ditty that benefits from singer Peter Cox's charming performance and an insinuating urban/dance beat. Chorus has sweet, retro-soul elements that will push all the right buttons among pop and AC programmers.

GENESIS *Never A Time* (3:49)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 4864 (cassette single)

Let's go to the well of the triple-platinum "We Can't Dance" for a slow and shuffling pop ballad that sports clever lyrics and Phil Collins' reliably strong vocals. A nice one for pop and AC playlists.

THE OUTFIELD *The Way It Should Be* (3:39)
PRODUCER: John Spinks
WRITER: J. Spinks
PUBLISHER: not listed
MCA 2442 (c/o Uni) (cassette single)

Simple arrangement, uncluttered production, and a little bit of unpredictability show the band's flair for the comfortably emotional up-tempo ballad. Should revive interest in the band at top 40, but may not be enough to jumpstart the album.

SERGIO *Let's Stay Together* (3:58)
PRODUCER: James Mazlen
WRITERS: J. Mazlen, Sergio
PUBLISHERS: No Clue/James Edwards, ASCAP
REMIXERS: James Mazlen, Joe Guarasio
Immix 1005 (CD single)

Familiar pop/houser has a sweet, disco-conscious attitude. Though single already totes several very nice remixes, one that

pushes Sergio a bit more into the forefront would give the song the extra juice needed to generate desired radio interest. Contact: 718-845-1669.

R & B

► **EX-GIRLFRIEND** *Colorless Love* (4:17)
PRODUCERS: Sean Hall, Chris "Tricky" Stewart
WRITERS: M. Berrin, C. Stewart, S. Hall, M. Boyd, S. Francis, T. Hunter, J. Robertson
PUBLISHER: Skematics, ASCAP
Ruffhouse/Columbia 74740 (c/o Sony) (cassette single)

Single from forthcoming "Zebrahead" soundtrack starts with smooth, interwoven harmonies, bursts into rap, and introduces a gutsy vocal over tough hip-hop beat. Shifts between styles are nearly seamless and without hesitation. Beats are strong and resilient, vocals are greatly varied.

★ **ALYSON WILLIAMS** *Everybody Knew But Me* (4:00)
PRODUCER: Vincent Bell
WRITERS: V. Bell, W. Bright
PUBLISHER: Def Jam, ASCAP
OBR/Columbia 74493 (c/o Sony) (cassette single)

Williams deserves more radio support than she's gotten lately. While others take a safe and obvious route, she never fails to deliver an unusual and challenging performance. This gorgeous ballad from her self-titled current album is a soothing blend of retro-R&B and jazz—with just a pinch of pop seasoning. A moment of aural beauty.

GARY BROWN *Your Love* (no timing listed)
PRODUCER: Barry J. Eastmond
WRITERS: G. Brown, B.J. Eastmond
PUBLISHER: not listed
REMIXER: Dave Way
Capitol 79805 (c/o CEMA) (cassette single)

Brown doesn't break any new ground here. He merely busts a fine vocal over a slick, syncopated funk beat. The song has a familiar, even formulaic sound, but Brown's charm pushes it over the top. No fewer than 10 mixes try to be all things to all people. A valiant effort worth noting.

NEW & NOTEWORTHY

SILK *Happy Days* (4:06)
PRODUCERS: Keith Sweat, Alton "Wokie" Stewart
WRITERS: K. Sweat, A. Stewart
PUBLISHERS: Keith Sweat/E/A/WB/Wokster, ASCAP
REMIXER: Jermaine Dupri
Elektra 8637 (cassette single)

Male vocal quartet, whose sound is carefully molded by Keith Sweat and megaproducer "Wokie" Stewart, will draw comparisons to acts like Boyz II Men and Hi-Five. However, this act has a more seductive and less polished vibe that provides much-desired street-hipness. The song slinks along at an easy funk pace, and is empowered with a sing-along chorus—giving Silk plenty of room to showcase its harmonizing skills. First home will be at urban radio, though track has strong top 40 potential.

ZOE *Sunshine On A Rainy Day* (3:58)
PRODUCER: Youth
WRITERS: Zoe, M. Glover
PUBLISHER: not listed
Polydor 711 (c/o PLG) (cassette single)

Photogenic British lass steps from out of left field with a percussive, midtempo gem on which she often comes across like a smoky Sophie B. Hawkins. Soft, syncopated hip-hop-derived beats support acoustic strumming, subtle electric chords, and flower-child lyrical prose. Track starts from a simple, sparse point, and builds to a rousing tambourine-shaking climax. Fueled with multiformat appeal.

LORENZO *Make Love 2 Me* (3:58)
PRODUCERS: Fitzgerald Scott, Joe Jefferson
WRITER: F. Scott
PUBLISHER: not listed
Alpha International 785 (c/o PLG) (cassette single)

Lorenzo's bid for urban lover-man status is helped by this slow and grinding ballad. Suggestive plea for romance suits his rich baritone quite well. Perfectly tailored for adult-leaning urban playlists.

★ **COMBINED FLAVOUR** *Niceness* (4:35)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Danzalot 01 (cassette single)

Act's moniker is well-suited to its sound, which is a tasty blend of hip-hop, reggae, and pop/funk. Sturdy, scratch-happy groove is the foundation for crafty rhymes and toasting, and a sunny chorus. A buried treasure that urban-ites should seek out. Contact: 213-481-8000.

COUNTRY

► **RICKY VAN SHELTON** *Wild Man* (3:17)
PRODUCER: Steve Buckingham
WRITERS: S. Longacre, R. Giles
PUBLISHERS: WB/Long Acre, SESAC; Great Cumberland/Diamond Struck/Patrick, BMI
Columbia 74731 (c/o Sony) (7-inch single)

A case of dynamism waiting to happen. In this midtempo revelation, the singer tells of the savage lurking beneath his bland exterior.

CHRIS LEDOUX *Cadillac Ranch* (2:52)
PRODUCERS: Jimmy Bowen, Jerry Crutchfield
WRITERS: C. Waters, C. Jones
PUBLISHERS: Great Cumberland/Diamond Struck, BMI
Liberty 56787 (c/o CEMA) (CD promo)

A rock'n'roll-ish tale about converting a failing farm into a thriving nightspot. Single is being backed by a big dance club promotion.

RONNA REEVES *We Can Hold Our Own* (2:26)
PRODUCER: Harold Sheed, Clyde Brooks
WRITER: P. Harrison
PUBLISHERS: Careers/BMG, BMI
Mercury 864614 (c/o PolyGram) (7-inch single)

One of country's most chipper singers, Reeves' vocal color and energy hook the song and, after a single play, the listener as well. Fine songwriting coupled with equally credible production.

BOY HOWDY *Thanks For The Ride* (4:11)
PRODUCER: Chris Farren
WRITERS: J. Steele, C. Park, C. Farren
PUBLISHERS: Farrenuff/Full Keel/Curb Songs, ASCAP; Cary Park/Farren-Curtis/Mike Curb, BMI
Curb 1029 (CD promo)

One goodtime band here. Delivery proves assertive, praiseworthy, and quite danceable, though not the unquestionable smash this listener would love to hear from B.H.

THE MAVERICKS *I Got You* (3:11)
PRODUCER: Steve Fishell, Raul Malo
WRITERS: R. Malo, R. Foster
PUBLISHERS: Sony Tree/Malo, BMI; St. Julien/PolyGram, ASCAP
MCA 54520 (c/o Uni) (7-inch single)

Oooh-oooh-oooh-love this tune. Sort of a carnival-ish, zydeco-ish, island-ish background sets up lead singer Malo's presentation of vocal zest and luster. Production and instrumentation crescendo with delightful effect.

DEANNA COX *Never Gonna Be Your Fool Again* (3:03)
PRODUCER: Gregg Brown
WRITERS: D. Cox, D. Mayo, D. Lee
PUBLISHERS: Plum Creek/New Haven/Aimee Cory/Songs of PolyGram Int'l/Pal Time, BMI
Warner Bros. 18815 (cassette single)

A straightforward, midtempo putdown song. Cox's clear, intense vocals add a sense of anger and urgency.

DANCE

► **TEN CITY** *Only Time Will Tell* (7:45)
PRODUCERS: Ten City
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Smack Productions, Byron "B.Rude" Burke, Moby
EastWest 1920 (c/o Atlantic) (12-inch single)

Seminal, ground-breaking house trio proves to be an eternally reliable source for lush songs set inside a spine-stirring rhythm section with this delicious entry from its "No House Too Big" collection. With this in mind, the inclusion of piercing techno remixes not only seems incongruous, but blasphemous.

► **ROBERT OWENS** *Too Much For Me* (no timing listed)
PRODUCER: Nelson "Paradise" Roman
WRITER: not listed
PUBLISHERS: Sanlaz/Aquarius II, ASCAP
Black Label 96 (c/o E-Legal) (12-inch single)

The ever-charismatic, always mobile Owens stretches his fine baritone range with a potent deep-house jam that is fueled with an instantly infectious, belted chorus and hard grooves. An out-of-the-box club smash that could do the trick at crossover radio with the right edit. Contact: 212-765-8236.

SUPER CAT *Dem No Worry We* (5:55)
PRODUCER: William Maragh
WRITER: W. Maragh, Heavy D.
PUBLISHERS: Wild Apache/EZ Duz It, ASCAP
Columbia 74720 (c/o Sony) (12-inch single)

Reggae star takes a detour into clubland with a spirited pop/houser. Light dancehall influences waft atop muscular bass line, while Super Cat darts in and out of the mix with anthemic chants. Could open him up to a whole new audience. Original version appears on the album "Don Dadda."

UNDERGROUND REPAIRS *Stay In The Life* (no timing listed)
PRODUCER: Marshall Jefferson
WRITER: M. Jefferson
PUBLISHER: not listed
REMIXER: Roy Davis
Other Side 2500 (12-inch single)

House music legend Marshall Jefferson revives his independent Other Side label with a subtle underground instrumental that swirls with disco strings and percussion. House piano lines and a hard beat give track a modern feel. Will warm early-a.m. programs. Contact: 312-521-6300.

AC

JAMES INGRAM *One More Time* (3:37)
PRODUCER: Michael Omartian
WRITERS: T. Snow, D. Pitchford
PUBLISHERS: Snow/Pitchford/Triple Star, BMI
Qwest 18717 (c/o Warner Bros.) (cassette single)

Ingram gratefully departs from the gooey power ballads that fill much of his current repertoire for a loose and rhythmic midtempo number from the soundtrack to "Sarafina!" Slight African nuances are glazed with radio-friendly synths and a chest-pounding lead vocal.

► **FREDDIE MERCURY** *The Great Pretender* (3:40)
PRODUCERS: Freddie Mercury, Mike Moran, David Richards
WRITER: B. Ram
PUBLISHERS: Panther/Southern, ASCAP
REMIXER: Brian Malouf
Hollywood 10202 (cassette single)

Hollywood once again rummages through the late Mercury's musical vault, and issues a colorful cover of the Platters' classic. Song is featured on both the soundtrack to "Night & The City" and on a previously unreleased (but upcoming) solo album by the singer. Mercury's voice is always a welcome treat, but why wasn't there this much interest in him right before he died?

DOLLY PARTON *Burning* (4:12)
PRODUCERS: Greg Ladanyi, Dolly Parton
WRITERS: D. Parton, B. Owens
PUBLISHERS: HotPic/Velvet Apple, BMI; Song Yard, ASCAP
Hollywood 10203 (cassette single)

Parton continues to straddle the fence dividing pop and country territories on this booming ballad from the soundtrack to "Straight Talk." Les Taylor offers a complementary duet vocal. An easy AC add, without being too slick for country radio.

ROCK TRACKS

► **THE SUNDAYS** *Love* (4:33)
PRODUCERS: David Gavurin, Harriet Wheeler, Dave Anderson
WRITERS: D. Gavurin, H. Wheeler
PUBLISHERS: Geffen/Warner/Chappell, ASCAP
DGC/Geffen 4460 (c/o Uni) (CD promo)

Long away from the airwaves, the Sundays make their return with this bright, unashamedly pop single. Strings add extra warmth to lush acoustic and sparkling electric guitars, and the whole arrangement spotlights Harriet Wheeler's beautiful, unique voice. A shoo-in for alternative radio, and top 40 with space for guitar-pop should give it a spin, too. From the new "Blind" album.

► **THE CHARLATANS U.K.** *Can't Even Be Bothered* (3:41)
PRODUCER: Flood
WRITERS: Blunt, Brooks, Burgess, R. Collins
PUBLISHER: Warner/Chappell, ASCAP
Beggars Banquet 62374 (c/o BMG) (CD promo)

A neat mix of resonant bass and vibrato guitar has a Doors-y sound, but singer's reedy voice gives the song a different disposition altogether. Shifts easily between verse's relaxed low gear and chorus' amped-up energy.

SUPREME LOVE GODS *Souled Out* (4:07)
PRODUCERS: Supreme Love Gods, Stoker
WRITERS: Supreme Love Gods
PUBLISHER: Supreme Love Gods/Virgin, ASCAP
Def American 5717 (c/o Warner Bros.) (CD promo)

Buzz guitars meet a hip-hop-derived beat for a danceable rock tune that should easily find a home at alternative radio. Some horns and funky slap bass remove the band's sound from the standard four-piece.

LUNA *Slash Your Tires* (4:15)
PRODUCER: Fred Maher
WRITERS: D. Wareham, Luna
PUBLISHER: Tomato Poodle, BMI
Elektra 8662 (CD promo)

Loping rhythms and twining guitar melodies give this album its immediate character, though Dean Wareham's dreamy voice delivering lyrics like the title line is really what this song is about. Likely to be well-received among modern-rock programmers.

JEFFREY GAINES *Headmasters Of Mine* (3:57)
PRODUCER: Richard Gottehrer
WRITER: J. Gaines
PUBLISHER: Austri Leary/Chrysalis, BMI
Chrysalis 4631 (c/o Cema) (CD promo)

Gaines combines a myriad of styles and sounds to come up with this brooding, world-weary rocker. Singer's strong, fine voice delivers lyrics that recall Pink Floyd's "The Wall" in tone and content. Rock version compacts the longer, acoustic-tinged album version.

RAP

PAPA CHUK *Funky Science* (4:30)
PRODUCER: Ashton "Cassanova" Irons, Doug Lazy
WRITERS: C. Roberts, A. Irons, G. Finley
PUBLISHER: JFK, BMI
REMIXER: Doug Lazy
Pendulum 8660 (c/o Elektra) (maxi-cassette single)

Papa takes stock of the problems of the world with a rapid, rolling style. Danceable beats and textured production add up to a smoker that should click with purists and open doors at urban radio. Take note of the equally potent "Texas Roughneck" on the flipside.

THE REAL UNTOUCHABLES *Hanging In The Hood* (no timing listed)
PRODUCERS: The Real Untouchables
WRITERS: The Real Untouchables
PUBLISHER: No Limit, BMI
No Limit/In A Minute 0005 (maxi-cassette single)

It doesn't get more real than this. Unflinching view of the cold reality of living in drug- and crime-ridden poverty is the meat of a slow and grinding jam that nicks its hook from "Tell Me Something Good" by Rufus. Rough production limits mainstream potential, though honest delivery renders track compelling.

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.

Don Imus Plays Host To N.Y. Senate Debate; KYNG Cozies Up To KODZ; Memo Postscript

Phyllis Stark is on vacation. This week's column was written by Eric Boehlert in New York and Carrie Borzillo in Los Angeles.

IN ANOTHER EXAMPLE of politicians scurrying toward unorthodox news outlets this election year, Don Imus' morning show-full of gags on WFAN New York played host to the first debate between Sen. Alfonse D'Amato and Attorney General Robert Abrams. The two are in the midst of a bitter campaign.

In other news, the National Assn. of Broadcasters, unhappy with the string of hefty station penalties being handed down by the FCC under its new table of fines and forfeitures, has asked the U.S. Court of Appeals D.C. Circuit to step in on its behalf.

The NAB argues the new fines overstep the FCC's boundaries and that the commission is trying to unfairly squash a challenge to those fines. That's where the NAB wants the federal court to step in, to sustain the challenge.

In a curious footnote to Cleveland's summer Arbitron book, none of the top seven stations went up 12-plus. In fact, the former top three all took major hits: WGAR (-1.6), WMMS (-1.6), WDOK (-1.0).

PROGRAMMING: MORE COUNTRY

Alliance's KYNG Dallas (Young Country) has entered into an LMA with Evergreen's KODZ. Alliance plans to purchase KODZ within 30 months. KODZ flips from oldies to "Sunny 95" country, targeting adults 35-54.

The Cleveland Plain Dealer reports that WZAK owner Zapis Communications is going to pick up crosstown WJMO-AM-FM for under \$4 million. The report says Zapis will take WJMO-FM from dance to top 40. The deal would be Cleveland's first duopoly setup.

WQBK Albany, N.Y., welcomed Howard Stern Oct. 12. He arrived after the station auditioned 10 teams

on-air, ran a ballot in the local newspaper and "lo and behold, Howard won" as a write-in candidate, says PD Mike Wolf. Stern's Albany target: WQBK alumni Bob Mason and Bill Sheehan, who bolted to crosstown WPYX in late August.

WAOK Atlanta MD and longtime interim PD Connie Flint gets the permanent PD job. Announcer Lenair Holt is upped to MD.

Greg Duncan leaves WWMX Baltimore as PD for a similar post at KYSR Los Angeles.

XHRM San Diego PD Jay Michaels is out. MD Joyce Thompson



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

takes on his duties as well.

WXKS-AM-FM Boston PD Steve Rivers adds the title of VP/programming for Pyramid Broadcasting's nine stations.

KGCI Riverside, Calif., PD Bob West joins New World Communications as program consultant. No replacement has been named at KGCI.

Rich Bonn is upped to PD at WTEM Washington, D.C.

KINT El Paso, Texas, formerly the long-dark KEZB, debuted Oct. 15 as an AC. It is now owned by Posa Del Norter Broadcasting. The PD is Caesar Chavez and the morning team is Grace Zasquez and Jack Mathews. The rest of lineup is in the works.

KGU Honolulu debuted its new FM sister, KGUY (Fly 108), mainstream rock.

KFMQ-FM Lincoln, Neb., bowed

out of the rock biz and picked up country as KYNN. PD John Terry and Cyndi Stratton are out. Joe Crain, former PD at KGLI Sioux City, Iowa, is in as KYNN's PD. Kevin Kollins of KDWB-FM Minneapolis takes Crain's Sioux City position.

WSLR Akron, Ohio, flipped to SMN's "Country Coast To Coast" Oct. 12. The station will remain live for morning drive, although come the end of the year it'll be without longtime host Jay Drennan, who retires. Meanwhile, WSLR PD Rick Cardelli joins Curb Records' promotion department.

Former KSTM Tulsa, Okla., PD/mornings Jan Dean joins crosstown KTHK as PD, replacing Brent Alberts.

WIMX-FM Harrisburg, Pa., MD Ed August takes on the title of PD, too. The position had been vacant. The station has also doubled its broadcasting power.

WSNX Muskegon, Mich., production director Mark "Ranger Bob" Erickson adds PD duties at sister WSNX. Former WXRK Rockford, Ill., APD/MD/morning man John Doxie becomes PD/mornings at WMRR Muskegon. The PD duties had previously been handled by Jim Richards, PD at local marketing agreement partner WSNX. Gene Gregory, former morning man at co-owned WMMQ Lansing, Mich., becomes ND at WSNX. Also, two new weekenders join WSNX. Craig Russell was with WDJB Fort Wayne, Ind. Adam Perl was in promotions at WDFX (now WOWF) Detroit.

Joe Dawson takes over as PD at KLYV Dubuque, Iowa. He arrives from WBXX Battle Creek, Mich.

Canadian syndicator The Rock Radio Network has acquired the exclusive Canadian distribution rights for Global Satellite Network's "Rockline." It had previously been available through Telemedia Network Radio . . . The NESE Radio Network will expand to 24-hour operation Nov. 16.

KHEY-AM El Paso, Texas, splits from the FM for SMN's "Real Country."

Former CIMX Windsor, Ontario, APD/MD Greg Hinton has been named PD/midday host at CFJR Brockville, Ontario. He was most recently in the station's marketing department.

PEOPLE: MEMO TROUBLE

WNVZ Norfolk, Va., has named former music research director Jonathan Shapiro as its new MD. He takes over for Tommy Frank, who exits. PD Chris Baily says the memo Frank recently sent to record companies complaining about lack of promotion material and how the station would "stall the upward chart movement" of acts from uncooperative labels (Billboard, Oct. 17) was a mistake and that the station has apologized to all those involved.

In sad news, 28-year Philadelphia veteran Ken Garland announced he is leaving WPEN-AM mornings due to weakening from leukemia. Garland

newslines...

ROBERT LONGWELL has been named president of The Carlyle Group's newly formed radio venture, Four Seasons Communications Partners L.P. That move follows the recent buyout of Lyman Radio Corp.'s interest in three stations (Billboard, Oct. 17). Longwell was previously senior VP/GM at the group's WXTR Washington, D.C.

