

Artists Agree To Cut Tracks After Labels Express Concern
 PAGE 6

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 PAGE 43

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Big Comings, Goings In Country

It's Trisha's Year To Shine

BY DEBBIE HOLLEY

NASHVILLE—In marketing Trisha Yearwood's second album, "Hearts In Armor," MCA Nashville is striving to keep her core country audience while appealing to a much broader one.

During the year since the release of her self-titled, platinum-selling debut album, Yearwood has become a seasoned performer, updated her image, landed a major product endorsement deal with Revlon, and embraced new marketing opportunities that aim her toward mainstream music popularity.

But, despite MCA's ambitious plans for Yearwood, its strategy for the new album, which ships Tuesday (1), is to build on her current popularity in country music and let cross-

over happen naturally. MCA's promotion plans, for example, center on country radio. Unless there is a market-driven demand for it, the label has no plans to work Yearwood at A/C

YEARWOOD

(Continued on page 31)

Garth Bows Latest (Last?) Sets

BY MELINDA NEWMAN and EDWARD MORRIS

NEW YORK—Garth Brooks' new album, "The Chase," may be his first to ship more than 2.5 million albums. It may also be his last.

The pull of parenthood is prompting the country artist, who has sold more than 21 million records in the last four years, to consider retiring so he can spend more time with his wife, Sandy, and his new baby daughter.

"I feel God put me down here to play music, but it's very evident to see because of the baby, God put me down here to be a father also," says Brooks. "Sandy and I have 50,000 times more money than we could spend in the rest of our lives... The parents, the whole crew is set up on pension plans, so I can walk away from it. I must decide what I want to do. I think parents work to provide for their children because they have to, and if I don't have to, is it my duty to stay home? And that's a war that's going on right now."



BROOKS

(Continued on page 85)

German Music Channel: Not Rival To MTV?

BY JEFF CLARK-MEADS

COLOGNE, Germany—German record companies will get the media outlet they have been craving when a new cable service begins broadcasting in that country June 1.

The 24-hour-a-day Deutsches Musik Kanal [German Music Channel] will carry a mix of music, youth, and lifestyle programs.

(Continued on page 77)

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PROFEET

Multimedia Firms Look To Show Biz For Boost

BY SUSAN NUNZIATA

NEW YORK—The infant multimedia industry, which is creating new interactive software that combines audio, video, and other kinds of data, is looking to entertainment companies to provide the impetus for its move into the mass market.

Some major media conglomerates, including Sony and Time Warner, are actively exploring the field; but, for most of the entertainment industry, multimedia is

still just a term with undefined potential.

In essence, multimedia systems offer interactive, optical disc-based programs of audio, motion video, still pictures, graphics, and text.

Among the current multimedia products are those that can be played on CD-ROM drives for various kinds of computers; another kind of software designed for CD-ROM videogame add-ons; and Philips' CD-I discs, which can



(Continued on page 82)

Artists To Get Reduced Royalties In MD, DCC Intro

BY CRAIG ROSEN and THOM DUFFY

LOS ANGELES—When Los Angeles-based band Mary's Danish signed with Morgan Creek Records in late 1990, its members paid little attention to royalty provisions for new technologies. "We talked about things that concerned us directly," says vocalist Julie Ritter. "But as far as provisions or things that hadn't been invented yet, that was something we weren't concerned with."

But as the launches of the Mini-Disc and the digital compact cassette near, artist royalty rates on new tech-

(Continued on page 83)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ END OF THE ROAD	BOYZ II MEN (BIV : 10)
THE BILLBOARD 200	
★ SOME GAVE ALL	BILLY RAY CYRUS (MERCURY)
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★ END OF THE ROAD	BOYZ II MEN (BIV : 10)
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★ HOOK	(COLUMBIA TRISTAR HOME VIDEO)
TOP VIDEO RENTALS	
★ THE HAND THAT ROCKS THE CRADLE	(HOLLYWOOD HOME VIDEO)

POPULAR • UPRISINGS

Helmet Hops To No. 1 On Heatseekers Chart
 PAGE 84

36
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HE OPENED THE DOOR...

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Sinead: The 'Girl' In The Woman

Sinead O'Connor's secret love is no secret anymore. "As a child," she discloses, "I adored film musicals, and it was the songs from them that made me want to be a singer. I'd go into my room and close the door and sing something like 'Secret Love' from Doris Day's movie of 'Calamity Jane.' These things seemed like such excellent vehicles for sensitivity when I was younger because, like the lines of a great play, they allowed you to be yourself and speak in a universal way while also interpreting your own place in the world."

O'Connor offers these admissions and insights in reference to the impending Sept. 22 release of "Am I Not Your Girl?" (Ensign/Chrysalis), an album containing 11 penetrating renditions of classic stage and screen tunes from the midcentury heyday of popular songwriting. "These songs show that my inner self is just the same as *your* inner self—that's what music is supposed to do. Songs are supposed to be the expression of the shared feelings of the human race."

If the manner of one's life is the banner of one's heart, then song may indeed be its natural herald, since it can convey both public ideals and latent desires in the same vulnerable breath. The fidelity of Sinead O'Connor's music to her own experience has always been apparent, with the vehemence of both firmly in sync on her debut record, "The Lion And The Cobra" (1987), as well as its sequel, "I Do Not Want What I Haven't Got" (1990).

"The job of actors and poets and dancers and musicians is to cultivate love," says O'Connor, and on "Am I Not Your Girl?" her selection of pop perennials by composers like Rodgers and Hart ("Bewitched, Bothered And Bewildered") and Norman Gimble and Antonio Carlos Jobim ("How Insensitive") reveals a person who makes no apologies for honest sentiment. However, "Am I Not Your Girl?" excels where other artists' portfolios of period standards have stalled because of O'Connor's personal investment in each vocal turn. Her emotionally incisive reinterpretations of fare as familiar as "Love Letters" or Marilyn Monroe's sultry "I Want To Be Loved By You" yield a pathos the originals lacked.

"Ten women could have redone that Marilyn Monroe song 10 different ways," says O'Connor. "It was not my intention to update or even reflect her style with the song. My mind was more on the skills of the original lyricists. Amazingly, many of these songs were written by men, and the tenderness and understanding of women in them staggers me. They allow you to be yourself and show compassion, which isn't easy these days. When you don't see yourself reflected in other people, there's not a lot to hold on to."

The empathies O'Connor hopes to engender through these engrossing tracks are exemplified by the surreal video for the album's first single, "Success Has Made A Failure Of Our Home." The singer is depicted on a sleekly nightmarish dais, delivering her clement declaration as if responding to some sinister state inquisition. Her simple lament is soon transmuted into an indictment of the social atrocities of a wayward age, while actual Amnesty International slides of international torture victims are flashed upon the walls behind her.

"These songs," O'Connor asserts, "are the way pop music was before the sudden, horrible 'Machine Age' of music, which hopefully we'll all be able to kill soon. You don't write a love song by saying, 'Oooh baby, I want to sex you up.' That's just condom music. Love and romance are lost arts."

Sinead O'Connor was born in Glenageary, Ireland, in 1966, one of five children whose suburban Dublin upbringing allowed only remote access to the great Broadway and Hollywood musicals. "On TV in Ireland, they'd show film musicals often," she recalls. "Plus, I owned soundtracks like 'Fiddler On The Roof,' and 'Don't Cry For Me Argentina' from 'Evita' was an anthem for people of my generation."

"What really started me wanting to do the album," confides O'Connor, "was the Julie London record called 'The Liberty Years.' When I heard her brilliant, strippy 'Why Don't You Do Right?' I just wanted to be beautiful like her, and that song made me get off my ass to do this."

Such impulses may seem a far cry from the days when O'Connor was discovered by Ensign Records' Nigel Grainge and Chris Hill while fronting a Dublin rock band called Ton Ton Macoute. While Sinead acknowledges the skepticism of some regarding the decision to assemble "Am I Not Your Girl?" she also recalls the reluctance of her record company to accept the final tapes in early 1990 of "I Do Not Want What I Haven't Got," certain execs feeling the finished product was excessively introspective and confessional. (Upon its release that summer, the unaltered record spent six consecutive weeks at the top of The Billboard 200 and became one of the preeminent artistic and commercial blockbusters of the '90s.)