BILL CLARK has been elected chairman and chief executive of Shamrock Broadcasting, while Marty Loaghaman takes over as president and COO.

GARY FISHER becomes VP/GM at WNIC/WMTG Detroit. Fisher, former VP/GM at WHTZ (Z-100) New York, takes over from Joe Bacarella Jr., who exited last month.

DENNIS DOUGHERTY moves from sales manager at WIQQ-FM Philadelphia to crosstown WIBF-FM as VP/GM.

STATION SALE: KQXT San Antonio, Texas, from Group W to Clear Channel Communications. The move may be welcome news at KQXT. During a panel session at the recent NAB, KQXT VP/GM Bill LeGrand referred to the station as "the Jerry Brown on Group W radio; they never give us more than \$100 at a time."

THE COUNTRY MUSIC ASSN. elected Dan Halyburton, VP/GM of KPLX Dallas, chairman of the board. (See story, page 37.)

JERRY SHARELL, former Westwood One executive VP of entertainment marketing, joins Billboard Entertainment Marketing as executive VP.

STEVE EPSTEIN joins MediaStar's Los Angeles office as VP/marketing. Epstein is CBS Radio Network's former Western director of affiliate sales.

LON BASON, GM of KFGI-AM/KKMJ Austin, Texas, adds VP stripes.

plans to take the month of November off and return to the station for some weekend broadcasts. Before WPEN-AM, Garland spent 22 years at crosstown WIP.

KOME San Francisco brings back morning man Bob Lilley, who exited last month. He is back with partner Jeff Blazy. Also, Stephanie Dominguez, who was brought in to fill Lilley's slot, will remain with the morning show.

Bruce Kelly, morning driver at KOY-FM Phoenix, takes over the same shift at WBSB Baltimore. Out at WBSB is Chris Emry. Also gone from KOY-FM is ND Maggie Brock. Midday man Bo Reynolds takes over Kelly's morning spot.

Phil Duncan, production director at WLS-AM-FM Chicago, heads to crosstown WPNT-FM in November to host the morning show.

Former KJMZ Dallas midday host Sammi Gonzales is now hosting late-mornings at crosstown KKDA-FM (K104). She has been at the station since June, but not allowed on the air due to a noncompete clause in her contract.

John Fisher, late of WLUP-FM, is on for mornings at KMTT Seattle. Brad Dalbeer, who had been filling in mornings, returns to afternoons at KMTT.

Paul Borsky, is out mornings at WCXR Washington, D.C. Skip Herman and Victoria Ray stay on.

WKV Milwaukee brings in B.J. Barry for mornings; former WEDR Miami PD Earl Stokes, who had been filling in, moves to late-nights.

Market vet Tom Robin joins newly formed top 40 KKBE Salt Lake City as APD and midday host.

Rich Stevens, out at WJHM Orlando, Fla., is looking for opportunities (407-869-1976) . . . KCLX San

Diego night jock Kerry McCall moves to middays, replacing Denise Westwood.

KFSO Fresno midday jock Ruth Michaels moves to evenings, replacing Doug McGinniss.

WMJI Cleveland welcomes Mitch Todd, formerly of WKSZ Philadelphia, as new production director.

Randi Rhodes joins WIOD Miami for nights, replacing Hank Goldberg. She was previously P/T at sister WFLC.

Following its flip to local oldies, KHOM New Orleans adds midday host Sherry Wright, from WIBR Baton Rouge, La.; MD/afternoons Billy Lee, from KCIL Houma, La.; night jock Dave Buras, who was previously with KHOM; and overnigher Joe Edwards, also previously with KHOM.

Summit Broadcasting expands its research department and ups Ernest Holloway from assistant director of research to research director. Scott Dorsey is upped to assistant research manager. And James Henderson of the Atlanta Journal & Constitution joins Summit as research manager.

Terrence Burton takes over swings and weekends at WSTR Atlanta.

"Leave It To Beaver" star Jerry Mathers is looking to get back into radio as a morning-show sidekick. Reach him through his manager at 805-255-7689 . . . Former "21 Jump Street" star Peter DeLuise joins CKLG (LG73) Vancouver for weekday entertainment reports during Howie The Hitman's evening show.

CKLG (LG73) Vancouver night jock Howie the Hitman has extended an open invitation to all jocks recently laid off in the market to audition for a new gig on his show. Howie hopes area PDs will tune in to the auditions.

'Help, I'm White' Spoof Is Surprise Country Radio Hit—And Growing

NEW YORK—The surprise country radio hit of the season, "Help, I'm White And I Can't Get Down," by KVET-AM-FM Austin morning man Sammy Allred and his band Geezinslaws, is now spreading and getting spins on top 40 stations, such as WAPW Atlanta.

A spoof on the late-night "Help, I've fallen and I can't get up" ad, the Geezinslaws' country/rap tune has ricocheted from market to market at country stations across the nation.

Buzz Leford, national promotion director at the Geezinslaws' SOR (Step One Records), says the small Nashville-based label has sold 160,000 cassette singles and ship-

ped out 55,000 vinyl copies to jukebox operators.

The song, originally written for morning teams, has nonetheless received around-the-clock rotation at some stations. That helped push the single as high as No. 54 on the Billboard Hot Country Singles & Tracks chart.

Leford says since WSM Nashville picked up the single in August the song has hopped around the country to WPOC Baltimore, KSAN-FM San Francisco, WYNY New York, and WZZK-FM Birmingham, Ala. The song has done particularly well in the South. SOR is contemplating working the song at urban outlets.

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

KGGI
San Bernardino PD: Bob West

- 1 Boyz II Men, End Of The Road
- 2 P.M. Dawn, I'd Die Without You
- 3 TLC, Baby-Baby-Baby
- 4 En Vogue, Giving Him Something He Can F
- 5 Jodeci, Come & Talk To Me
- 6 Jade, I Wanna Love You
- 7 K.W.S., Please Don't Go
- 8 After 7, Baby I'm For Real
- 9 Cover Girls, Thank You
- 10 Shance, Saving Forever For You
- 11 Technontronic, Move This
- 12 George Lamond, Where Does That Leave Lo
- 13 Sha, If I Ever Fall In Love
- 14 Trey Lorenz, Someone To Hold
- 15 Hi-Five, She's Playing Hard To Get
- 16 Vanessa Williams, Just For Tonight
- 17 TLC, What About Your Friends
- 18 N2Deep, Back To The Hotel
- 19 House Of Pain, Jump Around
- 20 Shance, Lovin' You
- 21 Classic Example, It's Alright
- 22 Color Me Badd, Forever Love
- 23 Arrested Development, People Everyday
- 24 Unlimited, Get Ready For This
- 25 Nona Gaye, I'm Overjoyed
- 26 Bobby Brown, Good Enough
- 27 Mint Condition, Breakin' My Heart (Pret
- 28 Smart 'E's, Sesame's Treat
- 29 En Vogue, My Lovin' (You're Never Gonna
- 30 Mint Condition, Forever In Your Eyes

104 KRBE
Houston PD: Steve Wyrostok

- 1 En Vogue, Free Your Mind
- 2 Ephraim Lewis, Drowning In Your Eyes
- 3 Madonna, Erotica
- 4 Mary J. Blige, Real Love
- 5 Boyz II Men, End Of The Road
- 6 P.M. Dawn, I'd Die Without You
- 7 Patty Smyth, Sometimes Love Just Ain't
- 8 R.E.M., Drive
- 9 Charles & Eddie, Would I Lie To You
- 10 Toad The Wet Sprocket, All I Want
- 11 Mark Curry, Sorry About The Weather
- 12 TLC, Baby-Baby-Baby
- 13 Cathy Dennis, You Lied To Me
- 14 Hi-Five, She's Playing Hard To Get
- 15 UNKX, Not Enough Time
- 16 N2Deep, Back To The Hotel
- 17 Sofia Shinas, The Message
- 18 Elton John, The One
- 19 Jon Secada, Just Another Day
- 20 Peter Gabriel, Digging In The Dirt
- 21 Trey Lorenz, Someone To Hold
- 22 Red Hot Chili Peppers, Breaking The Gir
- 23 Army Of Lovers, Obsession
- 24 U2, Who's Gonna Ride Your Wild Horses
- 25 Red Hot Chili Peppers, Under The Bridge
- 26 Bobby Brown, Good Enough
- 27 Shamen, LSI (Love, Sex, Intelligence)
- 28 Cure, A Letter To Elise
- 29 Utah Saints, Something Good
- 30 Simply Red, Stars

EAGLE 106
Philadelphia PD: Brian Philips

- 1 Technontronic, Move This
- 2 Heights, How Do You Talk To An Angel
- 3 Madonna, Erotica
- 4 Bryan Adams, Do I Have To Say The Words
- 5 Patty Smyth, Sometimes Love Just Ain't
- 6 K.W.S., Please Don't Go
- 7 Boyz II Men, End Of The Road
- 8 TLC, Baby-Baby-Baby
- 9 Elton John, The One
- 10 Jon Secada, Just Another Day
- 11 CeCe Peniston, Keep On Walkin'
- 12 Del Amtri, Always The Last To Know
- 13 Guns N' Roses, November Rain
- 14 Bobby Brown, Good Enough
- 15 Toad The Wet Sprocket, All I Want
- 16 Shance, Saving Forever For You
- 17 Michael Bolton, To Love Somebody
- 18 Soup Dragons, Divine Thing
- 19 Sofia Shinas, The Message
- 20 Elton John, The One
- 21 Jon Secada, Just Another Day
- 22 Peter Gabriel, Digging In The Dirt
- 23 Trey Lorenz, Someone To Hold
- 24 Red Hot Chili Peppers, Breaking The Gir
- 25 Army Of Lovers, Obsession
- 26 U2, Who's Gonna Ride Your Wild Horses
- 27 Red Hot Chili Peppers, Under The Bridge
- 28 Bobby Brown, Good Enough
- 29 Shamen, LSI (Love, Sex, Intelligence)
- 30 Cure, A Letter To Elise

95.5 WPLJ
New York PD: Scott Shannon

- 1 Toad The Wet Sprocket, All I Want
- 2 Elton John, The One
- 3 Heights, How Do You Talk To An Angel
- 4 Patty Smyth, Sometimes Love Just Ain't
- 5 Peter Cetera, Restless Heart
- 6 Genesis, Jesus He Knows Me
- 7 Billy Joel, All Shook Up
- 8 Jon Secada, Just Another Day
- 9 Charles & Eddie, Would I Lie To You
- 10 Elton John, The One
- 11 Kenny Loggins, Conviction Of The Heart
- 12 Bonnie Raitt, Come To Me
- 13 Swing Out Sister, Am I The Same Girl
- 14 Eric Clapton, Layla
- 15 Celine Dion, If You Asked Me To
- 16 Annie Lennox, Walking On Broken Glass
- 17 Bryan Adams, Do I Have To Say The Words
- 18 Michael Bolton, Reach Out, I'll Be There
- 19 Kathy Troccoli, Everything Changes
- 20 Jon Secada, Do You Believe In Us
- 21 Trey Lorenz, Someone To Hold
- 22 R.E.M., Losing My Religion
- 23 Eddie Money, I'll Get By
- 24 Tom Cochrane, Life Is A Highway
- 25 Michael Bolton, To Love Somebody
- 26 Vanessa Williams, Save The Best For Las
- 27 Luther Vandross & Janet Jackson, The Bes
- 28 Marc Cohn, Walking In Memphis
- 29 Bonnie Raitt, Something To Talk About
- 30 Amy Grant, I Will Remember You

K102
Minneapolis/St. Paul PD: Jim DuBois

- 1 Reba McEntire, The Greatest Man I Never
- 2 Randy Travis, If I Didn't Have You
- 3 Sawyer Brown, Cafe On The Corner
- 4 Mark Chesnut, Bubba Shot The Jukebox
- 5 Collin Raye, In This Life
- 6 Garth Brooks, We Shall Be Free
- 7 John Anderson, Seminole Wind
- 8 Wynonna, No One Else On Earth
- 9 Diamond Rio, Nowhere Bound
- 10 McBride & The Ride, Going Out Of My Min
- 11 Trisha Yearwood, Wrong Side Of Memphis
- 12 Rodney Foster, Just Call Me Lonesome
- 13 Travis Tritt, Lord Have Mercy On The Wo
- 14 Alabama, I'm In A Hurry (And Don't Know
- 15 Joe Diffie, Next Thing Smokin'
- 16 Lorie Morgan, Watch Me
- 17 Suzy Bogguss, Letting Go
- 18 Mark Collie, Even The Man In The Moon I
- 19 Pam Tillis, Shake The Sugar Tree
- 20 Billy Dean, If There Hadn't Been You
- 21 Restless Heart, When She Cries
- 22 Brooks & Dunn, Lost And Found
- 23 Marty Stuart, Now That's Country
- 24 Kathy Mattea, Lonesome Standard Time
- 25 Confederate Railroad, Jesus And Mama
- 26 George Strait, So Much Like My Dad
- 27 Alan Jackson, She's Got The Rhythm (And
- 28 Billy Ray Cyrus, Couldn't Be Been Me
- 29 Hal Ketchum, Sure Love
- 30 Mary-Chapin Carpenter, Not Too Much To

KZLA 93.9 FM
Los Angeles PD: Bob Guerra

- 1 Trisha Yearwood, Wrong Side Of Memphis
- 2 Wynonna, No One Else On Earth
- 3 Confederate Railroad, Jesus And Mama
- 4 Reba McEntire, The Greatest Man I Never
- 5 John Anderson, Seminole Wind
- 6 McBride & The Ride, Going Out Of My Min
- 7 Sawyer Brown, Cafe On The Corner
- 8 Randy Travis, If I Didn't Have You
- 9 Suzy Bogguss, Letting Go
- 10 McBride & The Ride, Going Out Of My Min
- 11 Marty Stuart, Now That's Country
- 12 Pam Tillis, Shake The Sugar Tree
- 13 Alabama, I'm In A Hurry (And Don't Know
- 14 Restless Heart, When She Cries
- 15 Garth Brooks, We Shall Be Free
- 16 Tanya Tucker, Two Sparrows In A Hurrica
- 17 Travis Tritt, Lord Have Mercy On The Wo
- 18 Billy Dean, If There Hadn't Been You
- 19 Ronnie Milsap, L.A. To The Moon
- 20 Mark Collie, Even The Man In The Moon I
- 21 Chris Ledoux, Whatchta Gonna Do With A C
- 22 Brooks & Dunn, Boot Scootin' Boogie
- 23 Mary-Chapin Carpenter, Not Too Much To
- 24 Alan Jackson, Love's Got A Hold On You
- 25 Douy Stone, Warm Labels
- 26 Collin Raye, In This Life
- 27 Billy Dean, Billy The Kid
- 28 Tanya Tucker, If Your Heart Ain't Busy
- 29 Steve Warner, A Woman Loves
- 30 Lee Roy Parnell, What Kind Of Fool Do Y

MIX 96.5
Houston PD: Guy Zapoleon

- 1 Richard Marx, Take This Heart
- 2 Grayson, I Talk It Over
- 3 Peter Cetera, Restless Heart
- 4 Mr. Big, Just Take My Heart
- 5 Bonnie Raitt, Come To Me
- 6 Tom Cochrane, Life Is A Highway
- 7 Toad The Wet Sprocket, All I Want
- 8 Annie Lennox, Walking On Broken Glass
- 9 Rembrandts, Jonny Have You Seen Her?
- 10 Ephraim Lewis, Drowning In Your Eyes
- 11 Eddie Money, Fall In Love Again
- 12 Celine Dion, If You Asked Me To
- 13 Patty Smyth, Sometimes Love Just Ain't
- 14 Eric Clapton, Layla
- 15 Elton John, The One
- 16 Rodney Crowell, What Kind Of Love
- 17 Charles & Eddie, Would I Lie To You
- 18 Kenny Loggins, The Real Thing
- 19 Elton John, The One
- 20 Jon Secada, Do You Believe In Us
- 21 Swing Out Sister, Am I The Same Girl
- 22 Heights, How Do You Talk To An Angel
- 23 Tom Cochrane, Washed Away
- 24 Amy Grant, Good For Me
- 25 Jade, I Wanna Love You
- 26 POCO, Call It Love
- 27 Kenny Loggins, Conviction Of The Heart
- 28 Daryl Hall & John Oates, Don't Hold Bac
- 29 Bryan Adams, Do I Have To Say The Words
- 30 Bryan Adams, (Everything I Do) I Do It

KUBE 93.3 FM
Seattle PD: Bob Case

- 1 Sha, If I Ever Fall In Love
- 2 Boyz II Men, End Of The Road
- 3 N2Deep, Back To The Hotel
- 4 P.M. Dawn, I'd Die Without You
- 5 Arrested Development, People Everyday
- 6 Jodeci, Come & Talk To Me
- 7 Hi-Five, She's Playing Hard To Get
- 8 Madonna, Erotica
- 9 Snap, Rhythm Is A Dancer
- 10 Mary J. Blige, Real Love
- 11 Heights, How Do You Talk To An Angel
- 12 TLC, What About Your Friends
- 13 Guns N' Roses, November Rain
- 14 R. Kelly & Public Announcement, Slow Da
- 15 Luther Vandross & Janet Jackson, The Bes
- 16 Jade, I Wanna Love You
- 17 Classic Example, It's Alright
- 18 Kris Kross, Jump
- 19 En Vogue, Free Your Mind
- 20 U2, Who's Gonna Ride Your Wild Horses
- 21 TLC, Baby-Baby-Baby
- 22 TLC, Ain't 2 Proud 2 Beg
- 23 CeCe Peniston, Keep On Walkin'
- 24 Madonna, This Used To Be My Playground
- 25 En Vogue, My Lovin' (You're Never Gonna
- 26 Technontronic, Move This
- 27 Arrested Development, Tennessee
- 28 Mint Condition, Breakin' My Heart (Pret
- 29 Heavy D. & The Boyz, Is It Good To You
- 30 En Vogue, Giving Him Something He Can F

K102
Philadelphia PD: Jefferson Ward

- 1 Arrested Development, People Everyday
- 2 Bobby Konders & Massive Sounds, Mack Da
- 3 Sha, If I Ever Fall In Love
- 4 Mary J. Blige, What's The 411?
- 5 Mary J. Blige, Real Love
- 6 Boyz II Men, End Of The Road
- 7 Wreckx-N-Effect, Rump Shaker
- 8 TLC, What About Your Friends
- 9 Shabba Ranks, Slow And Sexy
- 10 Madonna, Erotica
- 11 Mad Cobra, Flex
- 12 Arrested Development, Mr. Wendal
- 13 Pete Rock & C.L. Smooth, They Reminisce
- 14 Naughtily By Nature, Everything's Gonna B
- 15 TLC, Baby-Baby-Baby
- 16 Salt-N-Pepa, Let's Talk About Sex
- 17 CeCe Peniston, Keep On Walkin'
- 18 Jodeci, Come & Talk To Me
- 19 Tevin Campbell, Alone With You
- 20 Das EFX, They Want Itz
- 21 Kris Kross, Jump
- 22 TLC, Ain't 2 Proud 2 Beg
- 23 Jodeci, Forever My Lady
- 24 Hi-Five, She's Playing Hard To Get
- 25 Arrested Development, Tennessee
- 26 R. Kelly & Public Announcement, Slow Da
- 27 R. Kelly & Public Announcement, Honey L
- 28 Boyz II Men, Please Don't Go
- 29 En Vogue, Giving Him Something He Can F
- 30 CeCe Peniston, Inside That I Cried

MIX 107.3
Washington, D.C. PD: Lorrin Palagi

- 1 Peter Cetera, Restless Heart
- 2 Bonnie Raitt, Not The Only One
- 3 Billy Joel, All Shook Up
- 4 Richard Marx, Take This Heart
- 5 Kathy Troccoli, Everything Changes
- 6 Elton John, The One
- 7 Patty Smyth, Sometimes Love Just Ain't
- 8 Billy Ray Cyrus, Couldn't Be Been Me
- 9 Toad The Wet Sprocket, All I Want
- 10 Swing Out Sister, Am I The Same Girl
- 11 Eric Clapton, Layla
- 12 k.d. lang, Constant Craving
- 13 Robert Palmer, Every Kinda People
- 14 Bruce Springsteen, Human Touch
- 15 Kenny Loggins, If You Believe
- 16 Kenny Loggins, Conviction Of The Heart
- 17 Amy Grant, I Will Remember You
- 18 Jon Secada, Do You Believe In Us
- 19 Del Amtri, Always The Last To Know
- 20 Celine Dion, Nothing Broken But My Hear
- 21 Michael W. Smith, I Will Be Here For Yo
- 22 Jon Secada, Just Another Day
- 23 Annie Lennox, Walking On Broken Glass
- 24 Celine Dion, If You Asked Me To
- 25 Richard Marx, Chains Around My Heart
- 26 Red Stearns, Rhythm Of My Heart
- 27 Michael Bolton, To Love Somebody
- 28 Michael Bolton, Reach Out, I'll Be There
- 29 Jude Cole, House Full Of Reasons
- 30 Paul Young, What Becomes Of The Brokenh