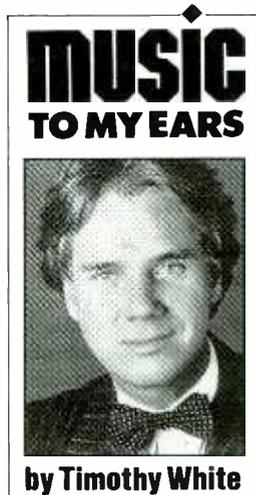
Just as the previous album bespoke the disarray that fame helped detonate in her life (a split from her initial manager, a break from a serious boyfriend, and then the demands of her marriage to drummer John Reynolds—"He's still my closest friend"—that produced a son, Jake), "Am I Not Your Girl?" was influenced by fans' conflicting perceptions of her notoriety.

"The reasons I called it 'Am I Not Your Girl?' are partly personal and partly public," says O'Connor. "I've found it difficult over the last years because of not being perceived as a person—basically I'm still just a young girl. I love people, and I want people to love me. That's what I'm talking about at the end of 'Success Has Made A Failure Of Our Home,' when I sing, 'Am I not your girl?' several times. People are always trying to make me out to be a bad girl, and I'm trying to say that I'm not. I'm a nice girl, and I have a heart."

That singularly open heart has rarely been more observable than on "Scarlet Ribbons," a song choice that speaks volumes about the sorrows of her own broken home, the violent abuse she suffered from her mother (since deceased), and the counseling Sinead sought in recent years through Adult Children of Alcoholics/Dysfunctional Families. During the studio performance of "Scarlet Ribbons," O'Connor is heard struggling to avoid weeping.

"My father was going through my head when I was singing 'Scarlet Ribbons,'" she says. "He used to sing that to me when I was a little girl, and I always used to be in tears after he was finished. An angel left those ribbons there; it just showed me that if you ask God for something you'll always get an answer."

"I picked all these songs because I have personal relationships with each one. Despite all my troubles growing up, I still love both my parents very deeply. So I was thinking how 'Scarlet Ribbons' has been an influence on my whole life—and therefore how much of an influence my father has been on me. By singing that song, he gave me the knowledge of God."



THIS WEEK IN BILLBOARD

MUSIC		MUSIC CHARTS	
Album Reviews	55	Power Playlists	73
Artists & Music	8	Pro Audio	64
Between The Bullets	83	R&B	23
The Billboard Bulletin	86	Radio	68
Boxscore	19	Retail	49
Canada	47	Rossi's Rhythm Section	25
Chart Beat	86	Single Reviews	76
Classical/Keeping Score	40	Studio Action	65
Clip List	42	Update	56
Commentary	4	Vox Jox	72
Country	31	HOME VIDEO	
Dance Trax	29	Box Office	61
Declarations of Independents	54	Health And Fitness	58
Executive Turntable	10	Top Kid Video	59
Global Music Pulse	45	Recreational Sports	58
Gospel Lectern	35	Store Monitor	62
Hits Of The World	48	Video Previews	59
Home & Abroad	46	Video Rentals	60
Hot 100 Singles Spotlight	75	Video Sales	62
In The Spirit	34	CLASSIFIED/REAL ESTATE	66
International	43	Top Albums	78
Jazz/Blue Notes	39	The Billboard 200	35
Latin Notas	36	Contemporary Christian	30
Lifelines	56	Country	34
Lifelines	56	Gospel	84
Medialine	42	Heatseekers	36
Music Video	41	Latin	70
Newsmakers	21	Modern Rock Tracks	51
Popular Uprisings	84	New Age	24
		R&B	70
		Rock Tracks	51
		World Music	
		Hot Singles	69
		Adult Contemporary	32
		Country	28
		Dance	38
		Hot Latin	74
		Hot 100	22
		R&B	26
		R&B Radio Monitor	27
		Rap	77
		Top 40 Radio Monitor	26
		R&B Singles Sales	75
		Top Singles Sales	

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Commentary

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AUSSIE MAJORS SHOULD EXIT A&R *Creative Side Best Left To Indie Labels*

■ BY WARREN CROSS

Over the last 10 years, we have seen a steady decline in the number of independent record companies around the world that are capable of developing and nurturing artists domestically and taking them to the world stage.

I predict that the multinationals' strategy of acquiring indie labels on a worldwide basis will ultimately be self-defeating and prove to be catastrophic for the survival of indigenous music in "minor" territories such as Australia.

Independents have and will continue to be the lifeblood of the music industry. Most significant musical trends have had their birth in independent companies. Majors tend to act more like film distributors than production houses: They have the infrastructure and capital to take a new musical form to the masses, but little ability to create such forms.

The multinationals should seriously consider whether the interests of their shareholders would be better served if they acted solely as record distributors, *not* record producers, in minor markets such as Australia. They should invest in local production companies—as is the case in the film industry—but should not acquire every local production company that shows any signs of success and then proceed to destroy every particle of independence that caused the company to be successful in the first place.

The multinationals in Australia, despite having invested hundreds of millions of dollars in local A&R over the last 10 years, have not been able to develop one act that has had significant long-term international success. In contrast, Olivia Newton-John, the Bee Gees, Air Supply, AC/DC, INXS, Midnight Oil, Crowded House, Jason Donovan, and Kylie Minogue were all developed on independent Australian labels.

In general, Australasian groups that have succeeded internationally are those bands that were initially viewed as being uniquely Australasian. AC/DC, INXS, Crowded House, Men At Work, and Midnight Oil all had mainstream success domestically but were perceived internationally as alternative acts. All but one of them were developed by independent labels; and, other than Sony Music act Men At Work, those Australian bands that have broken through internationally did so after their third or fourth domestic album.

Independents tend to take a long-term view of their business and their artists' careers. They realize that significant international success usually takes time. They do not overburden a debut act with massive recording and video costs. Their investment strategy is geared

to their domestic market, for their company's very survival often depends on making money from domestic sales and gradually spreading out into foreign markets.

In contrast, multinational record companies are increasingly thinking short term, with each debut artist being looked upon as another Hollywood blockbuster waiting to happen. It's what I call the "all or nothing" investment strategy:



'Unlike hamburgers, homogenized music is doomed to failure'

Warren Cross is an entertainment business attorney based in Sydney.

Unless the act comes screaming out of the starting blocks with a "hit" album, it will not survive past its first or second album.

In Australia, we now have business affairs departments at multinational companies that pay heed only to the considerations of their head office, seemingly without concern for the financial welfare or survival of artists in this market. What the head office does not realize is that a deal structured for the U.S. market, where a platinum album has to sell 1 million units, does not work for the artist or the record company when applied in a market such as Australia, where platinum is 70,000 units.

In general terms, artists and their lawyers in markets like Australia do not deal well with companies whose only justification for contract structures is "that's the way they do things in New York." That's fine in New York, but ridiculous when it is translated without alteration to the other side of the world.

For example, we have seen multinational record companies consistently prepared to spend \$300,000 on recording costs and \$100,000 on videos. This type of expenditure is very rarely recoverable from domestic sales, so that we have artists who can consistently sell platinum or double-platinum without receiving a record royalty. What we need are local contract structures geared to longer-term artist development.

Assuming these companies are run by competent personnel, why do these problems remain unsolved? Having been a partner in a 50-partner law firm before setting up my own practice six months ago, I realize there are those who play the corporate game and those who speak out. Speaking out as a multinational record company executive in a minor territory such as Australia is not considered by most a good career move, particularly when you have a wife, kids, and a mortgage to support in a recession.

This I understand and accept. But it is time for someone to speak out. The arrogance and high-handedness of the multinational record companies has so incensed the Australian government that it recently recommended the removal of parallel importing copyright protection for all copyright owners, including independent labels and artists. When something like this happens, one realizes that multinational

domination of a local industry is self-defeating for both parties. The fact that the parallel-import decree is the first such governmental action in a significant foreign record-buying market should be chilling enough evidence of the need for multinationals, for their own sake, to be primarily record distributors, not record producers.

Running multinational record companies like McDonald's franchises may be less stressful for the business affairs departments of these companies; however, unlike hamburgers, homogenized music is ultimately doomed to failure.

In Australia, we are looking down the barrel of a musical drought that shows little sign of breaking. The fact that most internationally successful Australian acts were developed on local independents 10 years ago gives little joy to those of us who care about Australian music, its survival, and its relevance to world music. The Australian public has clearly voted with its feet. Making music that sounds like another sequel to "Dallas" is not palatable to it.