KIKK 95.7 FM
Houston PD: Jim Robertson

- 1 Collin Raye, In This Life
- 2 Rodney Foster, Just Call Me Lonesome
- 3 Wynonna, No One Else On Earth
- 4 Alabama, I'm In A Hurry (And Don't Know
- 5 John Anderson, Seminole Wind
- 6 Travis Tritt, Lord Have Mercy On The Wo
- 7 George Strait, I Cross My Heart
- 8 Joe Diffie, Next Thing Smokin'
- 9 Mark Collie, Even The Man In The Moon I
- 10 Marty Stuart, Now That's Country
- 11 Alan Jackson, She's Got The Rhythm (And
- 12 Hal Ketchum, Sure Love
- 13 Confederate Railroad, Jesus And Mama
- 14 Kathy Mattea, Lonesome Standard Time
- 15 Pam Tillis, Shake The Sugar Tree
- 16 Reba McEntire, Bubba Shot The Jukebox
- 17 Brooks & Dunn, Lost And Found
- 18 Billy Ray Cyrus, Couldn't Be Been Me
- 19 Diamond Rio, Nowhere Bound
- 20 Lorie Morgan, Watch Me
- 21 McBride & The Ride, Going Out Of My Min
- 22 Sammy Kershaw, Anywhere But Here
- 23 Reba McEntire, The Greatest Man I Never
- 24 Brooks & Dunn, Boot Scootin' Boogie
- 25 Tracy Lawrence, Runnin' Behind
- 26 Mary-Chapin Carpenter, I Feel Lucky
- 27 Collin Raye, In This Life
- 28 Alan Jackson, Love's Got A Hold On You
- 29 George Strait, Overnight Male
- 30 Brooks & Dunn, My Next Broken Heart

WPOC 93.1
Baltimore PD: Bob Moody

- 1 Reba McEntire, The Greatest Man I Never
- 2 Wynonna, No One Else On Earth
- 3 Mark Chesnut, Bubba Shot The Jukebox
- 4 Randy Travis, If I Didn't Have You
- 5 Travis Tritt, Lord Have Mercy On The Wo
- 6 John Anderson, Seminole Wind
- 7 Pam Tillis, Shake The Sugar Tree
- 8 Garth Brooks, We Shall Be Free
- 9 Rodney Foster, Just Call Me Lonesome
- 10 Tanya Tucker, Two Sparrows In A Hurrica
- 11 Mark Collie, Even The Man In The Moon I
- 12 Kathy Mattea, Lonesome Standard Time
- 13 Marty Stuart, Now That's Country
- 14 Mary-Chapin Carpenter, Not Too Much To
- 15 Joe Diffie, Next Thing Smokin'
- 16 Trisha Yearwood, Wrong Side Of Memphis
- 17 George Strait, I Cross My Heart
- 18 Billy Dean, If There Hadn't Been You
- 19 Steve Warner, Crash Course In The Blue
- 20 Sawyer Brown, Cafe On The Corner
- 21 Lorie Morgan, Watch Me
- 22 Brooks & Dunn, Lost And Found
- 23 Martina McBride, That's Me
- 24 Alabama, I'm In A Hurry (And Don't Know
- 25 Restless Heart, When She Cries
- 26 Clinton Gregory, Who Needs It
- 27 Hal Ketchum, Sure Love
- 28 McBride & The Ride, Going Out Of My Min
- 29 Clint Black, Burn Down
- 30 Vince Gill, Don't Let Our Love Start Si

KPLZ 92.3
Seattle PD: Casey Keating

- 1 Bobby Brown, Humpin' Around
- 2 Guns N' Roses, November Rain
- 3 Boyz II Men, End Of The Road
- 4 Hi-Five, She's Playing Hard To Get
- 5 Jon Secada, Just Another Day
- 6 Luther Vandross & Janet Jackson, The Bes
- 7 TLC, Baby-Baby-Baby
- 8 Richard Marx, Take This Heart
- 9 Elton John, The One
- 10 Patty Smyth, Sometimes Love Just Ain't
- 11 K.W.S., Please Don't Go
- 12 Technontronic, Move This
- 13 Madonna, Erotica
- 14 Jade, I Wanna Love You
- 15 En Vogue, Giving Him Something He Can F
- 16 P.M. Dawn, I'd Die Without You
- 17 Snap, Rhythm Is A Dancer
- 18 CeCe Peniston, Keep On Walkin'
- 19 Charles & Eddie, Would I Lie To You
- 20 George Michael, Too Funky
- 21 Color Me Badd, Forever Love
- 22 Mary J. Blige, Real Love
- 23 Shance, Saving Forever For You
- 24 Vanessa Williams, Work To Do
- 25 Bobby Brown, Good Enough
- 26 Tom Cochrane, Life Is A Highway
- 27 Sophie B. Hawkins, Damn I Wish I Was Yo
- 28 Genesis, Jesus He Knows Me
- 29 Bryan Adams, Do I Have To Say The Words
- 30 Annie Lennox, Walking On Broken Glass

POWER 99 FM
Atlanta PD: Rick Stacy

- 1 Heights, How Do You Talk To An Angel
- 2 En Vogue, Free Your Mind
- 3 Annie Lennox, Walking On Broken Glass
- 4 Snap, Rhythm Is A Dancer
- 5 Tom Cochrane, Life Is A Highway
- 6 Del Amtri, Always The Last To Know
- 7 Erasure, Take A Chance On Me
- 8 Arrested Development, People Everyday
- 9 Madonna, Erotica
- 10 Paul Westerberg, Dyslexic Heart
- 11 Sofia Shinas, The Message
- 12 Dam Yankees, Where You Goin' Now
- 13 En Vogue, Giving Him Something He Can F
- 14 P.M. Dawn, I'd Die Without You
- 15 Bryan Adams, Do I Have To Say The Words
- 16 Bobby Brown, Good Enough
- 17 Boyz II Men, End Of The Road
- 18 Patty Smyth, Sometimes Love Just Ain't
- 19 P.M. Dawn, I'd Die Without You
- 20 Charles & Eddie, Would I Lie To You
- 21 Toad The Wet Sprocket, All I Want
- 22 Peter Gabriel, Digging In The Dirt
- 23 K.W.S., Please Don't Go
- 24 R.E.M., Drive
- 25 Bon Jovi, Keep The Faith
- 26 Bobby Brown, Humpin' Around
- 27 k.d. lang, Constant Craving
- 28 Prince, My Name Is Prince
- 29 Technontronic, Move This
- 30 Goddess, Sexual

95.5 WPGC
Washington, D.C. PD: Jay Stevens

- 1 Mary J. Blige, Real Love
- 2 Arrested Development, People Everyday
- 3 Sha, If I Ever Fall In Love
- 4 TLC, What About Your Friends
- 5 Jodeci, I'm Still Waiting
- 6 Vanessa Williams, Work To Do
- 7 Madonna, Erotica
- 8 Mad Cobra, Flex
- 9 CeCe Peniston, Inside That I Cried
- 10 Third World, Committed
- 11 Johnny Gill, There It Go
- 12 After 7, Baby I'm For Real
- 13 Shabba Ranks, Slow And Sexy
- 14 Keith Sweat, I Want To Love You Down
- 15 R. Kelly & Public Announcement, Slow Da
- 16 Boyz II Men, End Of The Road
- 17 Al B. Sure!, Right Now
- 18 Wreckx-N-Effect, Rump Shaker
- 19 Bryan Adams, Do I Have To Say The Words
- 20 Tevin Campbell, Alone With You
- 21 Hi-Five, She's Playing Hard To Get
- 22 Portrait, Here We Go Again
- 23 Prince, My Name Is Prince
- 24 Bobby Brown, Good Enough
- 25 Tom Braxton, Love Shoulda Brought You
- 26 Mint Condition, Forever In Your Eyes
- 27 Voices, Yeah, Yeah!
- 28 Bobby Konders & Massive Sounds, Mack Da
- 29 P.M. Crossover
- 30 TLC, Baby-Baby-Baby

WZLW 94.5 FM
Boston PD: Mike Colby

- 1 Jade, I Wanna Love You
- 2 K.W.S., Please Don't Go
- 3 Charles & Eddie, Would I Lie To You
- 4 Hi-Five, She's Playing Hard To Get
- 5 INXS, Not Enough Time
- 6 Madonna, Erotica
- 7 Boyz II Men, End Of The Road
- 8 Sawyer Brown, Cafe On The Corner
- 9 Def Leppard, Have You Ever Needed Someo
- 10 Patty Smyth, Sometimes Love Just Ain't
- 11 P.M. Dawn, I'd Die Without You
- 12 Cathy Dennis, You Lied To Me
- 13 Elton John, The One
- 14 Bryan Adams, Do I Have To Say The Words
- 15 Bobby Brown, Humpin' Around
- 16 Snap, Rhythm Is A Dancer
- 17 Genesis, Jesus He Knows Me
- 18 Celine Dion, Nothing Broken But My Hear
- 19 Toad The Wet Sprocket, All I Want
- 20 Bobby Brown, Good Enough
- 21 Mary J. Blige, Real Love
- 22 CeCe Peniston, Keep On Walkin'
- 23 Eric Clapton, Layla
- 24 Elton John, The One
- 25 Jon Secada, Just Another Day
- 26 Annie Lennox, Walking On Broken Glass
- 27 R. Kelly & Public Announcement, Honey L
- 28 Michael Bolton, Reach Out, I'll Be There
- 29 Jude Cole, House Full Of Reasons
- 30 Paul Young, What Becomes Of The Brokenh

92.3 KRST
HOT NEW COUNTRY
Albuquerque PD: Jim Patrick

- 1 Wynonna, No One Else On Earth
- 2 Reba McEntire, The Greatest Man I Never
- 3 Suzy Bogguss, Letting Go
- 4 Travis Tritt, Lord Have Mercy On The Wo
- 5 Confederate Railroad, Jesus And Mama
- 6 Sawyer Brown, Cafe On The Corner
- 7 Trisha Yearwood, Wrong Side Of Memphis
- 8 McBride & The Ride, Going Out Of My Min
- 9 Randy Travis, If I Didn't Have You
- 10 Lorie Morgan, Watch Me
- 11 Mark Chesnut, Bubba Shot The Jukebox
- 12 Mark Collie, Even The Man In The Moon I
- 13 John Anderson, Seminole Wind
- 14 Billy Dean, If There Hadn't Been You
- 15 Garth Brooks, We Shall Be Free
- 16 Alabama, I'm In A Hurry (And Don't Know
- 17 Rodney Foster, Just Call Me Lonesome
- 18 Joe Diffie, Next Thing Smokin'
- 19 Kathy Mattea, Lonesome Standard Time
- 20 Marty Stuart, Now That's Country
- 21 Vince Gill, I Still Believe In You
- 22 George Strait, So Much Like My Dad
- 23 Pam Tillis, Shake The Sugar Tree
- 24 Brooks & Dunn, Lost And Found
- 25 Ronnie Milsap, L.A. To The Moon
- 26 Restless Heart, When She Cries
- 27 Collin Raye, In This Life
- 28 Ricky Van Shelton, Backroads
- 29 George Strait, I Cross My Heart
- 30 Steve Warner, Crash Course In The Blue

COUNTRY 92.3
Detroit PD: Barry Mardit

- 1 McBride & The Ride, Going Out Of My Min
- 2 Randy Travis, If I Didn't Have You
- 3 Diamond Rio, Nowhere Bound
- 4 Wynonna, No One Else On Earth
- 5 George Strait, So Much Like My Dad
- 6 Reba McEntire, The Greatest Man I Never
- 7 Shenandoah, Wrong Side Of Memphis
- 8 Rodney Foster, Just Call Me Lonesome
- 9 Billy Ray Cyrus, Couldn't Be Been Me
- 10 Suzy Bogguss, Letting Go
- 11 Confederate Railroad, Jesus And Mama
- 12 Joe Diffie, Next Thing Smokin'
- 13 Travis Tritt, Lord Have Mercy On The Wo
- 14 Trisha Yearwood, Wrong Side Of Memphis
- 15 Collin Raye, In This Life
- 16 Alan Jackson, Love's Got A Hold On You
- 17 John Anderson, Seminole Wind
- 18 Billy Dean, If There Hadn't Been You
- 19 Pam Tillis, Shake The Sugar Tree
- 20 Tanya Tucker, Two Sparrows In A Hurrica
- 21 Mary-Chapin Carpenter, I Feel Lucky
- 22 Alabama, I'm In A Hurry (And Don't Know
- 23 Garth Brooks, We Shall Be Free
- 24 Lee Roy Parnell, What Kind Of Fool Do Y
- 25 Aaron Tippin, I Wouldn't Have It Any Ot
- 26 Lorie Morgan, Watch Me
- 27 Bellamy Brothers, Cowboy Beat
- 28 Sawyer Brown, Cafe On The Corner
- 29 Mary-Chapin Carpenter, Not Too Much To
- 30 Mark Collie, Even The Man In The Moon I

Power 106 FM
Los Angeles PD: Rick Cummings

- 1 Arrested Development, People Everyday
- 2 Snap, Rhythm Is A Dancer
- 3 Boyz II Men, End Of The Road
- 4 Hi-Five, She's Playing Hard To Get
- 5 2 Unlimited, Twilight Zone
- 6 House Of Pain, Jump Around
- 7 Fred Durkin, The Funky Bunch
- 8 Mary J. Blige, Real Love
- 9 Madonna, Erotica
- 10 A Lighter Shade Of Brown, Spill The Rhy
- 11 P.M. Dawn, I'd Die Without You
- 12 TLC, What About Your Friends
- 13 Salt-N-Pepa, Start Me Up
- 14 Voices, Yeah, Yeah, Yeah!
- 15 Sha, If I Ever Fall In Love
- 16 Classic Example, It's Alright
- 17 AB Logic, The Hitman
- 18 Technontronic, Move This
- 19 Prince, My Name Is Prince
- 20 Chubb Rock, Lost In The Storm
- 21 College Boyz, Victim Of The Ghetto
- 22 Me Phi Me, Black Sunshine
- 23 N2Deep, Back To The Hotel
- 24 Bobby Brown, Good Enough
- 25 TLC, Baby-Baby-Baby
- 26 Gerardo, Love
- 27 EPMD, Crossover
- 28 Rozalla, Are You Ready To Fly?
- 29 K.W.S., Please Don't Go
- 30 Marky Mark & The Funky Bunch, You Gotta

B94 FM
Pittsburgh PD: Buddy Scott

- 1 Hi-Five, She's Playing Hard To Get
- 2 Color Me Badd, Forever Love
- 3 Boyz II Men, End Of The Road
- 4 TLC, Baby-Baby-Baby
- 5 Heights, How Do You Talk To An Angel
- 6 Patty Smyth, Sometimes Love Just Ain't
- 7 Cathy Dennis, You Lied To Me
- 8 Bobby Brown, Humpin' Around
- 9 Jade, I Wanna Love You
- 10 Bryan Adams, Do I Have To Say The Words
- 11 Rhythm Syndicate, I Wanna Make Love To
- 12 Madonna, Erotica
- 13 Shakespeare's Sister, Stay
- 14 Guns N' Roses, November Rain
- 15 Firehouse, When I Look Into Your Eyes
- 16 Jon Secada, Do You Believe In Us
- 17 Mary J. Blige, Real Love
- 18 Technontronic, Move This
- 19 TLC, What About Your Friends
- 20 Elton John, The One
- 21 Tom Cochrane, Washed Away
- 22 Annie Lennox, Walking On Broken Glass
- 23 Def Leppard, Have You Ever Needed Someo
- 24 Celine Dion, If You Asked Me To
- 25 Sofia Shinas, The Message
- 26 En Vogue, Free Your Mind
- 27 Eric Clapton, Layla
- 28 Arrested Development, Tennessee
- 29 Richard Marx, Chains Around My Heart
- 30 Michael Bolton, To Love Somebody

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No one else can do this.

LAWYER IN JOEL SUIT SAYS HE'S AN INNOCENT MAN

(Continued from page 10)

er-in-law] Frank Weber," involving kickbacks and conflicts of interest that caused Joel substantial financial harm.

"This lawsuit is a sham—a contrived and libelous attempt to cause severe injury to a prestigious law firm and to extort a settlement," the filing states. "The firm had no conflict of interest, paid no 'kickbacks,' received no 'rebates,' made no secret deals, and had no involvement" in Joel's finances.

Leonard Marks, Joel's attorney, in

CMT IN EUROPE

(Continued from page 10)

been exposed over there who have done well. And we will gradually introduce some of the new acts."

Among the videos on the initial programming lineup are those by Garth Brooks, Mary-Chapin Carpenter, and Billy Ray Cyrus.

Storey says no one representing European country acts has yet approached her to add videos, but she adds that CMT expects to include such artists. "We will play European artists whose style is compatible with our format," Storey confirms.

"We'll also place a little bit more emphasis on the alternative artists who are already popular over there," Storey continues. "That would be people like Lyle Lovett, k.d. lang, John Prine, and Nanci Griffith. Also, the programming will be very oriented toward developing artist recognition. The Europeans are very interested in country music and the artists."

CMT Europe will adjust its programming weekly, Storey confirms: "We'll have the new adds, a countdown, pick hits, breakouts, sneak peeks, and all that . . . We have European viewer services so the viewers there will be able to respond to it."

In a news release announcing the move to Europe, E.W. Wendell, president and CEO of Gaylord Entertainment, said, "We've conducted focus group sessions in the United Kingdom to measure the acceptance of CMT programming, and the response has been overwhelmingly positive."

United Artists Entertainment Programming, based in London, will represent CMT in Europe, overseeing affiliate relations, consumer and trade advertising, promotion, public relations, and general administration.

David Hall, president of CMT, and Lloyd Werner, Group W's senior VP of sales and marketing, will handle the day-to-day management.

Gaylord owns 67% of CMT and Group W the remainder. UAEP is a wholly owned subsidiary of Telecommunications Inc., which the announcement describes as "the largest distributor of cable-exclusive programming in Europe."

FOR THE RECORD

A quote from BMG International president/CEO Rudi Gassner on page 51 of this issue is incomplete. Gassner said he looked to top \$10 million sales in two more markets this year. He has done so, however, in only one. "It was not two as I expected," he quips. "I always expect more from my people than they deliver. But so far, so good."

turn, termed the defense response "outrageous" and reasserted Joel's claims.

Among those claims is a statement that Grubman, when told in 1988 by then CBS CEO/president Walter Yetnikoff that "something was wrong" with Joel's finances, declined to look into Weber's actions, fearing Weber would fire him as Joel's attorney.

"The alleged conversation between Yetnikoff and Grubman never took place," says the defense response. A spokesman for Yetnikoff said the former executive would not comment. Both sides say Yetnikoff will be deposed during pre-trial discovery in the case.

In a central point of the case that spotlights the issues in superstar negotiations, the two sides have also traded charges over Grubman's work for both Joel and his label, CBS Records. According to Joel's suit, af-

ter Grubman's firm obtained Joel as a client, it also began to represent CBS Records without informing Joel, and did not inform him of earlier claims of conflict-of-interest brought by other clients.

The defense response states that Grubman Indursky did not, in fact, represent CBS when it did most of its work on Joel's record contract, and then did so only in two matters "completely unrelated" to Joel. However, the defense papers acknowledge the close relationship between Grubman and CBS executives. It says Joel "was fully aware of the firm's good relations with CBS personnel and he benefitted handsomely from those good relations" through the contracts Grubman's firm was thus able to negotiate for him.

The charges and countercharges between Joel and his former attorneys are the latest actions arising

from Joel's dispute with Weber, against whom he filed a \$90 million lawsuit in 1989, alleging misappropriation of funds, fraud, and other misconduct. Although Joel received a summary judgment in 1990 and was awarded initial damages of \$2 million, he was paid only \$250,000 before Weber filed for bankruptcy.

In light of Joel's failure to collect from Weber, attorney Bertram Fields, representing the firm of Grubman, Indursky, Schindler & Goldstein, says Joel's suit has unfairly targeted his former lawyers as "deep-pocket scapegoats."

Leonard Marks says Joel's suit resulted from an FBI interview with Grubman and Indursky last May as part of a criminal investigation of Weber. (The FBI would not confirm the interviews occurred or any investigation of Weber).

The defense motion disputes

Marks' chronology. "Marks had long had all the information and documents mentioned in the interview," says the filing. "Neither during the interview nor anytime in the over four months between May 1992 and the filing of [Joel's] complaint did anyone, including Marks, even hint otherwise."

Joel's suit charges that Grubman and Indursky admitted to the FBI "paying thousands of dollars to a Weber-related company despite the fact that neither Weber nor that company performed any work for them." The defense says that Grubman and Indursky made the payments to Weber for financial advice and investment planning and denies those payments were "kickbacks" to Weber.

Similarly, the defense motion disputes Joel's claim that Grubman's firm made a \$250,000 loan to Weber to ensure their continued representation of Joel as a client.

The filing also denies that Grubman and his partners made investments in ventures managed by Weber under coercion to retain Joel's business. Noting that the attorneys invested over \$1 million in Weber's investments, the filing states: "It defies common sense to suppose they would have entrusted Weber with their money if they had known or suspected he was a fraud."

One of those investments was a horse-breeding partnership. Joel's suit claims a co-investor told Grubman that Weber suggested killing a horse to commit insurance fraud and Grubman failed to investigate Weber's alleged wrongdoing. The defense response labels the story "comic gossip" and says Grubman was not aware of it when he represented Joel.

The defense motion details how the firm, representing Joel between 1981 and 1988, regained for him control of his copyrights for 42 of his songs from CBS and generated over \$50 million for him.

The motion filed for Grubman and his firm states: "If [Joel] or his brother-in-law and hand-picked manager somehow squandered the money the firm obtained for him—and Grubman Indursky has no knowledge that such occurred—Grubman Indursky had nothing to do with it."

DCC Glitches Brought To Light By Magazine Stereo Review Cites Head-Clogging Playback Problems

NEW YORK—One of the first technical reviews of a Philips DCC-900 deck to appear in a U.S. publication brings to light problems with head clogging resulting from playback of analog cassettes.

The preproduction model reviewed in the November issue of Stereo Review suffered from head clogging and, after a number of analog tapes were played, the deck would only intermittently play DCC tapes, according to the article.

The reviewer noted that head cleaning solved the problem, but the deck continued to emit an occasional click as uncorrected errors surfaced in the bit stream, which was possibly attributable to head clogging.

According to the article, Philips responded that the heads used in the DCC decks are more sensitive to ox-

ide shedding from low-quality tapes than are conventional heads and that it may be necessary to clean the heads more often than one would in an analog deck.

A Philips spokesman told Billboard that the unit reviewed was a preproduction model that had gone through heavy usage before it arrived for review. "We're confident that it's not an issue once the product hits the market," said the spokesman. "Actual production units will not have that characteristic at all."

During a presentation at the Audio Engineering Society Convention in San Francisco earlier this month, the company's Jerry Wirtz was less clear as to the extent of the analog cassette shedding issue. However, the company's spokesman noted, "While we've had life-testing on the product,

this has not been a major problem. Certainly, consumer experience will tell us certain things, but my understanding is it's really not an issue given normal consumer usage."

The review found the digital sound quality of the DCC unit to be audibly identical or nearly identical to CDs. While some shortcomings were noted in the transport mechanism, the review was generally favorable toward the product's digital capabilities.

In related news, Technics announced the first U.S. markets slated for delivery of its RS-DC10 DCC unit in late October. New York, Philadelphia, Boston, Atlanta, Washington, D.C., Miami, Chicago, Detroit, Minneapolis, San Francisco, Southern California, and Hartford, Conn., will be the first cities to receive the Technics product. SUSAN NUNZIATA

DCC, MD ON DISPLAY AT JAPAN AUDIO FAIR

(Continued from page 8)

pine, Columbia, Pioneer, JVC, Aiwa, and Fujitsu. All except Fujitsu Ten's were working prototypes.

A JVC attendant at the company's booth admitted, however, that the TD-DCC1 unit on display was not, in fact, working that day.

Philips exhibited six DCC units: the already released DCC 900, as well as the DCC 93 minicomponent system deck, the DCC 130 playback-only por-

table unit, the DCC 180 record/playback portable unit, the DCC 280 boombox, and the DCC 821 car-dash model. The Tokyo exhibit marked the world premiere for all five models, except for the DCC 180.

Three other full-size Philips decks (the DCC 930, the DCC 300, and the DCC 600) were shown to dealers only. A Philips spokesman says they will be introduced after the five other

new DCC machines follow the DCC 900 into the market.

Sony exhibited the three MD units it will begin selling Nov. 1: the MZ-1 record/playback portable unit, the MZ-2P playback-only portable unit, and the MDX-U1 in-dash car stereo player (with AM/FM tuner), as well as the PRESH ZS-M1 record/playback "boombox," set to go on sale in early December.

Most of the companies displaying MD or DCC units say they will begin marketing their machines sometime next spring, although Marantz says its 150,000 yen (\$1,239) DD 92 DCC deck will hit the shops here at the end of this month.

Meanwhile, plans to market prerecorded DCC software appear to be on track following a production hitch last month at JVC's plant in Mito, Ibaraki prefecture, which caused the Oct. 1 software launch date to be scrapped. A spokesman for Polydor K.K., which is overseeing the prerecorded DCC software launch in Japan, says seven Japanese record companies will begin selling a total of 200 DCC titles in mid-November.

Warner Music Japan recently announced plans to introduce 28 imported and six domestic DCC titles, most likely in mid-November as well.

RITA'S SIGNATURE SCRUTINIZED IN MARLEY CASE

(Continued from page 12)

substantial," putting into question the intention to deceive.

Phillips told the Federal District Court that Rita Marley never denied "she may very well" have signed her husband's signatures on the affected documents.

In his sixth half-day of testimony, Oct. 14, G. Louis Byles, executive director of Mutual Security Merchant Bank & Trust Co. of Jamaica, also said he knew that some documents bearing Bob Marley's signatures had not actually been written by the artist.

Byles was searingly questioned by attorneys for two of the defendants, Jeremy D. Mishkin, representing at-

torney David J. Steinberg, and Robert S. Fink, representing tax attorney Martin Oliner.

Oliner also is one of three defendants who have filed against Rita Marley and Mutual Security in the case.

Byles, who is testifying only half days for medical reasons, was followed on the stand by his wife, Elaine Waite Byles, a witness for the second day, on meetings she also attended about 10 years ago.

Now in its third month, the trial figures to run at least one month more despite Judge Kenneth Conboy's extension of the court day by two hours.

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

BOYZ II MEN DOES IT: "End Of The Road" (Biv 10/Motown) breaks the record for the longest run at No. 1—11 weeks—since the Hot 100 began in August 1958. As noted in Chart Beat (page 94), Elvis Presley also held for 11 weeks on an earlier singles chart prior to 1958. The unusual combination of No. 1 sales and No. 1 airplay is what has led to the record-breaking run. Only one other single in the past year, Michael Jackson's "Black Or White," has been No. 1 in both sales and airplay simultaneously. "End" is still way ahead in both sales and airplay even though its points are slowly declining.

"SOMETIMES LOVE JUST AIN'T ENOUGH" by Patty Smyth (MCA) is up strongly in both sales and airplay to regain its bullet at No. 2, but it may be pushed down next week by Madonna's exploding "Erotica" (Maverick/Sire). "Erotica," the biggest point gainer on the entire Hot 100 by far, goes 27-4 in sales and 13-3 overall. It holds at No. 2 with a bullet in airplay, narrowing the gap with "End." Because of "End's" still-huge lead, however, Boyz II Men is likely to hold at No. 1 for one more record-breaking week before "Erotica" takes over. If "Erotica" goes through the roof in sales, however, it could go to No. 1 next week.

BOTH POWER PICKS THIS WEEK are on MCA Records. "Rump Shaker" by new group Wreckx-N-Effect nabs the sales pick. Its sales almost double, fueling the largest jump on the Hot 100, 23 places to No. 32. It's a big hit on top 40/rhythm stations, including No. 2 in airplay at KMEL San Francisco, No. 3 at KBXX Houston, and No. 7 at Q102 Philadelphia. The airplay pick goes to "Good Enough" by Bobby Brown, jumping 18 places to No. 33 on the Hot 100. "Good" is already No. 1 in airplay at KQPW Fresno, Calif., and also top 10 at KKSS Albuquerque, N.M., WFMP Baton Rouge, La., KBEQ Kansas City, Mo., and KRQQ Tucson, Ariz.

THREE NEW RECORDS THAT are not bulleted this week are showing regional strength. "The Message" by Sofia Shinas (Warner Bros.) is No. 4 in airplay at KTUX Shreveport, La., No. 5 at KHFI Austin, Texas, and No. 6 at WNNK Harrisburg, Pa. "I'm Overjoyed" by Nona Gaye (Third Stone) is No. 3 in airplay at WFHN New Bedford, Mass. And "Do You Everynite" by Joe Public (Columbia) is No. 10 at KKFR Phoenix.

QUICK CUTS: The six new entries include the first Hot 100 single for country star Wynonna, "No One Else On Earth" (Curb/MCA). It debuts with 100% of its points from strong sales for the cassette single. Despite the huge success of "Achy Breaky Heart" by Billy Ray Cyrus (Mercury), none of the other big-selling country singles has generated significant top 40 airplay... Our new Top 40/Mainstream and Top 40/Rhythm monitored airplay charts have generated positive response from the industry, and we've already made a small change in the panels. Effective next week, KBEQ Kansas City moves to the rhythm chart while WFLZ Tampa, Fla., switches to the mainstream chart. WVKS Toledo, Ohio, and WMTX Tampa are added to the mainstream side. All stations monitored for both charts—now 131 in total—are used for the Hot 100, as well.

HOT 100 RECURRENT SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL) |
|-----------|-----------|----------|----------------------------------|--------------------------------------|
| 1 | 3 | 2 | COME & TALK TO ME | JODECI (UPTOWN/MCA) |
| 2 | 1 | 2 | THE BEST THINGS IN LIFE ARE FREE | L. VANDROSS/J. JACKSON (PERSPECTIVE) |
| 3 | — | 1 | BABY GOT BACK | SIR MIX-A-LOT (DEF AMERICAN/REPRISE) |
| 4 | 2 | 2 | KEEP ON WALKIN' | CECE PENISTON (A&M) |
| 5 | 4 | 2 | MY LOVIN' (YOU'RE NEVER...) | EN VOGUE (ATCO EASTWEST) |
| 6 | 5 | 4 | UNDER THE BRIDGE | RED HOT CHILI PEPPERS (WARNER BROS.) |
| 7 | 6 | 5 | IF YOU ASKED ME TO | CELINE DION (EPIC) |
| 8 | 7 | 7 | TENNESSEE | ARRESTED DEVELOPMENT (CHRYSALIS) |
| 9 | — | 1 | WARM IT UP | KRIS KROSS (RUFFHOUSE/COLUMBIA) |
| 10 | 11 | 24 | FINALLY | CECE PENISTON (A&M) |
| 11 | 9 | 2 | WISHING ON A STAR | THE COVER GIRLS (EPIC) |
| 12 | 15 | 5 | THEY WANT EFX | DAS EFX (ATCO EASTWEST) |
| 13 | 10 | 6 | HOLD ON MY HEART | GENESIS (ATLANTIC) |
| 14 | 16 | 23 | I LOVE YOUR SMILE | SHANICE (MOTOWN) |
| 15 | 12 | 12 | SAVE THE BEST FOR LAST | VANESSA WILLIAMS (WING/MERCURY) |
| 16 | 8 | 7 | DAMN I WISH I WAS YOUR LOVER | SOPHIE B. HAWKINS (COLUMBIA) |
| 17 | 13 | 7 | I WILL REMEMBER YOU | AMY GRANT (A&M) |
| 18 | 17 | 2 | I'LL BE THERE | MARIAH CAREY (COLUMBIA) |
| 19 | 19 | 9 | JUMP | KRIS KROSS (RUFFHOUSE/COLUMBIA) |
| 20 | 14 | 13 | ONE | U2 (ISLAND/PLG) |
| 21 | 18 | 23 | ALL 4 LOVE | COLOR ME BADD (GIANT) |
| 22 | 21 | 12 | LIVE AND LEARN | JOE PUBLIC (COLUMBIA) |
| 23 | 22 | 48 | I WANNA SEX YOU UP | COLOR ME BADD (GIANT) |
| 24 | 30 | 16 | MAKE IT HAPPEN | MARIAH CAREY (COLUMBIA) |
| 25 | 23 | 37 | LOSING MY RELIGION | R.E.M. (WARNER BROS.) |
| 26 | 27 | 5 | SLOW MOTION | COLOR ME BADD (GIANT) |
| 27 | — | 1 | WE WILL ROCK YOU/WE ARE... | QUEEN (HOLLYWOOD) |
| 28 | 28 | 46 | GOOD VIBRATIONS | MARKY MARK (INTERSCOPE) |
| 29 | — | 13 | EVERYTHING CHANGES | KATHY TROCCOLI (REUNION/GEFFEN) |
| 30 | — | 28 | EMOTIONS | MARIAH CAREY (COLUMBIA) |

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

MCA RECORDS HAS HOT HAND

(Continued from page 1)

"Poison," and new releases from Heavy D. & the Boyz, Reba McEntire, George Jones, Patti LaBelle, Stephanie Mills, and a boxed retrospective from B.B. King.

"Throughout the year we have been consistently making our internal numbers," says Teller. "[But] relative to the heat the label has now, it was slower."

The impressive sales for MCA have to be particularly satisfying to the label, since two of its superstar attractions—Elton John and Tom Petty—have signed with PolyGram and Warner Bros., respectively (Billboard, April 11), and will be leaving the MCA fold after delivering their next albums. (John's current release is his first top 10 album since 1976.)

Although MCA's current hot streak includes a diverse mix of country, R&B, and pop acts, the company has not had notable recent success in the rock market. "As we speak, we don't really have an explosive rock album," acknowledges Teller. "We are encouraged by a number of artists we have in the studio right now, and we are in the development stage with several artists down the line."

MCA has high hopes for "Here," Trixter's follow-up to its gold debut album. MCA Records president Richard Palmese also points out that the label had moderate success with Live's debut Radioactive album, which has sold more than 300,000



PALMESE



TELLER

units to date. Palmese also expects interest to heat up in Hardline, a band featuring former Journey member Neal Schon. "Double Eclipse," the band's debut album, has yielded two album rock hits and the label is preparing to work the ballad "Can't Find My Way" at top 40 and album rock stations.

Palmese and Teller also report strong initial reaction to Flotsam & Jetsam. "I think they're our Metallica," Palmese says.

While MCA may be rebuilding its rock base, its country side is well established. Says MCA Records Nashville president Bruce Hinton, "We're having our best year... but we've been on a good roll. We have been rolling here for awhile."

According to Hinton, MCA Nashville is set to break its annual sales record for the fourth year in a row.

MCA Nashville has had success with a mix of established veterans, such as McEntire and Judd, and fast-rising newcomers such as Yearwood.

"Eighty percent of our roster is

running in the black," Hinton says. "That statement reflects the success of MCA Nashville."

One key ingredient to MCA's recent rise has been the contribution of various imprints in the MCA and Uni Distribution family, including Uptown (Blige and Jodeci's double-platinum "Forever My Lady"), Curb ("Wynonna"), Radioactive (Live, the Ramones), Impact (Sass Jordan), Beacon ("The Commitments"), and Gasoline Alley (Shai). "They are great A&R sources and they are really paying off," says Palmese. "You can't have too many great A&R sources these days."

Ernie Singleton, president of MCA Records' black music division, also points to the important role the various MCA-affiliated imprints have played. "It's rare that any record company can say that they broke three acts in the course of a year," he says. "But we're doing that right now."

Singleton says MCA's black music division is currently breaking rap act Wreckx-N-Effect; singer Chante Moore, the first release on the new Silas imprint; and Shai, on the Gasoline Alley label.

"I know a lot of people complain about the economy and about how tough the market is, and how tough it has been to come through," Singleton says. "We certainly understand that... The plus is our music continues to be embraced by the public."

GERMAN ACT FANS NEO-NAZI FLAMES

(Continued from page 1)

(the Bad Uncles)—with claims by anti-racist groups that it is inciting violence against the non-national German residents.

Recently signed by independent label Bellaphon, Boehse Onkelz entered the German charts at No. 86 four weeks ago. Their album jumped the following week to No. 41, then soared to No. 5. It had dropped to eight by last week. Sales to date are reportedly past 100,000.

"I am really shocked because this shows the climate in Germany at this time," says singer/songwriter J., whose anti-fascism newsletter, "Germany Alert," recently attacked Boehse Onkelz's lyrics. "We know what this can lead to; has led to already," he says.

The group has reacted angrily to allegations that it is pro-Nazi and leader Stephan Weidner points out that none of the songs on "Heilige Lieder" is political, let alone neo-Nazi. "It is simply that there are skinheads and fascists among our fans—just as there are for a lot of heavy metal and hard rock bands. We cannot help that," he says.

Weidner admits that 10 years ago the band did play racist songs, including one called "Tuerken Raus," or "Turks Out," which called for Turkish "guest workers" to be sent back to their own country. "But that was in the past. We totally reject that attitude today, but some people won't let us forget it," he says.

The band's current repertoire is a celebration of sex and violence—there are songs about rape and child murder. But the group claims its songs are simply a reflection of the nastiness all around it. A song called "Religion" describes the history of religion as "a bloodbath." Another song, "Kneipen Terroristen" ("Pub Terrorists"), urges young people to go into pubs and smash them up.

Boehse Onkelz are the most successful tip of a large iceberg of similar bands that have strong support from skinheads and neo-Nazis. The German security ministry has a list of some 50 or more "underground" groups, many of which are cult bands for fanatical nationalists and would-be ethnic cleansers. Names include Screwdriver, Kahlkopf (Skinhead), Radical, Wotan, Tonstoerung, Stoerkraft, and No Remorse.

Their albums are selling anything from a few hundred to 20,000 and many are home-produced on cassette and sold at concerts. There are also a number of underground labels specializing in neo-Nazi, anti-foreigner material—product scrupulously avoided by the vast majority of retailers.

One of the cult bands, Endsieg, has a song "Kanaken" ("Foreigners")

that says Turks should be sent to concentration camps. Another group has a song whose lyric, in rough translation, runs, "If you have an oak tree in your garden, make sure you hang a Turk from it."

Police have reported that many of the neo-Nazis involved in recent violence against guest workers and asylum seekers wore T-shirts with the names of heavy metal groups on them, so that even when bands are not explicitly fascist, they become guilty by association.

Weidner says he repudiates the anti-foreigner movement. But there are thousands of Boehse Onkelz fans who are not about to let the band live down its murky past.

Assistance in preparing this story was provided by Wolfgang Spahr.

EAZY-E SUES DRE, LABELS FOR CONSPIRACY

(Continued from page 10)

early 1991, Caldwell, Glew, Sussman, Roberts, Griffey, and Knight conspired with Dre (real name Andre Young) to cancel the contracts "by fraud, force, fear and intimidation."

The document further alleges that in February 1991, Knight used force to remove Ruthless documents from the offices of the label's attorney and threatened unnamed Ruthless employees.

The suit also claims that on approximately April 15, 1991, Knight and other, unknown individuals, "by the use of baseball bats and other weapons," forced Eazy-E to sign documents (purportedly drafted by Sony and Solar attorneys) releasing Dre, Michel'le, and the D.O.C. from their contracts.

Sony subsequently refused to make further contractually required payments to Eazy-E and Ruthless,

the suit alleges.

In December 1991, Young, Griffey, and Knight formed Death Row Records. The suit claims the release of Death Row's soundtrack album for "Deep Cover" violated copyrights owned by Eazy-E and Ruthless.

In addition to \$13.5 million in compensatory damages, the suit seeks treble exemplary and punitive damages, an injunction against the defendants, a trust to hold all monies and properties improperly obtained, and an order dissolving Death Row.

A Sony spokesperson says, "We cannot comment [on the suit] until we and our counsel have reviewed the documents and the claims." Griffey says he has no knowledge of the suit, adding, "I don't have anything to do with Death Row Records." Death Row's attorney David Kenner could not be reached by press time.

CD GAINS CONTINUE

(Continued from page 8)

sound-carrier production statistics. The results are considered a representative barometer of market activity. The breakdown, by country:

- In Japan, the RIAJ reports 101.5 million CDs were produced in the first six months of this year, up from 95.5 million units. That 6% increase compares with a 29% upturn for first-half 1991 over 1990.

Audiocassettes fell by 15% in the first six months, comparable with a 16% decline the previous year. LPs were off by 11% to 399,000 units. The market as a whole grew 9.8% in units.

- In Germany, compact disc unit shipments to the trade totaled 47.9 million units during January-June, a 6% advance on the previous year. Cassettes were down by 29% to 24.6 million. LPs fell by 78% to 2.6 million. The market as a whole slipped by 13.1% in units.

- CD shipments in France were ahead by 5.8% over comparable first-half 1991, to 30 million units. Cassettes took an 18% tumble to 14.5 million; LPs fell by 86% to 100,000 pieces from 900,000 units. The market as a whole declined 11.2% in units.

- The U.K. compact disc business grew by 11.5% to 28.5 million units, while cassettes slid 19% to 21 million pieces. LPs nosedived 47% to 3.4 million units. The market as a whole declined 9.6% in units.

- In Australia, the 30% gain in CD shipments—fueled by retail price wars—brought the configuration up to 8.8 million units from 6.7 million. ARIA reports that the average wholesale price of a compact disc in the first half fell to \$9.19 from \$9.60—a 4% decline. Cassette units fell 14% to 4.6 million; LPs dipped 92% to 19,379 units. As a whole, the Australian market grew 8% during January-June to 16.6 million units.