The history of the multinationals in Australia consistently shows enormous financial losses and broken careers for the groups signed to those labels. For example, a multinational will spend \$400,000 on a debut artist and offer it to its foreign affiliates. If, as is often the case, the product is rejected by a foreign office, then no further attempts are made to exploit the master through another company in that territory, as this is deemed a breach of the intercompany matrix agreements. The artist is effectively left to fend for itself, usually with no financial support from the multinational.

The fact that independents have been vastly more successful in Australia than the multinationals, despite being desperately undercapitalized, has as much to do with their ability to freely trade product with the multinationals as it does with the unique expertise of the entrepreneurs involved. If the multinationals are to continue acquiring independent labels here, then, for the sake of world music, these independent companies must be allowed to continue to sign talent without hindrance.

LETTERS

NO CUTOUPS

The CD and cassette program at Ralphs supermarkets referred to in your recent article, "\$6.99 Catalog CDs Surface At L.A. Food Chain" (Billboard, Aug. 29), does not include any cutouts. Furthermore, the reference to the term "cutouts" with respect to our business is inaccurate.

Sterling Sales Co. is a wholesaler and rackjobber of front-line prerecorded audio, as well as budget and midline product. We do not deal in cutouts. The fact that an authorized representative from our company was unavailable to comment on the program should not lessen Billboard's responsibility to verify the accuracy of the article.

Harrison W. Sterling
Vice President
Sterling Sales Co.
Bergenfield, N.J.

WAKE UP AND SMELL...

Hmmm... I wonder if the low price point of Ugly Kid Joe's EP had anything to do with the group's popularity with the music-buying public? If I were a record company president, of course, my answer would be "Nahhhh!"

Dave Parker
Artec Distributing
Shelburne, Vt.

THANKS FOR THE OBIT

Irv Lichtman's obituary for Lawrence Welk (Billboard, May 30) is terrific! It is the only one of more than 1,500 obits that gives an authoritative rundown of his music and the recordings that made the charts. Of course, it's invaluable to us. Thanks sincerely from everyone here.

The obit will be featured on a special collection of tributes to Lawrence that is being put together for display in the Welk museum in Escondido, Calif.

Bernice McGeehan
The Welk Organization
Santa Monica, Calif.

PERFORMANCE RIGHTS

I read with interest Marc Jacobson's thoughtful Commentary in favor of a public performance right in sound recordings (Billboard, May 9). I appreciate the kind words about my recently issued report in support of such rights.

In fact, my report to Congress concerned a proposal to create a public performance right in sound recordings with respect to *digital* broadcasting. However, in 1978, the Copyright Office issued a report strongly supporting creation of a performance right in sound recordings across the board. I heartily endorsed the recommendation then and stand by it now.

Jacobson implies that changes in technology—particularly digital transmission and reproduction/playback equipment—have made performance rights in sound recordings much more than a matter of enriching an important copyright industry. How interpretive artists

(producers and performers) fix and deliver their works to a music-hungry public is steadily evolving from traditional manufacture and sale of copies to more subtle mixes involving telecommunications and home-copying technologies. I believe a public performance right is clearly becoming a structural necessity in any framework that seeks adequate intellectual property protection for sound recordings.

As a realist with long Capitol Hill experience, I know the opposition of broadcasters to performance rights in sound recordings is firm and effective. But, as Register of Copyrights, I'm an optimist. If the Recording Industry Assn. of America, the National Music Publishers' Assn., and the Electronics Industries Assn. could agree on the Digital Audio Recording Technology legislation, maybe the National Assn. of Broadcasters can be persuaded to join the party? It's a thought.

Ralph Oman
U.S. Register of Copyrights
Washington, D.C.

SERIOUS ISSUE

In his Commentary on the primitive concept of music video exclusivity (Billboard, Aug. 22), The Box's Les Garland targeted an issue that deserves serious attention by the record industry.

Selling music on television is nothing new: Just ask Dick Clark. Garland argues the world of music television has changed. It's also true that the world has changed.

In his biography of Rick Nelson, author Phillip Bashe writes that "The Adventures Of Ozzie And Harriet" had a Nielsen-estimated teen audience of around 10 million during the '50s and early '60s. As a comparison, he points out that an average of 100,000 viewers, age 12-17, watch MTV on any given day.

Hasn't the theory always been that exposure (radio, video in-store play, touring) will result in sales? Why limit that exposure, especially in an age when the public has more listening and viewing choices than at any other time in our history?

Dave Sholin
Top 40 Editor
The Gavin Report
San Francisco

CLARIFICATION

In reference to an item contributed by Greg Reibman to The Beat column in your Aug. 22 issue, I would like to clarify my statements regarding the Lollapalooza tour. Great Woods' booking policy has always been—and will continue to be—to present a diverse lineup of music. Alternative music is an important component in the mix. Bands showcased in the Lollapalooza Festival will be welcomed as headliners at Great Woods in the future.

Bruce Montgomery
General Manager
Great Woods Center
For The Performing Arts
Mansfield, Mass.

MERCURY RECORDS

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Rappers Agree To Label Demands For Cuts In Controversial Tracks

■ BY CHRIS MORRIS

LOS ANGELES—In the wake of the controversy surrounding "Cop Killer" by rapper Ice-T's metal band Body Count, jittery labels have taken action against several rap songs that could possibly incite new public furors.

In recent developments:

- A&M rapper Tragedy, who releases his records under the moniker Intelligent Hoodlum, was asked to remove his song "Bullet," which bluntly talks about an eye-for-an-eye police shooting, from his upcoming A&M album "Black Rage."

- Samoan rap group Boo-Yaa Tribe was asked to delete the song "Shoot 'Em Down" from an EP being released by Hollywood Basic Records, which is distributed by Elektra Entertainment. According to the

group's management, the song was lifted because it could be understood by some as endorsing the shooting of police officers.

- Juvenile Committee, a rap act whose debut album is tentatively due from Warner Bros. in late October, was asked to rerecord a track because of a reference to the shooting of a police officer.

- FU2, an act on JDK Records, a New York-based label founded by rap act Run-D.M.C. and distributed by MCA Records, had a single withdrawn after its explicit B side, "No Head, No Backstage Pass," came under attack internally by MCA employees, including several female staffers. The group's album, originally set for release Friday (4), has been taken off MCA's release schedule, even though the group recut nonexplicit versions of two songs at MCA's

request.

In the cases of the Intelligent Hoodlum, Boo-Yaa Tribe, and Juvenile Committee tracks, it appears the labels and distributors involved want to avoid a replay of the bitter dispute between Warner Bros.' parent, Time Warner Inc., and police organizations that erupted over "Cop Killer." That controversy—which prompted Time Warner president/co-CEO Gerald Levin to take a public stand against censorship—climaxed in late July, when Warner Bros. removed the track from Body Count's album at group leader Ice-T's request (Billboard, Aug. 8).

More recently, another Warner-owned label, Tommy Boy Records, severed its ties to Boston rap unit Almighty RSO, whose "One In The Chamber" was excoriated by the Bos-

(Continued on page 81)



Welcome To The Billboard Cafe. Billboard executives sign a licensing deal with Scan Inc., which will open the first Billboard Cafe in Tokyo in November. The talent policy of the club will focus on developing acts, which will be booked for one- to two-week engagements. Initially, there will be no cover charge, although there may be a food/drink minimum. In addition to live shows, plans for the club include a restaurant, video monitors, and audio hardware and software showcases. The club's decor will be pegged to Billboard's charts and its role in the history of popular music as the magazine approaches its 100th anniversary. Shown, from left, are Lee Zhito, executive editorial director, Billboard; Ed Guy, managing director, Scan USA; Genshi Shigekawa, president, Scan Japan; Howard Lander, publisher, Billboard; and Georgina Challis, director of licensing, Billboard.

Slew Of Megahits Head For 4th Qtr. Video Rental

■ BY JIM McCULLAUGH and EARL PAIGE

LOS ANGELES—The final quarter of 1992 is shaping up as a season of rental blockbusters. Three feature films that have grossed more than \$100 million in box-office receipts—"Basic Instinct," "Sister Act," and "Lethal Weapon 3"—and a slew of \$50-million-plus features are due in home video stores as rental titles during the quarter.

These releases, along with the October sell-through arrival of "Batman Returns" (\$156 million) and "Beauty And The Beast" (\$143 million), which should provide low-cost rental inventory, add up to the strongest concentration of box-office firepower ever available on home video for the Christmas season.