WORLD SALES UP

(Continued from page 8)

Australia, Belgium, France, Hong Kong, and the Netherlands—where “the format is virtually extinct.” However, it adds, “In other countries such as Brazil, Colombia, Ecuador, and Greece, vinyl still retains market supremacy.”

Cassette sales have continued the decline first witnessed in 1990, falling by 21%. Although the cassette remains the world's leading format, CD sales are only marginally behind and will undoubtedly prove to be the leading carrier in 1992.

“CD sales continue to prop up the industry and 1991 is the ninth consecutive year in which an increase was registered,” says the report. “Although the increases of the late '80s could not possibly be maintained, the slowdown in 1990 has been curtailed and growth increased by 30% in 1991.”

“Essentially, what the business is experiencing is a reduction in CD growth in the mature markets of Europe and America, medium growth in the Baltic states and some Eastern European countries, and major increases in Japan, Southeast Asia, and Southern Europe. Even some Latin American countries are starting to experience increases of over 50% and it is to these developing markets that the industry must continue to look for its future profits.”

According to the IFPI figures, in 1991, a total of 1.1 billion prerecorded cassettes were sold along with 1 billion CDs, 150 million vinyl albums and 320 million singles.

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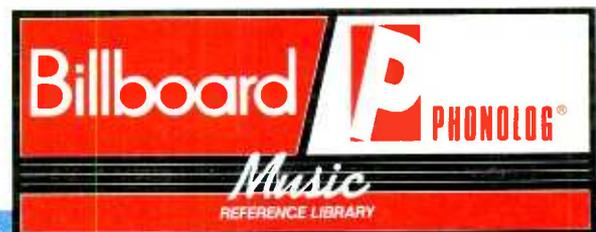
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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 94 top 40/mainstream and 36 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1992, Billboard/BPI Communications, Inc.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TOP 40/MAINSTREAM | |
|---------------------|-----------|---------------|---|-----------------------|
| | | | TITLE/LABEL/DISTRIBUTING LABEL | ARTIST |
| ★★★★ NO. 1 ★★★★★ | | | | |
| 1 | 1 | 4 | SOMETIMES LOVE JUST AIN'T ENOUGH MCA | PATTY SMYTH |
| 2 | 3 | 4 | HOW DO YOU TALK TO AN ANGEL CAPITOL | THE HEIGHTS |
| 3 | 2 | 4 | END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN | BOYZ II MEN |
| 4 | 4 | 4 | WHEN I LOOK INTO YOUR EYES EPIC | FIREHOUSE |
| 5 | 9 | 4 | WALKING ON BROKEN GLASS ARISTA | ANNIE LENNOX |
| 6 | 5 | 4 | DO I HAVE TO SAY THE WORDS? A&M | BRYAN ADAMS |
| 7 | 6 | 4 | ALL I WANT COLUMBIA | TOAD THE WET SPROCKET |
| 8 | 7 | 4 | HAVE YOU EVER NEEDED SOMEONE SO BAD MERCURY | DEF LEPPARD |
| 9 | 8 | 4 | WOULD I LIE TO YOU? CAPITOL | CHARLES & EDDIE |
| 10 | 14 | 4 | I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA | P.M. DAWN |
| 11 | 10 | 4 | PLEASE DON'T GO NEXT PLATEAU/LONDON/PLG | K.W.S. |
| 12 | 15 | 4 | SHE'S PLAYING HARD TO GET JIVE/RCA | HI-FIVE |
| 13 | 12 | 4 | ALWAYS THE LAST TO KNOW A&M | DEL AMITRI |
| 14 | 23 | 2 | EROTICA MAVERICK/SIRE/WARNER BROS. | MADONNA |
| 15 | 21 | 4 | DO YOU BELIEVE IN US SBK/ERG | JON SECADA |
| 16 | 17 | 4 | FOREVER LOVE GIANT | COLOR ME BADD |
| 17 | 19 | 4 | FREE YOUR MIND ATCO EASTWEST | EN VOGUE |
| 18 | 13 | 4 | THE ONE MCA | ELTON JOHN |
| ★★★★ AIRPOWER ★★★★★ | | | | |
| 19 | 26 | 3 | LAYLA DUCK/REPRISE | ERIC CLAPTON |
| 20 | 16 | 4 | JUST ANOTHER DAY SBK/ERG | JON SECADA |
| 21 | 11 | 4 | HUMPIN' AROUND MCA | BOBBY BROWN |
| 22 | 20 | 4 | NOT ENOUGH TIME ATLANTIC | INXS |
| 23 | 22 | 4 | LIFE IS A HIGHWAY CAPITOL | TOM COCHRANE |
| ★★★★ AIRPOWER ★★★★★ | | | | |
| 24 | 31 | 4 | LOVE IS ON THE WAY THIRD STONE/ATLANTIC | SAIGON KICK |
| 25 | 18 | 4 | BABY-BABY-BABY LAFACE/ARISTA | TLC |
| 26 | 27 | 4 | AM I THE SAME GIRL FONTANA/MERCURY | SWING OUT SISTER |
| 27 | 28 | 4 | I WILL BE HERE FOR YOU REUNION/GEFFEN | MICHAEL W. SMITH |
| 28 | 33 | 4 | YOU LIED TO ME POLYDOR/PLG | CATHY DENNIS |
| 29 | 35 | 4 | HOW ABOUT THAT ATCO EASTWEST | BAD COMPANY |
| 30 | NEW | | GOOD ENOUGH MCA | BOBBY BROWN |
| 31 | 39 | 3 | SOMEONE TO HOLD EPIC | TREY LORENZ |
| 32 | NEW | | WHERE YOU GOIN' NOW WARNER BROS. | DAMN YANKEES |
| 33 | 40 | 2 | RHYTHM IS A DANCER ARISTA | SNAP |
| 34 | NEW | | CHAINS AROUND MY HEART CAPITOL | RICHARD MARX |
| 35 | 24 | 4 | JESUS HE KNOWS ME ATLANTIC | GENESIS |
| 36 | 38 | 4 | BANG BANG ELEKTRA | DAVID SANBORN |
| 37 | NEW | | REAL LOVE UPTOWN/MCA | MARY J. BLIGE |
| 38 | NEW | | HOW DO YOU DO! EMI/ERG | ROXETTE |
| 39 | NEW | | TO LOVE SOMEBODY COLUMBIA | MICHAEL BOLTON |
| 40 | NEW | | WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA | TLC |

INCREASING IMPACT

| |
|--|
| SOFIA SHINAS WARNER BROS. THE MESSAGE |
| SPIN DOCTORS EPIC ASSOCIATED/EPIC LITTLE MISS CAN'T BE WRONG |
| PETER GABRIEL GEFFEN DIGGING IN THE DIRT |
| EPHRAIM LEWIS ELEKTRA DROWNING IN YOUR EYES |
| THE REMBRANDTS ATCO EASTWEST JOHNNY HAVE YOU SEEN HER? |
| NONA GAYE THIRD STONE/ATLANTIC I'M OVERJOYED |
| VANESSA WILLIAMS WING/MERCURY WORK TO DO |
| ARRESTED DEVELOPMENT CHRYSALIS/ERG PEOPLE EVERYDAY |
| SHANICE GIANT SAVING FOREVER FOR YOU |
| EXTREME A&M REST IN PEACE |
| R.E.M. WARNER BROS. DRIVE |
| PRINCE AND THE N.P.G. PAISLEY PARK/WARNER BROS. MY NAME IS PRINCE |
| HOUSE OF PAIN TOMMY BOY JUMP AROUND |

| |
|--|
| TOM COCHRANE CAPITOL WASHED AWAY |
| MARKY MARK & THE FUNKY BUNCH INTERSCOPE YOU GOTTA BELIEVE |
| ALANNAH MYLES ATLANTIC SONG INSTEAD OF A KISS |
| JOE PUBLIC COLUMBIA DO YOU EVERYNITE |

INITIAL IMPACT

| |
|--|
| RICHARD MARX CAPITOL CHAINS AROUND MY HEART |
| BON JOVI JAMCO/MERCURY KEEP THE FAITH |
| GLORIA ESTEFAN EPIC ALWAYS TOMORROW |
| U2 ISLAND/PLG WHO'S GONNA RIDE YOUR WILD HORSES |
| MAXI PRIEST CHARISMA GROOVIN' IN THE MIDNIGHT |
| ELTON JOHN MCA THE LAST SONG |
| SHAI GASOLINE ALLEY/MCA IF I EVER FALL IN LOVE |

| THIS WEEK | LAST WEEK | WKS. ON CHART | TOP 40/RHYTHM-CROSSOVER | |
|------------------|-----------|---------------|---|-------------------------------------|
| | | | TITLE/LABEL/DISTRIBUTING LABEL | ARTIST |
| ★★★★ NO. 1 ★★★★★ | | | | |
| 1 | 1 | 4 | END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN | BOYZ II MEN |
| 2 | 3 | 4 | PEOPLE EVERYDAY CHRYSALIS/ERG | ARRESTED DEVELOPMENT |
| 3 | 4 | 4 | REAL LOVE UPTOWN/MCA | MARY J. BLIGE |
| 4 | 2 | 4 | I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA | P.M. DAWN |
| 5 | 5 | 2 | EROTICA MAVERICK/SIRE/WARNER BROS. | MADONNA |
| 6 | 7 | 4 | WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA | TLC |
| 7 | 8 | 4 | SHE'S PLAYING HARD TO GET JIVE/RCA | HI-FIVE |
| 8 | 6 | 4 | BABY-BABY-BABY LAFACE/ARISTA | TLC |
| 9 | 14 | 3 | IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA | SHAI |
| 10 | 9 | 4 | HUMPIN' AROUND MCA | BOBBY BROWN |
| 11 | 10 | 4 | I WANNA LOVE YOU (FROM "CLASS ACT") GIANT | JADE |
| 12 | 11 | 4 | FREE YOUR MIND ATCO EASTWEST | EN VOGUE |
| 13 | 13 | 4 | COME & TALK TO ME UPTOWN/MCA | JODECI |
| 14 | 23 | 4 | GOOD ENOUGH MCA | BOBBY BROWN |
| 15 | 12 | 4 | RHYTHM IS A DANCER ARISTA | SNAP |
| 16 | 15 | 4 | JUMP AROUND TOMMY BOY | HOUSE OF PAIN |
| 17 | 16 | 4 | PLEASE DON'T GO NEXT PLATEAU/LONDON/PLG | K.W.S. |
| 18 | 19 | 4 | BACK TO THE HOTEL PROFILE | N2DEEP |
| 19 | 18 | 4 | SLOW DANCE (HEY MR. DJ) JIVE | R. KELLY & PUBLIC ANNOUNCEMENT |
| 20 | 17 | 4 | FOREVER LOVE GIANT | COLOR ME BADD |
| 21 | 26 | 4 | SOMEONE TO HOLD EPIC | TREY LORENZ |
| 22 | 21 | 4 | KEEP ON WALKIN' A&M | CECE PENISTON |
| 23 | 20 | 3 | MY NAME IS PRINCE PAISLEY PARK/WARNER BROS. | PRINCE AND THE NEW POWER GENERATION |
| 24 | 24 | 4 | MOVE THIS SBK/ERG | TECHNOTRONIC FEATURING YA KID K |
| 25 | 28 | 4 | RIGHT NOW WARNER BROS. | AL B. SURE! |
| 26 | 29 | 4 | WORK TO DO WING/MERCURY | VANESSA WILLIAMS |
| 27 | 27 | 4 | GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST | EN VOGUE |
| 28 | 30 | 4 | SWEET NOVEMBER ATLANTIC | TROOP |
| 29 | 37 | 2 | SAVING FOREVER FOR YOU GIANT | SHANICE |
| 30 | 22 | 4 | YOU GOTTA BELIEVE INTERSCOPE | MARKY MARK & THE FUNKY BUNCH |
| 31 | 32 | 4 | WOULD I LIE TO YOU? CAPITOL | CHARLES & EDDIE |
| 32 | 25 | 4 | YOU LIED TO ME POLYDOR/PLG | CATHY DENNIS |
| 33 | NEW | | RUMP SHAKER MCA | WRECKX-N-EFFECT |
| 34 | NEW | | BABY I'M FOR REAL VIRGIN | AFTER 7 |
| 35 | NEW | | FLEX COLUMBIA | MAD COBRA |
| 36 | 38 | 2 | HERE IT COMES DEF JAM/CHAOS | MC SERCH |
| 37 | NEW | | DO YOU EVERYNITE COLUMBIA | JOE PUBLIC |
| 38 | 34 | 4 | CROSSOVER RAL/CHAOS | EPMD |
| 39 | 40 | 2 | THE MESSAGE WARNER BROS. | SOFIA SHINAS |
| 40 | 36 | 4 | GET READY FOR THIS RADIKAL/CRITIQUE | 2 UNLIMITED |

INCREASING IMPACT

| |
|---|
| NONA GAYE THIRD STONE/ATLANTIC I'M OVERJOYED |
| SPIN CAMPBELL QWEST/WARNER BROS. ALONE WITH YOU |
| CLASSIC EXAMPLE HOLLYWOOD BASIC/ELEKTRA IT'S ALRIGHT |
| ARRESTED DEVELOPMENT CHRYSALIS/ERG MR. WENDAL |
| KRIS KROSS RUFFHOUSE/COLUMBIA I MISSED THE BUS |
| NENEH CHERRY VIRGIN MONEY LOVE |
| THE BARRIO BOYZZ SBK/ERG CRAZY COOLIN' |
| SHABBA RANKS EPIC SLOW AND SEXY |
| MARY J. BLIGE UPTOWN/MCA WHAT'S THE 411? |
| AROUND THE WAY ATLANTIC REALLY INTO YOU |
| TRILOGY ATCO EASTWEST GOOD TIME |
| CHUBB ROCK SELECT/ELEKTRA LOST IN THE STORM |
| KRUSH PERSPECTIVE/A&M LET'S GET TOGETHER (SO GROOVY NOW) |

| |
|--|
| JON SECADA SBK/ERG DO YOU BELIEVE IN US |
| INFORMATION SOCIETY TOMMY BOY PEACE & LOVE INC. |
| SPECIAL GENERATION BUST IT LIFT YOUR HEAD AND SMILE |

INITIAL IMPACT

| |
|--|
| MAXI PRIEST CHARISMA GROOVIN' IN THE MIDNIGHT |
| EXPOSE ARISTA I WISH THE PHONE WOULD RING |
| THE SHAMEN EPIC LSI (LOVE SEX INTELLIGENCE) |
| JODECI UPTOWN/MCA I'M STILL WAITING |
| ANNIE LENNOX ARISTA WALKING ON BROKEN GLASS |
| BOBBY KONDERS & MASSIVE SOUNDS MERCURY MACK DADDY |

○ 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 150 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.

RADIO REACTS!

• PART TWO •

TOM GILLIGAN **WWHT/Columbus, OH**

"In the age where information can make you a big winner or loser, it's exciting to finally have a reality-based chart derived directly from actual airplay. After all, "adds" don't sell records – airplay does; nor do "adds" help with call-out. AIR and Billboard's bold move is the future we've all been talking about. My biggest concern is getting the record companies to acknowledge that this is what radio wants and needs. Don't tell me who "adds" a record, tell me who's spinning that record, for that's the type of information that will help us all to be winners! Best of luck AIR/Billboard and thanks for bringing us to the '90s."

TONY NOVIA **STAR 94/Atlanta, GA**

"The new mainstream chart is well appreciated by mainstream PDs like myself. Reflecting reality on a national level has been difficult up to now. We applaud AIR for taking this giant step forward."

GARRY WALL **Consultant/San Diego, CA**

The veil is off. By linking AIR to actual airplay, you've not only elevated the competition, but even more importantly, AIR and Billboard have created a chart that is a new benchmark for programmers."

LEE CHESNUT **STAR94/Atlanta, GA**

"With BDS & Billboard leading the way into a new age of chart credibility, it's exciting to have AIR base their competition on reality."

KEN BENSON **KKRZ/Portland, OR**

"Some think reality is a crime while others know rotations speak the real truth. AIR, by basing their new competitions on the new Billboard/BDS Charts, moves us all closer to reality. AIR=Airplay."

FRANKIE BLUE **Z100/New York, NY**

"The "A" for AIR stands for Active, and that's exactly what AIR's proving by joining forces with the pioneer of charts, Billboard magazine. The BDS charts now make it easier to see exactly what's being played & heard by the most important people: the listeners. The two new charts are great and we intend to use them every week in our meetings. Real airplay, real information... Congratulations."

RANDY ROSS **92Q/Baltimore, MD**

"For years now, everyone in radio has expressed a need for facts, not hype. Nobody cares about "adds" any longer, it's actual airplay that counts. Now that AIR has teamed up with Billboard, we can finally get an accurate read on what's really a hit...and what's not. This is long overdue. Reality, what a concept."

TOM POLEMAN **KRBE/Houston, TX**

"At KRBE, we've been big fans of monitored airplay for quite some time. It's the only true reflection of a song's performance on the radio. Now when I rate a song in AIR, I'll know that it's being judged on valid criteria. Congratulations to the staff at AIR for having the forethought to make such a positive move."

HOSH GURELI **KMEL/San Francisco, CA**

"KMEL has long been pushing AIR to be based upon an accurate airplay chart. There is no question that BDS is at the forefront of this new technology. Congratulations to AIR – Now we can all play the game right."

BUDDY SCOTT **B94/Pittsburgh, PA**

"Things are changing! BDS/Billboard... AIR'S new competition should now reflect real hits!"

MATT McCANN **KRNQ/Des Moines, IA**

"AIR's move to Billboard's BDS airplay-based chart is an outstanding decision and a step to further honesty and integrity in the hit-making process. Real airplay – monitored seven days a week – provides the true picture of what radio is doing with music. AIR's move to Billboard shows their dedication and commitment to being a part of a process that is accurate and truthful without hype. Gee, what a concept!"

JAY STEVENS **WPGC/Washington, DC**

"I'm excited about the change to Billboard because now, since I only have to deal with the reality of airplay, I may finish #122 instead of #192!"

MICHAEL NEWMAN **KDON/Salinas, CA**

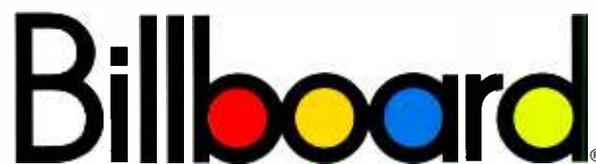
"The truth is here! The two new airplay charts that are now in Billboard says it all. Finally, Radio will now have some type of barometer in comparing music within their own format. AIR continues to be on the cutting edge."

BRIAN DOUGLAS **Q102/Cincinnati, OH**

"Finally I can compare apples to apples when reviewing the two new charts in Billboard. I think AIR has definitely made the right move toward real airplay and I congratulate them and look forward to another great competition."

CADILLAC JACK **WXKS/Boston, MA**

"I feel very confident that, with the move to Billboard and BDS, AIR will increase its already credible base and continue to be the most reliable source for honest music information in our industry."