Many dealers say that lineup is sorely needed to offset what has been yet another flat year for rental. However, the bad news is that the wealth of titles are likely to seriously strain open-to-buy budgets.

"There's a great probability that this could be the best overall fourth quarter the business has ever had," says Amy Innerfield, a home video analyst with New York's Alexander & Associates.

The fourth quarter has Palmer Video so confident "that [we are] planning to open seven new stores in that period," boasts Peter Balner, president of New Jersey-based chain Palmer Corp., which had put a hold on new store openings.

Nine of 1992's top-grossing films will be "in play" at retail during the quarter, says Innerfield. Significantly, eight of those films have surpassed the \$100-million box office level.

Other titles such as "Wayne's World" (\$121 million) and "Hook" (\$118 million) have just been released as sell-through, while "The Addams Family" (\$113 million) and "Father Of The Bride" (\$89 million) have already been released to rental.

"I don't think there's ever been a time when [there have been] so many

titles released during the same period theatrically that have done over \$100 million," she adds.

Moreover, a wave of \$50-million-plus-or-better films from the summer are also due to hit rental shelves before Christmas. Among them: "My Cousin Vinny," "Alien 3," "Far And Away," and "Patriot Games."

Historically, the third quarter, which includes the summer, has been the strongest for rental, according to dealers. But this summer has been different.

Not only did the Olympics and the recent political conventions take away from rental, say observers, but such higher profile titles as "Fried Green Tomatoes," "White Men Can't Jump," "Wayne's World," "Prince Of Tides," "Memoirs Of An Invisible Man," "Lawnmower Man," and "Medicine Man" arrived too late to save overall gross summer rentals.

According to Bill Southard, buyer at 105-store U.I. Video, a Blockbuster Video franchisee in Denver, "August was a rich, rich month. We would

have probably preferred to see that at the beginning of the [summer] season instead of at the end."

Echoing the comments of many independent dealers, Mitch Lowe, of the three-unit Video Droid chain in the greater San Francisco area, confirms that "September and October are usually the two worst months for rental and sell-through. And that's been true for the past eight years," he adds. Factors such as the beginning of the school year, the new television season, Indian summer, the World Series, and football contribute to fall-off, he says.

But the arrival of "Basic Instinct," due in stores Oct. 14, to be followed by other major titles, should be a potent tonic, he notes.

SPENDING EVERY CENT

Like others, Lowe worries about too much product in a short time.

"We will spend every cent we can on buying more and more because it does give you a great opportunity to

(Continued on page 81)

W.H. Smith Puts Hold On Deals For U.S. Stores

■ BY JEFF CLARK-MEADS

LONDON—Giant British retailer W.H. Smith says it is halting its purchases of U.S. record stores for the time being, despite the success of the 167 outlets it already owns.

The company also insists it has had no discussions about the possible purchase of Virgin Retail Europe from Richard Branson.

At the announcement of its trading results for the fiscal year ended May 30, Smith chairman Sir Simon Hornby said the company's Philadelphia-based stores were "going forward very well and we are confident of further growth."

However, that growth will come

(Continued on page 20)

Sound & Fury: Music, Vid Stores Weather Hurricane

■ BY ED CHRISTMAN

NEW YORK—The devastating hurricane that ripped through South Florida last week appears to have claimed a couple of record stores, but overall, music and video chains and wholesalers contacted by Billboard are heaving a collective sigh of relief that all their employees came out safe and sound.

About four chain stores appeared to have been demolished beyond repair, and many others were closed at press time due to a loss of power or damage to the malls containing them. Executives said they had made no decisions on whether to rebuild the destroyed outlets.

While chain executives say they are glad that all their employees appear to be safe, they add that a number of them have lost their

homes and that the companies are trying to help them.

Spec's Music & Movies, the Miami-based, 64-unit chain that has the largest penetration in Florida, came out OK, according to Jeff Clifford, VP of operations. "All of our people are fine," he says.

Spec's lost two stores: one in the hard-hit Homestead area and another in south Dade County. Of the latter, Clifford says, "It was leveled. It looked like a bomb went off in it."

Spec's headquarters and distribution facility also escaped damage, although the building remained without power at press time. As a result of that, Spec's management moved its computer systems to its 20,000-plus-square-foot superstore in Sawgrass Mall in Broward County and set up a makeshift headquarter-

(Continued on page 81)

CMRRA, CRIA Closing New License Terms Pact To Codify Old Practices Of Publishers, Labels

■ BY LARRY LeBLANC

TORONTO—After two years of negotiations, the Canadian Musical Reproduction Rights Agency Ltd. and the Canadian Recording Industry Assn. are close to finalizing a new mechanical licensing agreement that will run until 1997.

CMRRA, a licensing and collection agency, represents more than 23,000 music publishers doing business in Canada. CRIA, with 22 members, represents labels that collectively own 95% of the sound recordings manufactured and sold here.

"We're down to what we hope is a final draft," says Brian Robertson, president of CRIA. "It's being circulated to our members, and obviously [CMRRA] members are going to be looking at it. We're going to have to react to whatever comments come back."

The license rates in the new draft are the same as those specified in an

interim mechanical licensing agreement reached by the CMRRA and CRIA in November 1990. The royalty rate for musical compositions was then initially upped from 5.25 cents [Canadian] to 5.90 cents from Oct. 1, 1990 to Dec. 31, 1991. Rate increases have since been raised to 6.25 cents for the period from Jan. 1, 1992 to Dec. 31, 1993, based on changes in the Canadian Consumer Price Index. Further adjustments remain scheduled for 1994-95 and 1995-96.

"The first agreement was little more than a letter of agreement," says Robertson, noting that hammering out the real deal took time.

Both Robertson and David Basskin, president of the CMRRA, refused to discuss specific details of the draft. However, Basskin says the pact is of major significance because it will codify practices that have existed for many years between the music publishers and record companies but

which have never been reduced to paper.

The proposed agreement addresses such issues as returns, deletions, budget and midline products, promotional copies, reserves, auditing, and how much information will be provided on a license application, as well as in what circumstances and how licenses will be applied.

Among the key clauses in the proposed agreement:

- For controlled compositions (i.e., those written in whole or part by recording artists), labels must pay at least 50% of the full rate up to a cap of 12 songs per album.

- Noncontrolled songs and noncontrolled portions of songs will receive a full royalty rate.

- There will be no overall royalty rate reduction for midline product.

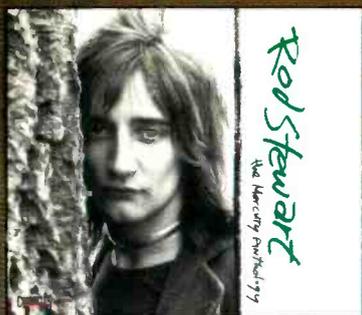
- The royalty rate for budget product will be standard on authorized compositions with a restriction on

(Continued on page 47)

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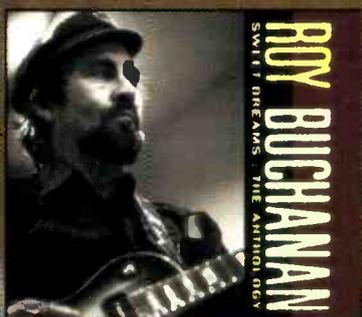
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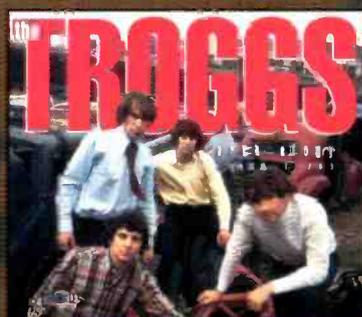
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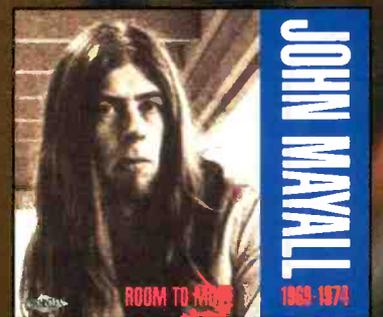
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In store September 22

In store October 20

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Artists & Music

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

Suzanne Vega Treks To New Musical Terrain

■ BY PAUL VERNA

NEW YORK—The clangorous opening of Suzanne Vega's upcoming A&M album, "99.9 F°," heralds a new direction for the folk-oriented singer/songwriter—or, as she puts it, a "bold or reckless" trek into a new musical terrain that includes trysts with industrial and alternative rock.

Nowhere is the new sound more evident than on the first single, the industrial-edged "Blood Makes Noise." Vega's vocal is double-tracked and split into two channels, one severely compressed and distorted, the other clean, reflecting the di-

chotomy inherent in much of the new record: on one hand, a singer firmly rooted in folk; on the other hand, an adventurous artist unafraid to break new ground.

Vega's break with her own tradition necessitated a respite from her longtime band and from Anton Sanko, who co-produced her previous album, "Days Of Open Hand," in 1990. This time, the artist hired a cast of veterans that includes session drummer Jerry Marotta, ex-Attractions bassist Bruce Thomas, guitarist (and engineer) Tchad Blake, David Hidalgo of Los Lobos, and Richard Thompson.



VEGA

"99.9 F°" was produced by Mitchell Froom, who has worked with Los Lobos, Crowded House, and Thompson, among others. Vega explains the pro-

(Continued on page 19)

Caparro Gets Top PGD Post, Details Distrib's New Focus

■ BY PAUL VERNA and ED CHRISTMAN

NEW YORK—Jim Caparro, formerly executive VP of PolyGram Group Distribution, has been named president of the company following the departure of Gary Rockhold, according to an Aug. 25 press release from PolyGram.

Concurrently, David Blaine has been promoted to senior VP of the distribution company from his former post as VP of sales administration, research, and planning. In his new post, Blaine will oversee "overall administrative and support functions in the areas of sales, marketing, and distribution," according to the statement.

Speaking of his plans for PGD, Caparro told Billboard, "There is a three-pronged strategic focus for PGD moving forward. The first is to have a vital, energetic, aggressive selling effort for all of our labels, including all the profit centers, PolyGram Video, special markets, and ILS [PGD's independent distribution network]. The philosophy of equal fair share of [PGD's resources] will be our main focus.

"The second prong of the approach is to have the most efficient, cost-effective physical distribution operation center, working with the



CAPARRO



BLAINE

overall philosophy of cheaper, faster, and better distribution.

"The third is to have forward-thinking vision—to operate in a manner not based on yesterday's experiences but tomorrow's opportunities."

Caparro has wasted no time in implementing his plan for PGD. On the day his appointment was made public, Caparro announced the company would consolidate all its U.S. distribution operations into a 36-acre facility in northeast Indianapolis.

The new site, which will cost \$14 million to build, is being developed jointly with Industrial Developments International. The location, for which a 15-year lease has been signed, will include a 487,000-square-foot warehouse and 47,550 square feet of office space. Ground-breaking on the facility occurred on Aug. 21, according to PolyGram's announcement.

(Continued on page 81)

LaFace Lifts Profile With New Projects

■ BY JANINE McADAMS

NEW YORK—LaFace Records, the Atlanta-based joint venture between hit-making production team Antonio "L.A." Reid and Kenny "Babyface" Edmonds and Arista Records, is hitting its stride.

The LaFace soundtrack to "Boomerang," the multi-artist package executive-produced by label principals Reid and Edmonds, has landed at the No. 1 position on the Billboard Top R&B Albums chart and is at No. 4 on The Billboard 200. The debut album by trend-setting female trio TLC has achieved platinum status, and the act's second single, the gold-certified "Baby-Baby-Baby," reached No. 1 three weeks ago on the R&B singles chart and holds at No. 2 this week on the Hot 100.

In addition, "End Of The Road" by Boyz II Men, the second single from the "Boomerang" project (the single is being marketed by Motown and also appears on the Biv 10 "East Coast Family" album) has grabbed the No. 1 slot on both charts at the same time

for three weeks. The first single to be released from "Boomerang"—"Give U My Heart" by Babyface featuring newcomer Toni Braxton—earlier hit the top five on the R&B list and the top 10 on the pop chart.

The soundtrack, LaFace's first, is a special coup for Reid because it was a project he competed to get. "It says something about our ability to do something that's not handed to us on a silver platter, that we worked for," he says.

The LaFace production magic—the essence of which is smooth R&B stylings and immediately hummable hooks—also continues to work for artists outside the label's roster. With "Humpin' Around," the first single from superstar Bobby Brown's new MCA album, rocketing into the top 10 of the Hot 100, Reid, Edmonds, and production partner Darryl Simmons have become the first production team since the "Sat-

(Continued on page 77)



Sake Signing. MMG Records holds a traditional sake ceremony to celebrate the signing of Japanese group X From Japan. Shown, from left, are Doug Morris, co-chairman/co-CEO, Atlantic Group; Tunc Erim, senior VP of A&R, Atlantic Group; Ramon Lopez, chairman/CEO, Warner Music International; Robert J. Morgado, chairman, Warner Music Group; Jonny Thompson, international manager, MMG, who was MC for the event; Ryuzo Kosugi, president, MMG; and band members Yoshiki and Toshi.

BPI Seminar Gives Tips On Sponsorships

■ BY BARBARA DAVIES

NEW YORK—The sponsorship marketing field still holds terrific potential, but landing big-money deals in the music world will require more creative approaches in coming years, said speakers at BPI Communications' 10th annual Sponsorship Dynamics Seminar, held Aug. 24-25 here at the Grand Hyatt Hotel.

"Value added" has become a sponsorship industry catch-phrase, noted Mitchell Berk, president of Chicago-based Entertainment Marketing, Inc., which has negotiated deals linking George Strait with Budweiser

(Continued on page 85)

Rap Getting Play In Children's Sector

■ BY MOIRA McCORMICK

CHICAGO—Despite the popularity of rap among grade schoolers of all races, the genre was mostly unexplored on children's records until recently. Now all that is changing, as hip-hop projects are being created just for kids.

Scholastic Inc., for example, is producing a book/cassette series called "Rap Tales," rap retellings of classic

fairy tales. The first two, "The Magic Fish Rap" and "The Rough Gruff Goat Brothers," are scheduled for release in February 1993. The former reworks "The Fisherman And His Wife" and the latter, "The Three Billy Goats Gruff."

MCA Records is releasing "Nursery Raps Featuring Mama Goose," rap versions of 13 nursery rhymes, in mid-September. Keeping the traditional rhymes intact, the album's cre-

Warner Standoffish About Commitment To New Formats

■ BY KEN TERRY

NEW YORK—With scheduled launches for Sony's MiniDisc and Philips' DCC systems only a couple of months away, the Warner Music Group's commitment to both new configurations seems less than enthusiastic.

The software giant has not yet released names of any specific titles to be included in the initial rollout of either format, although the company admits some WMG albums are being duplicated in the DCC format at PolyGram's plant in Amersfoort, the Netherlands.

The number of Warner titles to be included in the dual launches is

also still a secret. According to Bob Morgado, chairman of WMG, "The extent of our titles will be reflected in the amount of hardware available."

In Morgado's view, only a trickle of hardware will enter the market this year, not enough to create a strong retail demand for software.