T H E M O S T A C C U R A T E R E A D O N A I R P L A Y

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 24, 1992



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------|------------|-----------|---------------|---|--------------------------------------|---------------|
| 1 | 1 | 1 | 3 | GARTH BROOKS LIBERTY 98743* (10.98/16.98) 3 weeks at No. 1 | THE CHASE | 1 |
| 2 | NEW | | 1 | R.E.M. WARNER BROS. 45138* (10.98/15.98) | AUTOMATIC FOR THE PEOPLE | 2 |
| 3 | 3 | 3 | 21 | BILLY RAY CYRUS ▲ ⁴ MERCURY 510635* (9.98 EQ/13.98) | SOME GAVE ALL | 1 |
| 4 | 4 | 2 | 7 | ERIC CLAPTON DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) | UNPLUGGED | 2 |
| 5 | 5 | — | 2 | MICHAEL BOLTON COLUMBIA 52783* (10.98 EQ/16.98) | TIMELESS (THE CLASSICS) | 5 |
| 6 | 2 | — | 2 | PETER GABRIEL GEFFEN 24473* (10.98/15.98) | US | 2 |
| 7 | 7 | 4 | 43 | PEARL JAM ▲ ³ EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98) | TEN | 2 |
| 8 | 6 | — | 2 | ALICE IN CHAINS COLUMBIA 52475* (10.98 EQ/15.98) | DIRT | 6 |
| 9 | 8 | 5 | 7 | GARTH BROOKS LIBERTY 98742* (10.98/15.98) | BEYOND THE SEASON | 2 |
| 10 | 9 | 9 | 11 | MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98) | WHAT'S THE 411? | 6 |
| 11 | 12 | 20 | 46 | BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98) | BRAND NEW MAN | 11 |
| 12 | 13 | 25 | 6 | VINCE GILL MCA 10630* (10.98/15.98) | I STILL BELIEVE IN YOU | 10 |
| 13 | 15 | 18 | 57 | GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98) | ROPIN' THE WIND | 1 |
| 14 | 21 | 21 | 28 | WYONONNA ▲ CURB 10529*/MCA (10.98/15.98) | WYONONNA | 4 |
| 15 | 11 | 8 | 7 | BOBBY BROWN MCA 10417 (10.98/15.98) | BOBBY | 2 |
| 16 | 17 | 13 | 28 | KRIS KROSS ▲ ³ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98) | TOTALLY KROSSED OUT | 1 |
| 17 | 10 | 6 | 15 | SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98) | SINGLES | 6 |
| 18 | 20 | 14 | 15 | SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98) | BOOMERANG | 4 |
| 19 | 16 | 15 | 110 | GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98) | NO FENCES | 3 |
| 20 | 22 | 22 | 28 | ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . . | | 13 |
| 21 | 19 | 12 | 29 | EN VOGUE ▲ ATCO EASTWEST 92121*/AG (10.98/15.98) | FUNKY DIVAS | 8 |
| 22 | 28 | — | 2 | RED HOT CHILI PEPPERS EMI 94762*/ERG (10.98/15.98) | WHAT HITS? | 22 |
| 23 | 25 | 36 | 4 | GEORGE STRAIT MCA 10651* (10.98/15.98) | PURE COUNTRY (SOUNDTRACK) | 23 |
| 24 | 14 | 7 | 3 | NINE INCH NAILS NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98) | BROKEN | 7 |
| 25 | 23 | 24 | 61 | METALLICA ▲ ⁵ ELEKTRA 61113 (10.98/15.98) | METALLICA | 1 |
| 26 | 18 | 11 | 4 | QUEEN HOLLYWOOD 61265*/ELEKTRA (10.98/16.98) | GREATEST HITS | 11 |
| 27 | 29 | 23 | 16 | ELTON JOHN ▲ MCA 10614* (9.98/15.98) | THE ONE | 8 |
| 28 | 33 | 28 | 28 | DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98) | ADRENALIZE | 1 |
| 29 | 26 | 26 | 33 | TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98) | OOOOOOHHH. . . ON THE TLC TIP | 14 |
| 30 | 24 | 30 | 3 | DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98) | GUERRILLAS IN THA MIST | 24 |
| 31 | 37 | 60 | 15 | MARY-CHAPIN CARPENTER ● COLUMBIA 48881* (9.98 EQ/15.98) | COME ON COME ON | 31 |
| 32 | 43 | — | 2 | BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98) | LITTLE BIG MAN | 32 |
| 33 | 27 | 10 | 3 | EXTREME A&M 40006* (10.98/15.98) | III SIDES TO EVERY STORY | 10 |
| 34 | 35 | 29 | 11 | HOUSE OF PAIN ● TOMMY BOY 1056* (10.98/15.98) | HOUSE OF PAIN | 14 |
| 35 | 38 | 33 | 22 | ANNIE LENNOX ● ARISTA 18704* (10.98/15.98) | DIVA | 23 |
| 36 | 34 | — | 2 | 10,000 MANIACS ELEKTRA 61385* (10.98/15.98) | OUR TIME IN EDEN | 34 |
| 37 | 31 | 17 | 55 | RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 26681* (10.98/15.98) | BLOOD SUGAR SEX MAGIK | 3 |
| 38 | 42 | 43 | 35 | JOHN ANDERSON ● BNA 61029* (9.98/13.98) | SEMINOLE WIND | 38 |
| 39 | 30 | 19 | 18 | TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98) | TEMPLE OF THE DOG | 5 |
| 40 | 44 | 31 | 13 | MEGADETH ▲ CAPITOL 98531* (10.98/15.98) | COUNTDOWN TO EXTINCTION | 2 |
| 41 | 39 | 32 | 56 | GUNS N' ROSES ▲ ³ GEFFEN 24415 (10.98/15.98) | USE YOUR ILLUSION I | 2 |
| 42 | 47 | 34 | 47 | U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98) | ACHTUNG BABY | 1 |
| 43 | 41 | 39 | 8 | TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98) | T-R-O-U-B-L-E | 27 |
| 44 | 49 | 38 | 17 | SPIN DOCTORS ● EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98) | POCKET FULL OF KRYPTONITE | 35 |
| 45 | 36 | 16 | 4 | PUBLIC ENEMY DEF JAM/CHAOS 53014/COLUMBIA (10.98 EQ/15.98) | GREATEST MISSES | 13 |
| 46 | 45 | 42 | 129 | GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98) | GARTH BROOKS | 13 |
| 47 | 32 | 27 | 3 | SINEAD O'CONNOR ENSIGN/CHRYSALIS 21952*/ERG (10.98/15.98) | AM I NOT YOUR GIRL? | 27 |
| 48 | 53 | 45 | 21 | JON SECADA ● SBK 98845*/ERG (9.98/15.98) | JON SECADA | 31 |
| 49 | 52 | 40 | 3 | BAD COMPANY ATCO EASTWEST 91759*/AG (10.98/15.98) | HERE COMES TROUBLE | 40 |
| 50 | 50 | 44 | 4 | RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98) | GREATEST HITS, VOL. 1 | 44 |
| 51 | 48 | 52 | 6 | TRISHA YEARWOOD MCA 10641* (9.98/15.98) | HEARTS IN ARMOR | 48 |
| 52 | 46 | 35 | 19 | MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98) | MTV UNPLUGGED EP | 3 |
| 53 | 40 | 37 | 9 | SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98) | HONEYMOON IN VEGAS | 18 |
| 54 | 57 | 84 | 54 | REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98) | FOR MY BROKEN HEART | 13 |
| 55 | 55 | 47 | 48 | GENESIS ▲ ³ ATLANTIC 82344*/AG (10.98/15.98) | WE CAN'T DANCE | 4 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|------------|-----------|---------------|--|--|---------------|
| 56 | 54 | 50 | 7 | COLLIN RAYE EPIC 48983* (9.98 EQ/15.98) | IN THIS LIFE | 42 |
| 57 | 58 | 53 | 30 | K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98) | INGENUEN | 44 |
| 58 | NEW | | 1 | STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 53168* (9.98 EQ/15.98) | IN THE BEGINNING | 58 |
| 59 | NEW | | 1 | REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98) | WHUT? THEE ALBUM | 59 |
| 60 | 63 | 56 | 13 | CLINT BLACK ▲ RCA 66003* (10.98/15.98) | THE HARD WAY | 8 |
| 61 | 65 | 61 | 77 | MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98) | TIME, LOVE AND TENDERNESS | 1 |
| 62 | 71 | 73 | 16 | N2DEEP PROFILE 1427* (9.98/14.98) | BACK TO THE HOTEL | 58 |
| 63 | 51 | 41 | 3 | AL B. SURE! WARNER BROS. 26973* (10.98/15.98) | SEXY VERSUS | 41 |
| 64 | 76 | 79 | 9 | ALABAMA RCA 66044* (9.98/15.98) | AMERICAN PRIDE | 56 |
| 65 | 60 | 63 | 28 | CELINE DION ● EPIC 52473* (10.98 EQ/15.98) | CELINE DION | 34 |
| 66 | 62 | 55 | 68 | BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98) | LUCK OF THE DRAW | 2 |
| 67 | 68 | 48 | 5 | UGLY KID JOE STARDOG 512571*/MERCURY (10.98 EQ/15.98) | AMERICA'S LEAST WANTED | 29 |
| 68 | 72 | 65 | 74 | BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98) | COOLEYHIGHHARMONY | 3 |
| 69 | 59 | 46 | 22 | THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98) | | 1 |
| 70 | 70 | 71 | 59 | JODECI ▲ ² UPTOWN 10198*/MCA (9.98/13.98) | FOREVER MY LADY | 18 |
| 71 | 77 | 89 | 74 | ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98) | DON'T ROCK THE JUKEBOX | 17 |
| 72 | 61 | 49 | 55 | NIRVANA ▲ ⁴ DGC 24425/GEFFEN (9.98/13.98) | NEVERMIND | 1 |
| 73 | 67 | 68 | 4 | RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98) | GREATEST HITS, VOL. 2 | 67 |
| 74 | 66 | — | 2 | COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98) | MUSIC TO DRIVE BY | 66 |
| 75 | 56 | 51 | 8 | PATTY SMYTH MCA 10633* (9.98/15.98) | PATTY SMYTH | 47 |
| 76 | 79 | 72 | 56 | GUNS N' ROSES ▲ ⁴ GEFFEN 24420 (10.98/15.98) | USE YOUR ILLUSION II | 1 |
| 77 | 104 | 87 | 10 | HELMET INTERSCOPE 92162*/AG (9.98/13.98) | MEANTIME | 77 |
| 78 | 73 | 69 | 47 | ENYA ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98) | SHEPHERD MOONS | 17 |
| 79 | 64 | 54 | 10 | INXS ● ATLANTIC 82394*/AG (10.98/15.98) | WELCOME TO WHEREVER YOU ARE | 16 |
| 80 | 69 | 62 | 19 | VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98) | MTV: PARTY TO GO, VOL. 2 | 19 |
| 81 | 90 | — | 2 | SHABBA RANKS EPIC 52464* (9.98 EQ/13.98) | XTRA NAKED | 81 |
| 82 | 100 | — | 2 | PAM TILLIS ARISTA 18649* (9.98/13.98) | HOMeward LOOKING ANGEL | 82 |
| 83 | 80 | 57 | 16 | TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98) | FEAR | 49 |
| 84 | NEW | | 1 | ALAN JACKSON ARISTA 18711* (10.98/15.98) | LOT ABOUT LIVIN' | 84 |
| 85 | 74 | 67 | 55 | BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98) | WAKING UP THE NEIGHBOURS | 6 |
| 86 | 83 | 95 | 39 | SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98) | ACES | 83 |
| 87 | NEW | | 1 | BOB MARLEY ISLAND 12280*/PLG (37.98 EQ/47.98) | SONGS OF FREEDOM | 87 |
| 88 | 78 | 64 | 9 | RICKY VAN SHELTON COLUMBIA 52753* (10.98 EQ/15.98) | GREATEST HITS PLUS | 50 |
| 89 | 98 | 83 | 17 | FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98) | HOLD YOUR FIRE | 23 |
| 90 | 75 | 66 | 31 | QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98) | CLASSIC QUEEN | 4 |
| 91 | 109 | — | 83 | VINCE GILL ▲ MCA 10140* (9.98/13.98) | POCKET FULL OF GOLD | 37 |
| 92 | 89 | 85 | 9 | DAMN YANKEES WARNER BROS. 45025* (10.98/15.98) | DON'T TREAD | 22 |
| 93 | 91 | 82 | 13 | TOO SHORT ● JIVE 41467 (10.98/15.98) | SHORTY THE PIMP | 6 |
| 94 | 84 | 86 | 37 | R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98) | BORN INTO THE '90'S | 42 |
| 95 | 99 | 105 | 28 | MARK CHESNUTT MCA 10530* (9.98/15.98) | LONGNECKS & SHORT STORIES | 68 |
| 96 | NEW | | 1 | SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98) | THE LAST OF THE MOHICANS | 96 |
| 97 | 82 | 77 | 3 | MOTHER LOVE BONE STARDOG 512884*/MERCURY (10.98 EQ/15.98) | MOTHER LOVE BONE | 77 |
| 98 | 85 | 76 | 36 | SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98) | MACK DADDY | 9 |
| 99 | 93 | 91 | 56 | OZZY OSBOURNE ▲ ² EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98) | NO MORE TEARS | 7 |
| 100 | 108 | 110 | 6 | MICHAEL W. SMITH REUNION 24491*/GEFFEN (9.98/13.98) | CHANGE YOUR WORLD | 100 |
| 101 | 87 | 74 | 11 | EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98) | EAST COAST FAMILY VOLUME ONE | 54 |
| 102 | 97 | 80 | 19 | WILSON PHILLIPS ▲ SBK 98924/ERG (10.98/15.98) | SHADOWS AND LIGHT | 4 |
| 103 | 88 | 59 | 6 | ROGER WATERS COLUMBIA 47127* (10.98 EQ/15.98) | AMUSED TO DEATH | 21 |
| 104 | 96 | 96 | 138 | ORIGINAL LONDON CAST ▲ ² POLYDOR 831563/PLG (10.98 EQ/15.98) | PHANTOM OF THE OPERA HIGHLIGHTS | 46 |
| 105 | 105 | 129 | 17 | BILLY DEAN SBK 96728*/ERG (9.98/13.98) | BILLY DEAN | 105 |
| 106 | 103 | 92 | 27 | DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98) | DEAD SERIOUS | 16 |
| 107 | 110 | 139 | 72 | DIAMOND RIO ● ARISTA 8673* (9.98/13.98) | DIAMOND RIO | 83 |
| 108 | 94 | 81 | 4 | MARKY MARK & THE FUNKY BUNCH INTERSCOPE 92203*/AG (10.98/15.98) | YOU GOTTA BELIEVE | 67 |
| 109 | 115 | 94 | 58 | SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98) | THE COMMITMENTS | 8 |

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|------------|------------|-----------|---------------|--|--------------------------------|---------------|
| 110 | 107 | 93 | 26 | ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98) | GREATEST HITS | 9 |
| 111 | 95 | 88 | 4 | WILLIE D RAP-A-LOT 57188*/PRIORITY (9.98/15.98) | I'M GOIN' OUT LIKA SOLDIER | 88 |
| 112 | 106 | 102 | 15 | ERASURE MUTE 61386*/ELEKTRA (5.98/6.98) | ABBA-ESQUE | 85 |
| 113 | 117 | 127 | 4 | MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98) | FEMME FATALE | 113 |
| 114 | NEW | | 1 | TANYA TUCKER LIBERTY 98987* (10.98/15.98) | CAN'T RUN FROM YOURSELF | 114 |
| 115 | 111 | 100 | 7 | AFTER 7 VIRGIN 86349* (9.98/13.98) | TAKIN' MY TIME | 76 |
| 116 | 92 | 78 | 13 | MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98) | PSALM 69 | 27 |
| 117 | 114 | 113 | 100 | MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98) | THE IMMACULATE COLLECTION | 2 |
| 118 | 86 | 70 | 7 | WARRANT COLUMBIA 52584* (10.98 EQ/15.98) | DOG EAT DOG | 25 |
| 119 | 113 | 103 | 5 | SUZANNE VEGA A&M 54005* (9.98/13.98) | 99.9 F | 86 |
| 120 | 120 | 112 | 43 | CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98) | CYPRESS HILL | 31 |
| 121 | 118 | 106 | 84 | AMY GRANT ▲ 3 A&M 5321 (10.98/15.98) | HEART IN MOTION | 10 |
| 122 | 124 | 104 | 11 | EPMD RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98) | BUSINESS NEVER PERSONAL | 14 |
| 123 | 102 | 101 | 9 | HI-FIVE JIVE 41474* (10.98/15.98) | KEEP IT GOIN' ON | 82 |
| 124 | 81 | 58 | 3 | SKID ROW ATLANTIC 82431*/AG (7.98/11.98) | B-SIDES OURSELVES | 58 |
| 125 | 126 | 99 | 40 | SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98) | DON'T GO NEAR THE WATER | 95 |
| 126 | 127 | 142 | 64 | COLOR ME BADD ▲ 2 GIANT/REPRISE 24429 /WARNER BROS. (9.98/15.98) | C.M.B. | 3 |
| 127 | 132 | 146 | 72 | TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98) | IT'S ALL ABOUT TO CHANGE | 22 |
| 128 | 112 | 90 | 11 | CHRIS LEDOUX LIBERTY 98818* (9.98/13.98) | WHATCHA GONNA DO WITH A COWBOY | 65 |
| 129 | 123 | 117 | 70 | NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98) | UNFORGETTABLE | 1 |
| 130 | 129 | 121 | 24 | DAVID SANBORN ELEKTRA 61272* (10.98/15.98) | UPFRONT | 107 |
| 131 | 101 | 75 | 16 | SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98) | MO' MONEY | 6 |
| 132 | 142 | 145 | 14 | MARTY STUART MCA 10596* (9.98/13.98) | THIS ONE'S GONNA HURT YOU | 77 |
| 133 | 134 | 124 | 17 | FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98) | ANGEL DUST | 10 |
| 134 | NEW | | 1 | AMY GRANT A&M 31454* (10.98/15.98) | HOME FOR CHRISTMAS | 134 |
| 135 | NEW | | 1 | HOLLYWOOD BOWL ORCHESTRA (MAUCERI) PHILIPS 438007* (10.98/15.98) | THE KING AND I | 135 |
| 136 | 145 | 153 | 6 | SWING OUT SISTER FONTANA 512241*/MERCURY (9.98 EQ/13.98) | GET IN TOUCH WITH YOURSELF | 136 |
| 137 | 131 | 114 | 23 | LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98) | BACK TO FRONT | 19 |
| 138 | 122 | 108 | 34 | SOUNDTRACK ▲ REPRISE 26805*/WARNER BROS. (10.98/15.98) | WAYNE'S WORLD | 1 |
| 139 | 148 | 140 | 87 | ENIGMA ▲ CHARISMA 86224* (9.98/13.98) | MCMXC A.D. | 6 |
| 140 | 152 | 147 | 3 | FOREIGNER ATLANTIC 89999*/AG (12.98/17.98) | VERY BEST & BEYOND | 140 |
| 141 | 138 | 130 | 75 | LORRIE MORGAN ● RCA 3021* (9.98/13.98) | SOMETHING IN RED | 53 |
| 142 | 141 | 134 | 126 | VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98) | THE BEST OF VAN MORRISON | 41 |
| 143 | 136 | 126 | 46 | MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98) | DANGEROUS | 1 |
| 144 | 151 | 122 | 4 | TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98) | PERFECTLY FRANK | 118 |
| 145 | 116 | 97 | 12 | DJ QUIK ● PROFILE 1430* (10.98/15.98) | WAY 2 FONKY | 10 |
| 146 | 147 | 143 | 47 | SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98) | BEAUTY & THE BEAST | 19 |
| 147 | 137 | 128 | 136 | THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98) | SHAKE YOUR MONEY MAKER | 4 |
| 148 | 162 | — | 2 | K.W.S. NEXT PLATEAU/LONDON 828368*/PLG (9.98/15.98) | PLEASE DON'T GO | 148 |
| 149 | 149 | 137 | 8 | SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98) | LIZARD | 135 |
| 150 | 133 | 107 | 3 | GREAT WHITE CAPITOL 98835* (10.98/15.98) | PSYCHO CITY | 107 |
| 151 | 156 | 164 | 3 | HAL KETCHUM CURB 77581* (9.98/13.98) | SURE LOVE | 151 |
| 152 | 139 | — | 2 | THE SMITHS SIRE/REPRISE 45042*/WARNER BROS. (10.98/15.98) | BEST...I | 139 |
| 153 | 140 | 111 | 12 | JOE SATRIANI RELATIVITY 1053* (10.98/15.98) | EXTREMIST | 22 |
| 154 | 146 | 141 | 60 | VANESSA WILLIAMS ▲ WING 843522 /MERCURY (10.98 EQ/15.98) | THE COMFORT ZONE | 17 |
| 155 | 130 | 120 | 11 | GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98) | BADDEST OF THE BAD | 100 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|------------|-----------------|-----------|---------------|---|--------------------------------|---------------|
| 156 | 153 | 138 | 26 | SPICE 1 TRIAD 41481*/JIVE (9.98/13.98) | SPICE 1 | 82 |
| 157 | 150 | 125 | 11 | MORRISSEY SIRE 26994*/REPRISE (10.98/15.98) | YOUR ARSENAL | 21 |
| 158 | 128 | 116 | 22 | INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98) | rites of passage | 21 |
| 159 | 135 | 115 | 53 | SOUNDGARDEN ● A&M 5374 (9.98/13.98) | BADMOTORFINGER | 39 |
| 160 | 119 | 98 | 15 | SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98) | HORMONALLY YOURS | 56 |
| 161 | 155 | 159 | 67 | TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98) | TRISHA YEARWOOD | 31 |
| 162 | 143 | 119 | 25 | THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98) | WISH | 2 |
| 163 | 164 | 162 | 171 | MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98) | SOUL PROVIDER | 3 |
| 164 | 159 | 149 | 47 | TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98) | PUMP UP THE JAM - THE ALBUM | 10 |
| 165 | 125 | 109 | 9 | FREDDIE JACKSON CAPITOL 96859* (10.98/15.98) | TIME FOR LOVE | 83 |
| 166 | NEW | | 1 | ROXETTE EMI 99929*/ERG (10.98/15.98) | TOURISM | 166 |
| 167 | 154 | 174 | 67 | TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98) | WHAT DO I DO WITH ME | 48 |
| 168 | 144 | 118 | 25 | BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98) | CHECK YOUR HEAD | 10 |
| 169 | 161 | 135 | 5 | ROBERT CRAY MERCURY 51721* (10.98 EQ/15.98) | I WAS WARNED | 103 |
| 170 | 176 | 178 | 83 | R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98) | OUT OF TIME | 1 |
| 171 | 157 | 132 | 18 | THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98) | HOTWIRED | 97 |
| 172 | 191 | 187 | 3 | JACKYL GEFEN 24489* (9.98/13.98) | JACKYL | 172 |
| 173 | 167 | 152 | 110 | QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98) | EMPIRE | 7 |
| 174 | 168 | 157 | 21 | KISS ● MERCURY 848037* (10.98 EQ/15.98) | REVENGE | 6 |
| 175 | 178 | 171 | 6 | CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98) | CONFEDERATE RAILROAD | 171 |
| 176 | 121 | 123 | 28 | MICHAEL CRAWFORD ATLANTIC 82347*/AG (12.98/17.98) | PERFORMS ANDREW LLOYD WEBBER | 54 |
| 177 | 194 | — | 2 | JUDE COLE REPRISE 26898*/WARNER BROS. (9.98/15.98) | START THE CAR | 177 |
| 178 | 163 | 144 | 18 | SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98) | SISTER ACT | 40 |
| 179 | 165 | 160 | 31 | AARON TIPPIN ● RCA 61129* (9.98/13.98) | READ BETWEEN THE LINES | 50 |
| 180 | 172 | 168 | 57 | KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98) | LEAP OF FAITH | 71 |
| 181 | 170 | 170 | 13 | PAT METHENY GEFEN 24468* (9.98/13.98) | SECRET STORY | 110 |
| 182 | 177 | 156 | 28 | LYLE LOVETT CURB 10475*/MCA (9.98/15.98) | JOSHUA JUDGES RUTH | 57 |
| 183 | 171 | 148 | 30 | TORI AMOS ATLANTIC 82358*/AG (10.98/15.98) | LITTLE EARTHQUAKES | 54 |
| 184 | 200 | 182 | 33 | PANTERA ATCO EASTWEST 91758*/AG (10.98/15.98) | VULGAR DISPLAY OF POWER | 44 |
| 185 | NEW | | 1 | ALVIN & THE CHIPMUNKS SONY KIDS 53006*/EPIC (9.98/13.98) | CHIPMUNKS IN LOW PLACES | 185 |
| 186 | NEW | | 1 | TREY LORENZ EPIC 47840* (9.98 EQ/13.98) | TREY LORENZ | 186 |
| 187 | 160 | 136 | 9 | DOUG STONE EPIC 52436* (9.98 EQ/13.98) | FROM THE HEART | 99 |
| 188 | 181 | 167 | 9 | VARIOUS ARTISTS SBK 80070/ERG (9.98/15.98) | RAVE 'TIL DAWN | 136 |
| 189 | 166 | 131 | 25 | TOM COCHRANE CAPITOL 97723* (9.98/13.98) | MAD MAD WORLD | 46 |
| 190 | 180 | 169 | 7 | MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98) | RETURN OF THE PRODUCT | 103 |
| 191 | 185 | 173 | 97 | NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98) | PRETTY HATE MACHINE | 75 |
| 192 | RE-ENTRY | | 43 | COLLIN RAYE ● EPIC 47468* (9.98 EQ/13.98) | ALL I CAN BE | 54 |
| 193 | 169 | 163 | 49 | RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98) | RUSH STREET | 35 |
| 194 | 174 | 158 | 178 | BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/15.98) | NICK OF TIME | 1 |
| 195 | NEW | | 1 | KATHY MATTEA LIBERTY 51267* (9.98/15.98) | LONESOME STANDARD TIME | 195 |
| 196 | 188 | 188 | 39 | HAL KETCHUM ● CURB 77450* (9.98/13.98) | PAST THE POINT OF RESCUE | 45 |
| 197 | NEW | | 1 | NEIL DIAMOND COLUMBIA 52914* (10.98 EQ/15.98) | CHRISTMAS ALBUM | 197 |
| 198 | 186 | 177 | 235 | ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273/PLG (17.98 EQ/31.98) | PHANTOM OF THE OPERA | 33 |
| 199 | 199 | — | 52 | MARY-CHAPIN CARPENTER ● COLUMBIA 46077* (8.98 EQ/13.98) | SHOOTING STRAIGHT IN THE DARK | 70 |
| 200 | NEW | | 1 | SOUNDTRACK QWEST 45060*/WARNER BROS. (9.98/15.98) | SARAFINA! THE SOUND OF FREEDOM | 200 |