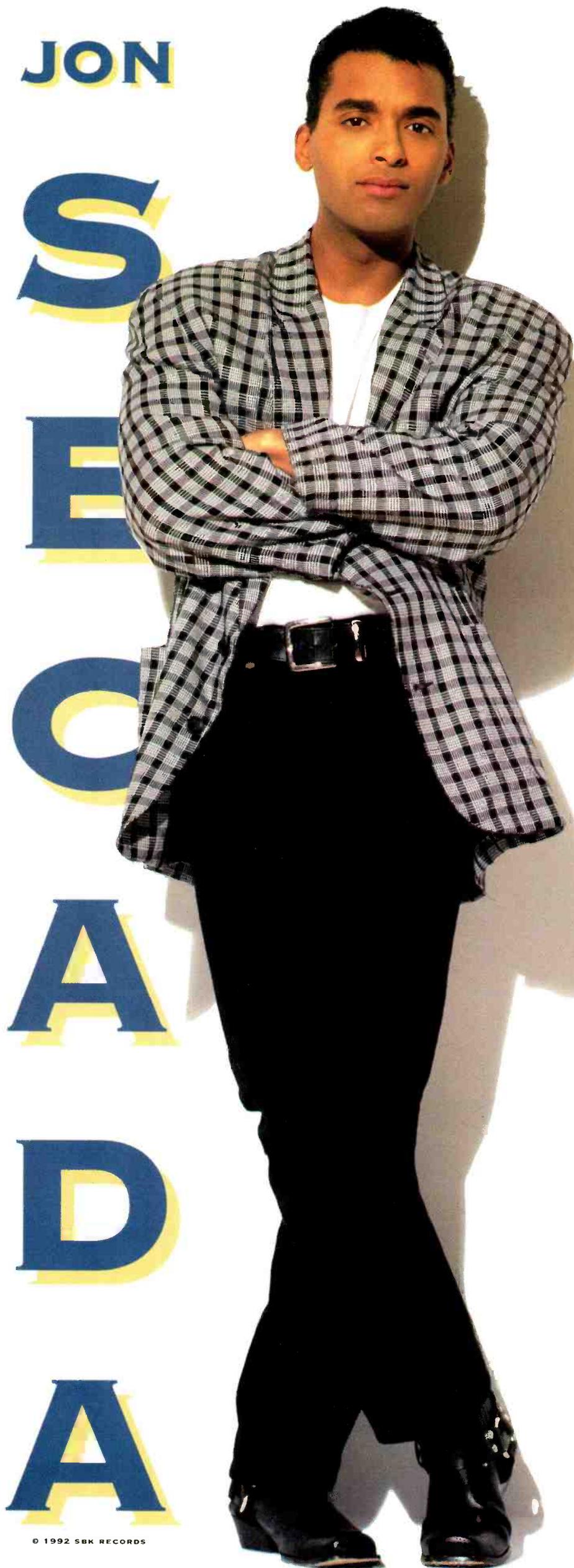
While Sony has not announced how many MD units it plans to ship during its launch in the November-December period, reports on how many pieces of DCC equipment will ship this year have ranged from 5,000-25,000 units (Billboard, July 25). Those estimates, however, were made before the emergence of technical problems that pushed back DCC's introduction date from September to October.

Morgado also points out that WMG, like the other majors, is awaiting passage of audio home-taping legislation before it commits product to DCC and MD. This legislation is not expected to pass before October, at the earliest.

Before titles by superstars are released on either of the new formats, he adds, royalty concessions must be negotiated with those artists. Most WMG artists are covered by concessionary clauses in standard contracts (see story, page 1).

(Continued on page 77)

(Continued on page 39)



MOVING.

The power with which Jon Secada has propelled himself onto today's music scene has moved the world to take notice. Since his introduction to the music community at MIDEM in January, where he received a standing ovation, the praise for this dynamic artist has been overwhelming.

"JON SECADA IS A MASSIVE TALENT!"
-The Daily Mirror, UK

In every country where Jon has appeared, the response to his music has been dramatic, with the debut single "Just Another Day" going #1 and his debut album reaching GOLD or PLATINUM status in many territories. From the Latin Music Conference to the UK's "Top Of The Pops" to his live performances in Chile, Argentina, Germany, Spain, Italy, Mexico, and Canada, Jon Secada's international success has been phenomenal.

"JON SECADA GIVES A SOARING, BRAVURA PERFORMANCE."
-People Magazine

Of course, Jon is shaking things up back home, as well. After his debut appearance on the Tonight Show in June, sales of his album sky-rocketed and "Just Another Day" reached Top 5 on both the Hot 100 and the AC charts.

Jon's live performances on Entertainment Tonight, The Joan Rivers Show, The Today Show, Good Day New York and CNN Cable have helped to further spread his one-of-a-kind sound.

U.S. Album sales are quickly approaching 600,000.

JON SECADA. ON THE MOVE.

WATCH JON ON THE TONIGHT SHOW SEPTEMBER 2, AS HE WORLD PREMIERES "DO YOU BELIEVE IN US."

EMI Records Group



Capitol, Fox Have High 'Heights' Hopes Set Mktg. Campaign For TV Show, Band

BY DEBORAH RUSSELL

LOS ANGELES—Capitol Records and Fox Broadcasting Corp. have set their marketing sights on Aaron Spelling's "The Heights," a new weekly television drama about a group of blue-collar workers who aspire to be musicians.

Fox debuted the hourlong program at 9 p.m. Aug. 27, and Capitol will follow with the mid-October single release of "Talk To An Angel," as performed by "the band from the Heights." A soundtrack album, featuring the group performing music

from the show, is due out at the same time.

"Talk To An Angel," included in the debut episode of "The Heights," has anchored the program's setup campaign. A 2 1/2-minute music video/promotional trailer aired on some 140 Fox affiliates and 2,400 United Artist movie theaters throughout August. A new promotion with UA will kick off in October.

"This is a great opportunity Fox is giving us," says Jeremy Hammond, Capitol's VP of marketing. "They're basically launching the first track on the album for us."

The "band from the Heights" includes Shawn Thompson and James Walters, the key vocalists, plus Cheryl Pollak, Charlotte Ross, Alex Desert, Zachary Throne, Ken Garito, and Tasia Valenza.

Each episode of "The Heights" integrates music into the storyline, and all of the songs featured on the program are performed by the cast and will appear on the Capitol soundtrack.

"We chose the cast for their ability as actors as well as for their musical talents," says E. Duke Vincent, the show's executive producer. "It was key to the concept of the show that they be able to play their instruments."

The soundtrack album was recorded in five weeks, and the recording sessions marked the first time the group played together as a band, says Tim Devine, the Capitol A&R executive who oversaw the project.

The soundtrack includes 12 original songs, including a 3 1/2-minute rendition of the theme from "The Heights." Steve Tyrell produced the album and wrote most of the original material, including "Talk To An Angel." Members of the cast/band are credited with writing some songs, as well.

The album includes cover versions of Joe Cocker's "Feeling Alright" and Jr. Walker's "What Does It Take (To Win Your Love)." In addition, keyboardist Billy Preston and saxo-

phonist Dave Koz are featured on some tracks.

Chris Lord Alge remixed "Talk To An Angel" for the album, and the revised track will be featured in a future episode of the program to coincide with the release of the single and soundtrack.

"We're anticipating a straight, mainstream CHR launch for 'Talk To An Angel,'" says Hammond. Capitol and Fox are planning joint radio promotions and giveaways at more than 150 top 40 stations, and Fox affiliates in markets nationwide already are sponsoring contests with top 40 outlets that play the sound bite of the track culled from the show's debut episode.

(Continued on page 85)



N2Shirts. Billboard presents a pair of "Popular Uprisings" T-shirts to Profile recording group N2Deep, signifying that the band's album "Back To The Hotel" reached No. 1 on Billboard's Heatseekers chart. The album has since graduated to the top 100 of The Billboard 200. Shown, from left, are Bruce Reiner, pop promotion manager, Profile; Jay Tee, N2Deep; Geoff Mayfield, associate director of retail research, Billboard; TL, N2Deep; and Johnny Z., the album's producer. (Photo: Glenn Waggoner/BPI)

Powerhouse Acts Spark Sept. Lineup

BY LARRY FLICK

NEW YORK—Country music titan Garth Brooks leads a mighty brigade of acts, including Peter Gabriel, Skid Row, Sinéad O'Connor, Public Enemy, and Roger Waters, with new albums due out in September.

Other key releases this month are offered by Extreme, Ugly Kid Joe, 10,000 Maniacs, Suzanne Vega, Great White, Shabba Ranks, Cathy Dennis, and Trisha Yearwood.

On Sept. 22, Liberty Records will release "The Chase," the follow-up to Brooks' megaplatinum opus "Ropin' The Wind," which is still lodged in the top 10 of The Billboard 200. The first single from the album is "We Shall Be Free." Liberty Records is planning an extensive promotional campaign behind the project, which will also be supported by a

(Continued on page 20)

Avenue/Rhino Deal Good For War Reissues Distrib Pact Will Also Yield New Rap Compilation

BY CRAIG ROSEN

LOS ANGELES—Rhino Records has signed an agreement to distribute Avenue Records, whose catalog includes several gold-certified albums by War. In addition, Avenue is negotiating to release new albums through Atlantic Records.

As part of the deal, seven War albums that have been out of print for a decade and have never been issued on compact disc have been released. The titles are the band's 1970 debut album, "Eric Burdon Declares War," "War," and the gold-certified albums "All Day Music," "The World Is A Ghetto," "Deliver The Word," "Why Can't We Be Friends?" and "War Live."

Also due from Avenue in late September are reissues of "Who's A Funkadelic" by Funkadelic and "Golden Shower Of Hits" by Los Angeles punk mainstays the Circle Jerks.