TOP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-------------------------------|--------------------------|--------------------------|-----------------------------------|------------------------------|-----------------------------|-----------------------------|-----------------------------|
| 10,000 Maniacs 36 | Eric Clapton 4 | EPMD 122 | Jackyl 172 | Lorrie Morgan 141 | Roxette 166 | Wayne's World 138 | Stevie Ray Vaughan & Double |
| Bryan Adams 85 | Tom Cochrane 189 | Erasure 112 | Jodeci 70 | Morrissey 157 | Saigon Kick 149 | The Soup Dragons 171 | Trouble 58 |
| After 7 115 | Jude Cole 177 | Extreme 33 | Elton John 27 | Van Morrison 142 | David Sanborn 130 | Spice 1 156 | Suzanne Vega 119 |
| Alabama 64 | Natalie Cole 129 | Faith No More 133 | R. Kelly & Public Announcement 94 | Mother Love Bone 97 | Joe Satriani 153 | Spin Doctors 44 | Warrant 118 |
| Alice In Chains 8 | Color Me Badd 126 | Firehouse 89 | Sammy Kershaw 125 | N2Deep 62 | Jon Secada 48 | Doug Stone 187 | Roger Waters 103 |
| Alvin & The Chipmunks 185 | Compton's Most Wanted 74 | Foreigner 140 | Hal Ketchum 151, 196 | Nine Inch Nails 24, 191 | MC Serch 190 | George Strait 23 | Vanessa Williams 154 |
| Tori Amos 183 | Confederate Railroad 175 | Peter Gabriel 6 | Kiss 174 | Nirvana 72 | Shabba Ranks 81 | Marty Stuart 132 | Willie D 111 |
| John Anderson 38 | Michael Crawford 176 | Genesis 55 | Kris Kross 16 | Shakespear's Sister 160 | Sir Mix-A-Lot 98 | Al B. Sure! 63 | Wilson Phillips 102 |
| Arrested Development 20 | Robert Cray 169 | Vince Gill 12, 91 | K.W.S. 148 | Sinead O'Connor 47 | Skid Row 124 | Swing Out Sister 136 | Wynonna 14 |
| Bad Company 49 | The Cure 162 | Amy Grant 121, 134 | k.d. lang 57 | ORIGINAL LONDON CAST | Michael W. Smith 100 | Technotronic 164 | Trisha Yearwood 51, 161 |
| Beastie Boys 168 | Cypress Hill 120 | Great White 150 | Chris LeDoux 128 | Phantom Of The Opera 198 | Patty Smyth 75 | Temple Of The Dog 39 | ZZ Top 110 |
| Tony Bennett 144 | Billy Ray Cyrus 3 | Guns N' Roses 41, 76 | Annie Lennox 35 | Phantom Of The Opera | Soundgarden 159 | George Thorogood 155 | |
| The Black Crowes 69, 147 | Da Lench Mob 30 | Helmet 77 | Kenny Loggins 180 | Highlights 104 | SOUNDTRACK | Pam Tillis 82 | |
| Clint Black 60 | Damn Yankees 92 | Hi-Five 123 | Lyle Lovett 182 | Ozzy Osbourne 99 | Beauty & The Beast 146 | Aaron Tippin 179 | |
| Mary J. Blige 10 | Das EFX 106 | Hollywood Bowl Orchestra | Madonna 117 | Pantera 184 | Boomerang 18 | TLC 29 | |
| Suzy Bogguss 86 | Billy Dean 105 | (Mauceri) 135 | Marky Mark & The Funky Bunch 108 | Pearl Jam 7 | The Commitments 109 | Toad The Wet Sprocket 83 | |
| Michael Bolton 5, 61, 163 | Def Leppard 28 | House Of Pain 34 | Bob Marley 87 | Public Enemy 45 | Honeymoon In Vegas 53 | Too Short 93 | |
| Boyz II Men 68 | Diamond Rio 107 | Miki Howard 113 | Richard Marx 193 | Queen 26, 90 | The Last Of The Mohicans 96 | Randy Travis 50, 73 | |
| Brooks & Dunn 11 | Neil Diamond 197 | Indigo Girls 158 | Reba McEntire 54 | Red Hot Chili Peppers 22, 37 | Mo' Money 131 | Travis Tritt 43, 127 | |
| Garth Brooks 1, 9, 13, 19, 46 | Celine Dion 65 | INXS 79 | Metallica 25 | Redman 59 | Sarafina! The Sound Of | Tanya Tucker 114, 167 | |
| Bobby Brown 15 | DJ Quik 145 | Freddie Jackson 165 | Ministry 116 | Lionel Richie 137 | Freedom 200 | U2 42 | |
| Bushwick Bill 32 | East Coast Family 101 | Michael Jackson 143 | | | Singles 17 | Ugly Kid Joe 67 | |
| Mariah Carey 52 | En Vogue 21 | Alan Jackson 71, 84 | | | Sister Act 178 | Ricky Van Shelton 88 | |
| Mary-Chapin Carpenter 31, 199 | Enya 78 | | | | | VARIOUS ARTISTS | |
| Mark Chesnutt 95 | | | | | | MTV: Party To Go, Vol. 2 80 | |
| | | | | | | Rave 'Til Dawn 188 | |

RECORD RETAILERS ASKING FOR 'SEX' TOO

(Continued from page 12)

chain has ordered more than 2,300 copies of the book, and he is urging stores to place additional orders directly through WEA.

"Based on the fact that it's Madonna, a photo book, and it involves sex, I ordered 1,500 copies three months ago," Hennessey says. "Madonna is a guaranteed seller. It's going to be a hot book and it could be a megahot book."

Hennessey says Tower currently has no plans to sticker the book: "When we get them in, I'll open one and take a look at it, and if I think there is a problem, I'll let the stores know."

One chain making its first foray into books is the 128-store Disc Jockey chain, operated by Owensboro, Ky.-based WaxWorks Inc. "They're offering it to us," says buyer Jim Roe. "I feel real good about selling it, so it makes sense."

"It's the first time we are carrying a book and we're not sure how we're going to rack it," Roe adds. "We'll probably put it at the counter or behind the counter."

Roe says that at the recent WaxWorks convention, several store managers commented on advance customer inquiries on the book, with

"one of our better stores already taking advance orders."

Another chain experimenting with "Sex" is the Kemp Mill Music web. "We've never carried books of any significance," says executive VP Howard Appelbaum.

Aliberte, who says he hasn't seen the book, says the potentially explicit nature of the book has made some record retailers wary.

"We've had some questions from customers," he says. "A few have called and said they're only going to sell it to persons 18 and over."

WaxWorks' Roe says the Disc Jockey stores will likely label the book with an 18-to-buy sticker.

Appelbaum says his chain is also grappling over whether it should restrict sales. "We've only limited the sale of one item, a 2 Live Crew album, after local police told us they would arrest our clerks, but books are different than music. It is very possible that the book could be 'obscene' in the legal definition of the word. That's not a value judgment on my part," he says.

"As it looks of today, we will limit the sale to people over 18, or if you are a really horny 15-year-old," Appelbaum quips.

HMV USA, which has ordered 1,500 copies of "Sex," is doing a special promotion designed to benefit the AIDS relief group LIFEbeat, according to the chain's marketing VP, Bob Williams.

On Wednesday (21), the HMV store at 86th Street and Lexington Avenue in New York will mount what Williams calls "a day of sex and erotica and Madonna." The promotion will feature a Madonna karaoke contest and look-alike contest. Also, customers will be able to sneak a 30-second peek at the book in a mock "confessional booth," if they make a contribution to LIFEbeat.

"We've had a couple of protests from people who misunderstood what we were doing, who thought we were poking fun at Catholicism," Williams says.

Other consumers voiced fears that minors would be allowed to look at the book, but Williams says ID cards will be checked to insure that "confessors" are over the age of 18.

HMV will also mount more modest versions of the same promotion at the chain's other New York store.

Tom Scott, director of computer operations for Newbury Comics, the nine-store Boston-based chain that

carries both books and records, says the web has ordered 500 copies of "Sex."

GREAT EXPECTATIONS

"That's probably the biggest book order I've ever seen," Scott says. "[Warner Books] is saying they're having trouble getting them."

Record retailers that are planning to carry the book don't expect any trouble moving them out the door. Says WaxWorks' Roe: "Madonna always comes up with ways to sell whatever it is. I can't see this not selling."

Dave Slania, head buyer for Stirling Ventures, the Chicago-based company that operates 33 Rose Records and Radio Doctors stores, says he has ordered "a couple of hundred copies" of "Sex," even though the chain ordinarily does not handle books.

"[The order is] nothing outrageous, but we want to be sure our stores have it in," Slania says. "It's one of the first [books] we've stocked."

Slania says he's unsure if his stores will restrict sale of the book. He asks rhetorically, "If it is as explicit as they're saying, are the book-

stores going to be carding people?"

The decision of whether to restrict sales of "Sex" isn't the only thing troubling music retailers. Kemp Mill's Appelbaum says the book's Wednesday street date will make it difficult for the chain to get the books in the stores in a timely fashion, since it is geared to Tuesday street dates.

Aliberte says orders haven't been extreme for the item: "It's an impulse sale at those stores [that sticker 18 to buy], so they're taking a very conservative approach."

A source at the usually conservative 900-plus-store Musicland web, says the chain will be testing the book in a limited number of stores.

Others, however, are completely opting out on the book. Lew Garrett, head buyer for 310-store Camelot Music, says, "We're not a bookstore, so we elected to take a pass on it... [We] don't know what it is, and it's an expensive item."

Roy Burchart, head buyer at the 34-store Troy, Mich.-based Harmony House chain, says he also passed on the book: "At this time we are not interested, only because it's a book, not because it's a sex book."

WARNER ROLLS OUT MARKETING CAMPAIGN FIT FOR PRINCE

(Continued from page 10)

ther into the tale. The final video will reveal a name and meaning for the set's symbolic title. A DC comic book based on the album is out now (Billboard, Oct. 3).

If early critical response and the buzz around Warner Bros. are any indication, the new album—which hit the streets Oct. 13—could become Prince's biggest hit since "Purple Rain." "Everybody around here thinks it's his strongest album since

'Purple Rain,' " says Warner Bros. VP of creative services Jeff Gold. Initial shipments of the album were between 1 million and 1.5 million units.

Calling Prince's decision to title the album with a symbol "shrewd," Gold says, "He has gotten a tremendous amount of press just off of that fact." Realizing that the printing of the album's name would pose a problem for publications, Warner Bros. manufactured computer discs containing

the symbol that writers and editors can load into their fonts. "They've been very well-received," Gold says.

To promote the record, Warner Bros. created a high-visibility campaign that, Gold says, includes "some pretty unusual merchandising tools we're looking to unleash over the next six months or so." These include the computer disc, an oversized, almost holographic poster that uses a patented printing technique called

Dofex, giant mobiles of the love symbol, and trade ads that were issued on gold-foil die-cuts of the symbol.

Warner Bros. will also be marketing the album via television and radio spots as well as through an aggressive print campaign. A four-minute commercial that includes concert footage and video vignettes from several of the new songs began airing on The Box in September. A shorter 30-second version of the commercial was

prepared for other outlets (Billboard, Oct. 3). In addition, there are plans for producing life-size holographic images of Prince for retail displays. Gold says, "They're very expensive, but they're probably the most spectacular in-store pieces I've ever seen. What we're gonna do is kind of tour some of them around the country, probably around Christmastime."

And there's more: a limited-edition (30,000 units) gold-package pressing of the album that lists for \$29.95 and gold lapel pins of the album's symbol for radio, retail, and the press.

"We figure there are a lot of people out there interested in Prince, and we just want to leave no stone unturned in making consumers aware that this thing is out and very exciting," Gold says.

Although Prince is not talking, the members of the New Power Generation—Tony M., Kirk Johnson, Damon Dickson, Tommy Barbarella, Michael Bland, Sonny T., and Levi Seacer Jr.—have been available to the media.

Tony M. says the New Power Generation has become much tighter since its formation last year, and that the new album (said to be inspired by Mayte, a part-Egyptian belly dancer and ballerina who tours with the N.P.G.) was a total collaborative effort. "Sonny and Tommy weren't around during the beginning stages of the album, but eventually we were all in the studio doing our things. Prince would come in with a basic idea and we would just format the songs right there, while we were cutting 'em. There are a lot of different personalities in this band, and Prince gave each of us a chance to step up to the forefront and add our little bit to the party."

Even "Cheers" star Kirstie Alley was invited to the party. During breaks on the record, she plays a reporter named Vanessa Bartholomew who is determined to interview Prince.

RENTRAK MOVES TO ADD MASS MERCHANTS

(Continued from page 1)

according to Rentrak, which hopes to woo and win them with its line of "black box" devices now undergoing field trials in several video store locations around the U.S.

The data-transmission devices, developed by Capital Cities/ABC, are integral to Rentrak's pay-per-transaction expansion plans. The devices transmit information on video transactions to Rentrak, which uses the data to apportion revenues to participating suppliers. (The black boxes are required only in locations that do not already have Rentrak-compatible PPT software as part of their inventory management systems.)

At least one participant in the field trials has told Rentrak he is happy

with the system. While there have been glitches, Eric Heckman of Video Place in Bethesda, Md., says the seven-month test "is progressing very well" in three locations. "It creates no problems for us."

As for possible headaches the devices might cause store help, "they don't even know it exists," Heckman observes. Video Place was selected because its computer software is not fully compatible with Rentrak's information-gathering network, so Heckman's response is on target.

Rentrak counts on responses like these to counter competition from one other company launching a pay-per-rental scheme. Supercomm Inc., headquartered in Dallas, claims to have installed its brand-new system in 50 supermarkets. Supercomm expects to jump the count to 60-70 this month and hopes to have 400-500 on line by the end of the year and 1,000 by next spring.

"I'd be very disappointed if that weren't the case," says Supercomm president Jack Silverman. About 40 of the first batch are Safeway stores in the Seattle area; Safeway is the most active of three major supermarket chains that have been testing Supercomm. All three, including Pathmark serving metropolitan New York and King Soopers in Denver, reportedly have been approached by Rentrak for conversion to its system. None has budged, according to Sil-

verman, who nevertheless acknowledges the effort to "get them away from us."

Rentrak and Supercomm will have their first chance to sell against each other at the Food Marketing Institute convention Oct. 25-28 in New Orleans, where both are exhibiting.

OBVIOUS DIFFERENCES

There's no missing the chief difference between the two rental-sharing schemes. Supercomm's is designed to fit right in to the customer's existing computer operations, as Silverman and VP Des Walsh demonstrated at the Video Software Dealers Assn. convention in July (Billboard, Aug. 8). In operation, it is not supposed to interfere with general activities, says Silverman, who describes Supercomm as "transparent" to the user and "simpler. It doesn't require any retraining."

Stores installing Rentrak need the black box to achieve "transparency," and added equipment means added expense and complexity, Silverman says. Moreover, he says, the system is not "fully operating yet."

Rentrak, however, has the advantage of a lengthy head start and some 2,400 video stores already enrolled in PPT. It clearly expects the momentum to carry over. Leighton York, newly appointed VP of the Chain Store Division, said in a prepared statement that Rentrak has be-

gun "substantive negotiations" with 30 chains of the 75 that represent 40% of U.S. food sales and is "already shipping a number of stores from these chains."

The relatively few outlets now using Rentrak-compatible software to track video inventory can skip the black box. H.E.B. Grocery Co., in San Antonio, for example, adopted PPT before the system became available, according to video GM Craig Odanovich. The chain has 150 locations, about half of which rent cassettes.

"We have an open mind" about competing systems, says Odanovich. "I've talked to [Supercomm], but it's pretty hard for me to go with a company if they don't have contracts" providing major rental titles. Rentrak has several, including the FoxVideo deal signed last month (Billboard, Sept. 26); Supercomm lacks studio deals, although Silverman claims long-term agreements with some independent suppliers.

Rentrak also has allies—a related company, Supermarket Video Management Inc., located in suburban New York, will use PPT to run concessions it hopes to establish in groceries. Culture Convenience Club, a joint-venture partner in Rentrak-Japan, created SVI earlier this year. It is headed by Steve Berns, former president of the RKO Warner Video chain.

(Continued from page 1)

hardware and digital blank tape start accruing in the late '90s, it could even lead to lawsuits or the organization by artists and their managers of a new music industry group—one representing artists' royalty interests.

Even legislation co-sponsor Rep. William J. Hughes (D-N.J.) says he thinks labels will soon try to use their leverage to get to artist royalties.

"It's a free-enterprise market once the artists get past the initial negotiations," he says. "I mean, I can't prevent them from handing over their rights in additional negotiations.