The Avenue/Rhino pact is not limited to reissues. Due Oct. 9 is "Rap De-

clares War," an 18-track set focusing on rap artists who have sampled War songs. Among the artists included on the album are Ice-T, Too Short, the Beastie Boys, De La Soul, Nice & Smooth, and Kid Frost.

The album will also contain two new recordings from War, augmented by guest rappers. A remake of "Don't Let No One Get You Down" will feature a rap by Hispanic M.C.'s, while the album's title track will feature an all-star cast of Latin rappers, including Kid Frost, A Lighter Shade Of Brown, Mellow Man Ace, and Proper Dos. Net proceeds from the "Rap Declares War" single will be donated to the Rebuild L.A. project.

Also, Avenue is said to be negotiating with Atlantic Records—which distributes Rhino product—on the planned release of new studio albums from War and Sly Stone, tentatively due in 1993.

The Avenue/Rhino pact developed from Avenue president Jerry Goldstein's longstanding friendship with Rhino executive VP of business af-

airs Bob Emmer. According to Goldstein, "[Approximately] 50 albums in the catalog will come out through the Rhino deal in the next 10 months, including titles from Eric Burdon, Blood, Sweat & Tears, and Lee Os-

kar. "War is very close to our heart," says Rhino president Richard Foos. "It was such a big part of L.A. culture in the early '70s. Avenue is an L.A.-based label that is focusing on reissuing albums by great bands from the L.A. area. We're happy to get that catalog."

Goldstein, a former member of '60s act the Strangeloves, notable for the 1965 hit "I Want Candy," also wrote and produced the Angels' "My Boyfriend's Back" with Richard Gottelher, and the McCoys' "Hang On Sloopy."

He has been involved with War since the band's inception in 1969, wrote material with the band, and produced all of its albums.

Although War and Goldstein have

(Continued on page 77)

EXECUTIVE TURNTABLE

RECORD COMPANIES. PolyGram Group Distribution in New York promotes **Jim Caparro** to president and **David B. Blaine** to senior VP. They were, respectively, executive VP, and VP of sales administration, research, and planning. (See story, page 8.)

Mercury/Nashville names **Luke Lewis** president and **Harold Shedd** senior VP, creative. They were, respectively, senior VP/GM of Uni Distribution, and VP, creative, for Mercury/Nashville.

Howard Paar is promoted to VP of media and artist relations, West Coast, for Mercury Records in Los Angeles. He was national director of publicity, West Coast.

Epic Records appoints **Ged Doherty** VP of international marketing in New York, **Kim Jakwerth** director of television media in Los Angeles, and **Heather Davis** manager of media relations, West Coast, in Los Angeles. They were, respectively,



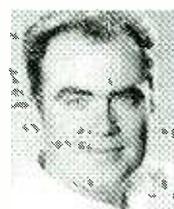
LEWIS



SHEDD



PAAR



DOHERTY



MILLMAN



MARLOWE



GANBARG



CROKER

founder of Renegade Artists Management, associate director of national publicity for Arista, and media relations assistant for Epic.

Giant Records in Los Angeles appoints **David Millman** head of publicity and **Doug Mark** head of business affairs. They were, respectively, national director of publicity for I.R.S. Records, and a partner in the law firm of Schwartz & Mark.

Duff Marlowe is named senior director of A&R for Chrysalis Records in Los Angeles. He was a critic for the Los Angeles Times and a club DJ.

Pete Ganbarg is promoted to director of A&R for SBK Records in New York. He was A&R manager.

Sonia Croker is appointed national director of communications for the urban division of A&M Records in New York. She was national publicity manager at Verve.

Charisma Records promotes **Peri Hochwald** to director of A&R, East Coast, in New York and **Keith Bailey** to director of A&R, West Coast, in Los Angeles. They were, respectively, A&R manager, and associate A&R director, West Coast.

Frank Hendricks is named director of European operations for GRP Records in London. He was a marketing director at Sony Music International.

Eva Wood is promoted to national pop promotion director for Curb Records in Atlanta. She was Southern regional promotion rep.

David Steele is named marketing manager for Island Records U.K. in London. He was head of marketing at Circa Records there.

PUBLISHING. BMI names **Vinola Chena** senior director of research, film/

TV administration, in Los Angeles, **David Moro** director of international administration in New York, and **Steven Blinn** director of media relations/licensing in New York. They were, respectively, director of film/TV administration for BMI, manager of international administration for BMI, and account executive for The Bates Co.

RELATED FIELDS. Emiel Petrone is named acting chairman of the DCC Group of America in Los Angeles. He is executive VP of marketing for the DCC division of Philips/PolyGram.

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They Might Be Fans. Admirers of Elektra act They Might Be Giants congratulate the band on its recent sold-out show at New York's Beacon Theater. From left are Jon McHugh, national CHR promotion director, and Danny Kahn, senior director, product development, Elektra Entertainment; John Linnell, TMBG; Elektra senior VP/GM David Bither; TMBG's John Flansburgh; Sue Drew, VP of A&R, John Leshay, VP alternative/video promotion, and Cynthia Leu, VP of International, Elektra Entertainment; Bo Orloff, Hornblow Entertainment; and Linda Ingrisano, national director of video promotion, Elektra Entertainment.

Ramones Calling New Label Home Band Glowing Over Kurfirst's Radioactive

BY CHRIS MORRIS

LOS ANGELES—If they hadn't already recorded an album called "Ramones Leave Home," the New York punk progenitors could have used the title now.

The group's new album, "Mondo Bizarro," is its first for a label other than Sire Records, which the Ramones called home for a staggering 16 years. The band's current release is being issued by Radioactive Records, the imprint co-founded by its manager, Gary Kurfirst.

"It's exciting working with a company that's as hungry as we are as a



The Ramones, from left, are CJ, Marky, Joey, and Johnny Ramone.

band," lead singer Joey Ramone says of Radioactive. "Everything we're doing is well thought out. It's our manager's label, and everything is going to be well worked out."

Kurfirst says, "The Ramones asked to be on my new label because after 16 years they needed the reassurance that their record label would be totally behind them. I was in the perfect position, as I had the money at my disposal to market them properly without compromising their integrity."

Ramone also lauds the participation of MCA Music Entertainment Group chairman Al Teller, whose Uni Distribution Corp. handles Radioactive. The vocalist says Teller had wanted to sign the band directly to MCA, and that "there's a dual support" from the distributing company.

While Ramone says he has "nothing but respect" for Sire president Seymour Stein, whom he calls "a true maverick," he indicates the relationship between the band and its former label became strained over the course of their long history together.

"It became stagnant," Ramone says. "They just weren't there for us and even, I think, started to take us for granted."

But the singer radiates enthusiasm about the new Radioactive album, which reunites the band with producer Ed Stasium, who worked on such previous Ramones albums as "Leave Home," "Rocket To Russia," "Road To

(Continued on next page)

Joe Walsh Rocks The Vote With VP Bid; Greek Gods; Maverick On Proper Ground

ELECTION '92: As we recover from shellshock in the aftermath of the Republican National Convention and try to figure out how a party that seems to hold the Constitution so dear can come up with a platform that seems antithetical to the Bill of Rights, Joe Walsh as VP seems like a better idea all the time.

The perennial candidate, who ran for president in 1980, has declared he is running for VP of the Party Party. His platform, if you can call it that, is spelled out in the song "Vote For Me," on his new Epic/Pyramid album, "Songs For A Dying Planet":

"If I was vice president, know what I'd do? Pretty much anything I wanted to. I'd have a first class seat on Air Force I and an awesome pad in Washington, D.C./Play golf all day with heads of state. If they brought beer wouldn't that be great? Can't wait. Well there's an awful lot of issues important to me. Here's My campaign policy..." With that, in true political form, Walsh spews out issue after issue

such as education, legislation, immigration, race relations, etc., without ever giving his position. It's good to know he's concerned about all these issues. But where does he stand on family values? And we hate to break it to Joe, but the VP flies on Air Force II and never, under any circumstance, rides with the President on Air Force I.

Mojo Nixon has already thrown his hat in the political ring as the presidential candidate for the Mushroom Party. The platform, according to Nixon in an interview with Billboard's Chris Morris, calls for more sex and mushrooms for everyone, since Nixon believes if we're all a little less tense, we won't be such warmongers (Billboard, Aug. 15). Our suggestion is that the twosome throw party ideologies aside and become a team. So we don't really know any details about their platforms: Millions of Americans were willing to vote for H. Ross Perot with little more to go on.