"What I was trying to do with that provision in the legislation was to make sure that in the first round [artists] were on an even playing field."

"This is all new," says one insider. "It's going to be dividing up pennies for awhile. But once it gets going, with some sizable money, then there's a lot more at stake."

At present, there appear to be no plans by labels to gain authority to

collateralize performer royalties through contract negotiations.

"No, there's nothing like that going on," says Tim Sites, Recording Industry Assn. of America spokesman.

"Well, maybe not just yet," says another veteran of the Capitol Hill home-taping wars. "It's a little early and there is a lot of work with the Copyright Office sorting out disbursement arrangements for all the interested parties.

"But I think it's entirely possible there's going to be a move by the labels to get at those royalties, yes. Everybody's represented except the featured performers. Who's going to speak for them?"

New York entertainment attorney Marc Jacobson, of Phillips, Nizer, speculates that labels will come after some of the featured performers' share. "Record companies take a tremendous risk with new artists and need to recoup costs wherever they can. I wouldn't be surprised if record

companies tried to get some of the [artists' new royalties.]"

New York entertainment attorney Stuart Levy says the matter has not come up in recent artist negotiations with record companies. With some amusement, Levy notes that some fellow lawyers feel that labels will no doubt at least raise the issue on a "what do we have to lose by demanding" basis.

At press time, no labels contacted by Billboard said they could address the issue.

Several other sources agree that when the sparring over artist royalty distribution comes, a new organization representing featured performers would, as one source puts it, "certainly [be] a possibility if artists decide they don't want to turn over their royalties to their labels as part of contract negotiations."

40% FOR PERFORMERS

Under the law's features for the sound recording fund, 60% of the royalty pie is set aside for labels, while 40% is for featured performers. [The sound recording fund receives 66²/₃% of the total royalty pie; the musical composition fund, covering songwriter and music publishing interests, gets 33¹/₃%.]

In the original bill, labels would have been given authority to collect the royalties of featured performers and distribute them later, collateralized against advances as per the terms of recording contracts.

But in the amended bill passed by the Congress, House sponsor Hughes, after studying equivalent laws in Europe, made it clear in the newly drafted section of the sound recording fund provisions that artists should be equal partners in being able to collect royalties directly.

"Due to the nature of these [record label] contracts," Hughes said when he offered his amended bill last July, "it is possible that performers would not receive their money until years

down the road, if at all."

To further underline Congressional intent, lawmakers adjusted and eliminated phrasing such as "not withstanding any contract to the contrary" both in the recipient section of the sound recording fund and the musical composition fund as well.

Such a move may make certain contract stipulations between artists and labels written before the law's passage obsolete. Ken Anderson, an attorney with New York firm Loeb And Loeb, says some artists, aware such legislation was inevitable, had contract clauses that called for the performer to receive 50% of the royalty. "I think the majority of artists who had representation of some kind have some kind of clause on this subject," he says. "We'll have to see how significant the numbers are and see what position the record companies are going to take on this."

In the days before Congressional adjournment, the recording industry interests, faced with a major business arrangement with the hardware companies geared up to bring digital consumer recording machines into the country this fall, went along with the amended version in order to speed passage before adjournment.

"But they went along with it with a gun to their heads," says one observer. "They weren't thrilled about losing that potential royalty money."

"We never contested this amendment," comments the RIAA's Sites. "You can ask [people] on the Hill. We accepted it."

However, another senior official from a group in the Copyright Coalition working for passage of the bill sees it differently. "Take it from me, maybe they didn't contest it, but they pleaded with Hughes not to include that provision about performer royalties going directly to artists."

HOW WILL THE ARTISTS REACT?

Most of the veteran insiders contacted also say that already-success-

ful artists will have a much better chance to collect royalties at the Copyright Office than will developing artists or those recently signed or about-to-sign with labels. Says attorney Jacobson, "If [signing over allocation to labels] is the only way a new act could get signed, and they wanted to get signed that badly, that would have to be the band's choice."

Added another source: "If things get sticky in a few years when there's real money coming in, maybe there'll be a reaction from artists and their managers. Maybe the top 20 or 30 artists' representatives might get together at a meeting and try to form an organization to make sure their artists get what's coming to them. I can see that happening."

The royalty collection and distribution mechanisms of the home taping bill are sketchy at this point, and all of the trade groups represented say that there is much work to be done to effect fair and smooth mechanisms to distribute the royalties.

Many of the industry leaders contacted by Billboard say they hope that they can use the "guide" worked out by all the represented parties in the original bill that spelled out how the royalties will be apportioned.

Copyright Office general counsel Dorothy Schrader also says that she was "fairly certain" that such a guide will be used when the groups meet in Washington to work out a detailed allocation and disbursement plan.

Another copyright coalition member, a top official in an industry group, adds, "I'm sure there are going to be some anxious and angry moments" as the groups represented in the two royalty funds eventually sit down to cut the royalty pie.

Under the legislation, due to be signed by President Bush by month's end, home taping is legalized and manufacturers can now import into the U.S. consumer digital goods such as the digital compact cassette and the MiniDisc. Manufacturers must pay small royalties on machines and blank digital tape to the two funds representing copyright interests.

The royalty pool will come partly from a 2% surcharge imposed on digital audiotape recorders, with a \$1 minimum fee, an \$8 cap for single recorders, and a \$12 cap on machines with two recorders. There will also be a 3% surcharge on blank digital tape.

Assistance in preparing this story was provided by Melinda Newman in New York.



by Geoff Mayfield

FAMILIAR POSE: The top five of The Billboard 200 looks almost identical to last week's, when Garth Brooks stood at No. 1, Peter Gabriel held the Top Debut at No. 2, and Billy Ray Cyrus owned the Top 20 Sales Mover at No. 3, while Eric Clapton and Michael Bolton ranked fourth and fifth, respectively. The only differences on this week's top five: Brooks doesn't bullet, Clapton does, and this time, the Top Debut goes to R.E.M.

BEHIND THE NUMBERS: R.E.M. debuted at No. 1 at The Musicland Group, the largest U.S. chain. Sales at the rackjobbers is the margin that kept Brooks in first place, despite the fact that his sales declined by 18% from the prior week. Similarly, there were weeks during Cyrus' 17-week ride at No. 1 when acts like Clapton and Pearl Jam actually exceeded the country rookie's retail sales, but it remained on top by virtue of his lead at the racks. Brooks leads R.E.M. by a 54% margin... The release of the R.E.M. set signals the start of the Warner Bros. labels' fourth-quarter blitz. The new Prince & the N.P.G. hits next week's charts; Madonna is still waiting in the wings.

COATTAILS: The halo effect from TV awards shows usually lasts two weeks, which, in the wake of the Sept. 30 Country Music Assn. awards telecast, explains Cyrus' 9% gain. Other country artists who see their momentum continue: Brooks & Dunn (12-11), Vince Gill (13-12 and 109-91), Wynonna Judd (21-14), Mary-Chapin Carpenter (37-31), Alabama (76-64), Pam Tillis (100-82), and Marty Stuart (142-132).

LATE, BUT STILL GREAT: Among the 15 debuts on The Billboard 200 are two posthumous albums. A live set by beloved blues master Stevie Ray Vaughan, at No. 58, holds the week's second highest debut. Weighing in at No. 87, a decade after his death, is the four-piece Bob Marley box... A new recording of "The King And I," performed by the Hollywood Bowl Orchestra with Julie Andrews, Ben Kingsley, Peabo Bryson, Leah Salonga, Roger Moore, and Martin Sheen, makes a big splash, debuting at No. 134 on The Billboard 200, and No. 9 on Top Classical Crossover. PolyGram Classics says it has already shipped 175,000 units into the marketplace, a very respectable number for this sort of project.

DUE CREDIT: Last week, our album charts began recognizing Atlantic Group as the distributing label for Atlantic, Atco EastWest, Interscope, and subsidiary labels. In keeping with the abbreviations that we use for PolyGram Label Group (PLG) and EMI Records Group (ERG), Atlantic Group is listed as "AG." Use of the Atlantic moniker does not imply any past or future organizational change at the listed labels, but merely reflects that Atlantic Group does play a role in the sales and marketing of Atco EastWest product... At the same time, we now list Warner Bros. as the distributing label for all Reprise, Sire, and other W.B. subsidiaries, and Columbia gets distributing label credit for titles that go through Chaos.

BY THE NUMBER: There are two catalog numbers for the new R.E.M. The one listed on The Billboard 200 is for the 6-by-12 package, because shipments on the longbox version exceed jewel-box-only shipments by more than 3-to-1. The catalog number for jewel-box-only CDs and cassette versions is 45055.

PUBLISHING VETERAN AL BRACKMAN DIES

(Continued from page 10)

Artist Bureau and the American Record Co., later acquired by Columbia Records.

After a fling in publicity, Brackman joined MGM's Big 3 Music (Robbins-Feist-Miller) in 1938.

Following his discharge from the U.S. Army at the end of World War II, Brackman returned to Big 3, staying until Howard Richmond, a former press agent, formed his publishing company. As GM, he was responsible for the day-to-day operations of the company.

Among innovations credited to Richmond and Brackman were the pop crossover of folk songs penned by such performer/writers as Pete Seeger, Lee Hays, Woody Guthrie, and Huddie Ledbetter; the establishment of publishing affiliates overseas—starting in 1954—and, consequently, the exploitation of film songs from foreign movies.

In the '60s, TRO also acquired a string of successful London/Broadway scores penned by Lionel Bart and Anthony Newley/Leslie Bricusse. Essex Music, TRO's London-based operation, also publishes more than 60 songs written and recorded by the Rolling Stones and copyrights by the Who, the Moody Blues, and Pink Floyd.

Other writers with works in the

TRO catalog include Kurt Weill, Bart Howard, Alec Wilder, and Shel Silverstein. Brackman is credited with discovering Silverstein.

Brackman is survived by his daughter, Alice Munves, her husband, Russell, and a grandson, Gregory. Funeral services were held Oct. 11 in Manhattan.

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'Heights' Single Soars As The TV Show Falter

BY DEBORAH RUSSELL

LOS ANGELES—As the Fox television series "The Heights" slips into the Nielsen depths, Capitol Records logs a hit single with "How Do You Talk To An Angel" by the fictional band portrayed on the show (Billboard, Sept. 5).

"How Do You Talk To An Angel" hits No. 6 with a bullet on Bill-

board's Hot 100 Singles chart this week, while the Nielsen ratings reveal the TV show slipped to No. 94 for the week ended Oct. 4. The series, produced by Spelling Television Inc., was pre-empted Oct. 8 and 15.

Jeremy Hammond, Capitol's VP of artist development, is optimistic about the future of "The Heights" soundtrack—which hits stores Tuesday (20)—despite the weak performance of the TV program.

"We shipped 300,000 [album] units, which bodes well for the future," Hammond says. Single sales on "How Do You Talk To An Angel" are approaching the 300,000-unit mark, as well, he says.

Capitol just serviced video programmers with the "How Do You Talk To An Angel" clip, but Hammond says, "We're not expecting incredible support from national video outlets."

However, VH-1 and The Box have added the clip to their rotations. MTV accepted the clip, but it was not clear by press time whether it would appear on the network.

Capitol has scheduled the follow-up single, "I'm Still On Your Side," for November release. The tune was featured in an episode earlier this season.

Marketing symbiosis between the Fox Network and Capitol remains strong and Spelling's E. Duke Vincent, executive producer for "The Heights," says the record is "certainly helping" the show find its audience.

Fox has ordered five new scripts to supplement the initial slate of 13 episodes, which are close to completion, says Vincent. It is unclear whether the network will order enough scripts to comprise a full, 22-episode schedule, he says.

The Fox campaign for "The Heights" continues to promote the Capitol soundtrack, as well as tagging the album with a voiceover at the close of each episode.

The Capitol release is stickered with programming information regarding the TV show. All album advertising includes programming details, as well.

Elektra Cuts 10 Jobs In Promo Shuffle

NEW YORK—Elektra Entertainment has completed a much rumored "restructuring" of its promotion department by laying off 10 staffers and hiring ex-Charisma Records VP Bob Catania as the label's VP of top 40 promotion, according to a spokesperson for the label.

The names of the 10 employees and their regional affiliations are as follows: Victor Lentini, Atlanta; Michelle Meisner, San Francisco; Colleen Reidenbach, Los Angeles; Andrea Newton, Philadelphia; Jamie Willis, Boston; Neil Cross, Charlotte, N.C.; Amy Kaplan, Chicago; Lee Gerald, St. Louis/Kansas City; Charles Vessels, Houston/New Orleans; and Jay Friedstein, Denver. All were local reps except for Lentini and Meisner, who had national duties.

An Elektra statement issued Oct. 14 reads, "In response to the ever-evolving marketplace we are restructuring and streamlining our promotion department to most effectively and efficiently represent Elektra to the radio community."

The statement notes that the changes "do not reflect the performance of Elektra Records in 1992 or the performance of the individuals affected." PAUL VERNA

Sinead Makes Statement Defends Pope-Bashing On 'SNL'

NEW YORK—Sinead O'Connor has broken her silence. O'Connor has been widely criticized for tearing a photo of the Pope in half during her Oct. 3 appearance on "Saturday Night Live" (Billboard, Oct. 17). Here is the complete text of a statement issued Oct. 13 by O'Connor:

"To the people who have been offended by what I did, I want to say that I respect you for standing up for what you believe in and I want you to know that I am not your enemy. But that I know we have been given lies to believe in, and I'm trying to tell the truth.

"I ask you to study the history of the Roman Empire/Vatican and observe the ways in which they have distorted history and how they have used marriage, divorce, and in particular birth control and abortion to control us through our children and through fear.

"Here are the books I suggest you read on the subject: 'Vicars Of Christ' by Peter De Rosa; 'The Holy Blood And The Holy Grail'; [and] 'The Gnostic Gospels.'

"Our loss of contact with historical truth has resulted in the highest manifestation of the disease of evil which is child abuse, which is also the root of all evil. This is what we need to fight and why I am fighting.

"If we learn the truth of what our journey as the human race has been, we can heal ourselves through knowledge, understanding and love. Rather than destroy ourselves through ignorance, we can realize that God did *Not* intend us to live like this. And that He is waiting to help us if we find out where He *really* lives and ask.

"God Is Truth."
Sinead O'Connor

The Billboard Bulletin...

EDITED BY IRV LICHMAN

DOUBLE 'X' SOUNDTRACK MUSIC

Spike Lee's epic "Malcolm X," in theaters Nov. 20, will be accompanied by two soundtracks: "Soundtrack From 'Malcolm X,'" due Nov. 10 on Qwest, is a multi-artist compilation of music spanning four decades and featuring Louis Jordan, Ray Charles, Ella Fitzgerald, Billie Holiday, and Duke Ellington, among others, and two new tracks by Aretha Franklin and Arrested Development (see Music To My Ears, page 5). "Malcolm X, The Original Motion Picture Score," by jazz trumpeter/composer Terence Blanchard, is an orchestral work due Nov. 17 on Lee's 40 Acres & A Mule Music Works label.

'US' RECALLED IN JAPAN

Toshiba-EMI in Japan is taking out ads in two major Japanese newspapers asking members of the public to return their copies of "US," the new smash album by Peter Gabriel. The album was withdrawn from the marketplace in Japan after Gabriel objected to the inclusion of an extra song—but not before more than 30,000 unauthorized copies were sold. Virgin Records International took full blame for the snafu; Toshiba-EMI handles Virgin product in Japan.

ABRAHAMS EXITS PRS POST

Robert Abrahams left his post suddenly Oct. 14 as deputy chief executive of the U.K. Performing Right Society, following a dispute with the organization's general counsel

and chief executive Michael Freegard. It became "impossible" for Abrahams to continue in his post under the circumstances, according to a PRS statement, which emphasizes he was not dismissed. Abrahams, an attorney, handled the society's dealings with affiliated foreign societies, including BMI and ASCAP... Richard Cohen has resigned as executive VP of Buena Vista Home Video after a 6½-year stint with Disney, the period of its greatest growth in the market. As of deadline, he hadn't revealed his next move.

MORE MINIDISC MEMORY

Sony has expanded the shock-proof memory capacity of MiniDisc from the three-four seconds originally specified to 10 seconds of RAM. A company spokesman says variations on the memory capacity are fairly easy to accomplish. The four-megabit chip is the same as that found in the firm's new high-end Discman model that also features shock-proof memory. The additional 10 seconds of memory further ensure the shock-proof abilities of the machine and will not cause any delay in the start time during playback... The company's DADC CD-manufacturing plant in Terre Haute, Ind., is formally opening its new MD manufacturing facility Oct. 29... Meanwhile, prerecorded DCC tapes are scheduled to arrive in U.K. retail outlets Nov. 9, according to PolyGram sources, just three weeks after the first players are

shipped there. The company is soon expected to reveal when the software will materialize in other world markets.

MURPHY PHOTOS FADE FROM MOTOWN

Negatives from a photo shoot for Eddie Murphy's upcoming Motown album, "Love's Alright," have apparently been stolen from the label's Los Angeles offices. The photos include the album cover shot and publicity photos. Motown is offering a \$10,000 reward to anyone with information resulting in the return of the negatives. A Motown spokesperson says the negatives were discovered stolen Oct. 5.

READY FOR POST-LONGBOX WORLD

In case any one is wondering about the colorful little red and yellow square logo that started to appear on longboxes in recent weeks, it tells retailers the jewel box inside is shrink-wrapped. The majors have begun shrink-wrapping jewel boxes in preparation for the elimination of the longbox come April 1.

SWEAT STARTS KEIA LABEL

Add yet another artist-led label as hit new-jack singer Keith Sweat establishes the Keia label, with Elektra Entertainment handling the marketing. First act is Silk, set to debut in November with an album called "Lose Control"; label will jointly be based in New York and Atlanta.

'Road' Runner; R.E.M. Awakens Interest

BOYZ II MEN's "End Of The Road" tops the Hot 100 for the 11th straight week. That's the longest run at No. 1 by any single since Elvis Presley's double-sided 1956 smash, "Don't Be Cruel"/"Hound Dog."

The "Boomerang" smash is the longest-running No. 1 hit from a feature film since "The Third Man Theme," recorded by Guy Lombardo and Anton Karas, reigned for 11 weeks in 1950.

This is the second year in a row that the year's longest-running No. 1 hit has originated in a movie. Last year's top hit, Bryan Adams' "(Everything I Do) I Do It For You," came from "Robin Hood: Prince Of Thieves." In both cases, the hit singles were on different labels than the soundtrack albums. The Boyz II Men hit is on Biv 10/Motown; LaFace/Arista distributes "Boomerang." Adams' smash was on A&M; Morgan Creek released "Robin Hood." Adams' own "Waking Up The Neighbours" album wasn't released until his single had dropped from the top 20. Boyz II Men won't even be that lucky in capitalizing on their smash hit: The group has no album scheduled.

FAST FACTS: Country music accounts for seven of the top 15 albums on The Billboard 200. Garth Brooks has three albums in the top 15 for the second time this year; Billy Ray Cyrus, Brooks & Dunn, Vince Gill, and Wynonna each have one.

R.E.M.'s "Automatic For The People" enters The Billboard 200 at No. 2. It's the band's fourth album in a row to make the top 15, following "Document," "Green," and "Out Of Time," which topped the chart for two weeks last year.

Madonna's "Erotica" vaults from No. 13 to No. 3 in

its second week on the Hot 100. It's the first single to reach No. 3 in just two weeks since Michael Jackson's "Black Or White" in November.

Shanice's "Saving Forever For You" is the top new entry on the Hot 100 at No. 67. The song was written and produced by a couple of newcomers—Diane Warren wrote it; David Foster produced. The resurgent Foster also co-produced Michael Bolton's "To Love Somebody," which jumps to No. 68 in its second week.

Bon Jovi previews its "Keep The Faith" album as the title track enters the Hot 100 at No. 76. Each of the band's last two albums topped The Billboard 200 and spawned a pair of No. 1 singles on the Hot 100. The "Keep The Faith" album, due Nov. 3, is Bon Jovi's first album through its new Jambco label, which is distributed through Mercury.

Wynonna lands her first Hot 100 single as "No One Else On Earth" opens at No. 91. The song also jumps to No. 1 on the Hot Country Singles & Tracks chart. For all their success, the Judds never landed a Hot 100 hit.

Two posthumous releases—Bob Marley's four-CD retrospective, "Songs Of Freedom," and Stevie Ray Vaughan's "In The Beginning"—debut in the top half of The Billboard 200.

It's beginning to look a lot like Christmas on The Billboard 200. Garth Brooks' "Beyond The Season" logs its seventh week in the top 10; Amy Grant's "Home For Christmas" and Neil Diamond's "Christmas Album" debut this week.

Thirty-four years after Alvin & the Chipmunks premiered with "The Chipmunk Song," "Chipmunks In Low Places" enters The Billboard 200 at No. 185. How many other acts from 1958 are still going strong?

**CHART
BEAT**



by Paul Grein

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