Seriously, artists can point fingers at specific politicians and rant all they want, but when it comes to defining the sense of disillusionment that many feel when they think about politics and the direction our leaders are taking us, nothing comes close to Paul Simon's trenchant "American Tune." Written almost 20 years ago, these lyrics apply more now than ever: "It's all right, we lived so well so long/Still when I think of the road we're traveling on, I wonder what's gone wrong/I can't help it. I wonder what's gone wrong... And I dreamed I was flying. High up above my eyes could clearly see the Statue of Liberty sailing away to sea..."

IF HANDPRINTS ARE what celebrities leave in the cement when they get their stars on Hollywood Boulevard, it only makes sense that they would use instruments for

imprints on the Greek Theater's new Greek Wall of Fame. Santana was the first act inducted into the new Wall of Fame, which honors artists with sales of more than 100,000 tickets at the Los Angeles venue. Group namesake Carlos Santana and band mates showed up to sign the wall and make an impression with Santana's Gibson guitar. Other artists who are eligible for induction include Neil Diamond and Barry Manilow.

THIS & THAT: Maverick Records has announced its first signing, other than label head Madonna. Rap/rock group Proper Ground will release its debut in 1993. The record company's first record will be Madonna's new album, due in the fall... Holly Near is appearing in "Fire In The Rain... Singer In The Storm," which runs now through Sept. 27 at L.A.'s Mark Taper Forum. The one-woman play, developed by Near and her sister, draws upon Near's experiences as an actress in the '60s

and protest singer in the '70s and '80s... Producer Jack Endino, who has produced such seminal Seattle recordings as Nirvana's "Bleach" and Soundgarden's "Screaming Life," has signed with Worlds End for management representation, according to the company's president, Sandy Robertson... New San Francisco-based booking agency Mongrel Music, launched by former Rosebud Agency agent Brad Madison, has signed five clients, including Syd Straw, John Mooney, and the Iguanas... Among the acts that have committed to appearing at the Earth Pledge Concert, slated for Sept. 3-6 in Mastic, N.Y., are Motorhead, Night Ranger, Lynch Mob, Patti Austin, and Die Warzau.

ROUND II: "A Very Special Christmas II," the follow-up to 1987's multiplatinum "A Very Special Christmas," will be released Oct. 20 on A&M. Like its predecessor, proceeds will go to the Special Olympics. Produced by Jimmy Iovine, the album included holiday songs by Tom Petty, Bonnie Raitt, Jon Bon Jovi, Luther Vandross, Sinead O'Connor, Wilson Phillips, Ronnie Spector & Darlene Love, Debbie Gibson, Tevin Campbell, and Extreme. The first project raised more than \$17 million for the cause.

AIN'T TRUE LOVE GRAND: Skid Row's Sebastian Bach, who recently wed Maria Aquiar, his longtime girlfriend and mother of his son, had this to say about the happy union. "Boning, being one of my favorite pastimes, has become a Russian roulette on the '90s. [Therefore], it is desirable to find someone loving and kinky enough to satisfy any desire so that you never get bored with each other." Her parents must be so proud.



by Melinda Newman

Germany's Westernhagen Soars Via Down-To-Earth Rock

BY ELLIE WEINERT
and THOM DUFFY

MUNICH—The top-selling stadium act in Germany this year is not Michael Jackson or Genesis but Marius Müller-Westernhagen—simply Westernhagen to his fans—currently this nation's top domestic artist and an undisputed superstar here.

Westernhagen's down-to-earth



WESTERNHAGEN

rock'n'roll with German lyrics, which the artist says was mostly influenced by R&B and black music, has broken all German sales records for albums, concert tickets, and longform music video sales. In a 15-album career he has accumulated a total of eight gold releases in Germany (250,000 units sold), four platinum discs (500,000 sold), and two double-platinum albums.

After the spring release of his current album, "Ja Ja," which he both wrote and produced, Westernhagen topped the German albums chart for six consecutive weeks, setting the stage for a stadium tour seen by some 750,000 fans.

One of those in attendance was Peter Ikin, the London-based senior VP of Warner Music International, who traveled to Hanover, Germany, to catch the show. "It was incredible," says Ikin. "Hanover on a hot May night with 60,000 German people going crazy."

Yet Ikin concedes, "It's very hard, in the rest of the world, to convey the enthusiasm, especially of his live show."

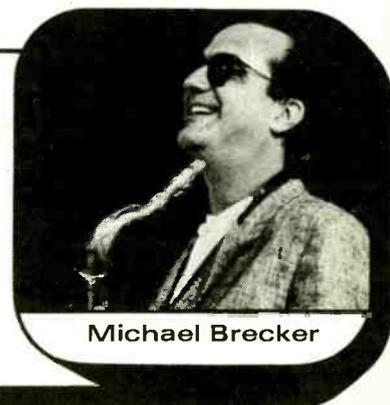
With "Ja Ja," his third consecutive No. 1 album in Germany, Westernhagen also has made inroads in territories such as Austria and Switzerland, as

(Continued on page 46)

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Michael Brecker

Delay Proves Sweet For Lucinda Williams Singer/Writer Makes Her Chameleon Label Debut

■ BY JIM BESSMAN

NEW YORK—"Sweet Old World," Lucinda Williams' Chameleon label debut, should have been out long ago, but the delay proved a blessing for the acclaimed Austin, Texas, singer/songwriter.

After two early albums for Folkways, Williams emerged on Rough Trade in the late '80s with a self-titled album and "Passionate Kisses" EP. She then went over to RCA when Rough Trade declined to renew its option on her contract.

"I loved what she did at Rough Trade, so we offered her the creative freedom to make the same kind of records," says Bob Buziak, then head of RCA and now Chameleon's chief, who signed her to RCA in early 1990. "Then I left, and different people got involved."

Under the new RCA regime, Williams attempted to achieve the spontaneity that marked her Rough Trade efforts, but to no avail. "Part of what went wrong was that I was thinking about it too much and trying too hard," she says. "But I wasn't really ready to begin with. I didn't have enough songs and should have waited, and we tried to compensate and it just didn't work."

So the first effort was scrapped, and a second commenced, but this time without her established co-production team of Gurf Morlix (also her guitarist) and Dusty Wakeman, who were by then committed elsewhere.

"I was so far into it already at that point, and wanted to put something out, but they said it wasn't right," Williams says. "And Buziak and the whole support group had left, so I said, 'Let me go, it's not working out.' It was like being in a relationship that isn't going

right."

Luckily, Williams had old friends to fall back on. Buziak says RCA was "happy to sell" its unreleased Williams project to Chameleon, where it was decided to just start over again.

"We did it the way she did it at Rough Trade," Buziak continues. "She cut it in two weeks with Dusty and Gurf, perfectly capturing all the emotion of the songs and the spontaneity—which is exactly how it should be."

Williams concurs. "Everybody's glad in the long run that we waited," she says. "The tunes are much better compared to the stuff we recorded before. We had time to play them live, and some of the songs have been revised so the material is a lot stronger—and the chemistry just felt better. We've all learned a lot since we began."

Williams says she is also thankful

not to have to deal directly with a big label, which suits Chameleon fine as well. The label has just reissued Williams' Rough Trade titles, and has made a video for first single "Six Blocks Away." Buziak says early press response to the record is excellent, while the single has made unexpected inroads at alternative formats, beyond the expected college stations.

Williams could also get a boost if Columbia Records decides to release Mary-Chapin Carpenter's cover of "Passionate Kisses" as a pop single, which Buziak says the label is discussing.

"She's one of the rare artists who comes along who really captures the feeling of what she's doing—a real songwriter," says Buziak of Williams. "Her songs come from the heart. People feel it, embrace it, and live vicariously through them, and that's the key."

RAMONES CALLING RADIOACTIVE LABEL HOME

(Continued from preceding page)

Ruin," and the Phil Spector-produced "End Of The Century."

Stasium approached Kurfirst after catching the band on the 1990 "Escape From New York" tour and asked to produce its next studio album.

"Ed's been involved with our best records, and he understands us better than anyone ever understood us," Ramone says of Stasium, who went on to produce Living Colour's highly successful albums.

"Mondo Bizarro" has received some prerelease press attention for the track "Censorshit," which attacks Tipper Gore, co-founder of the Parents' Music Resource Center and wife of Democratic Vice Presidential candidate Sen.

Albert Gore.

Radioactive has officially kicked off the album with the atypically lengthy four-minute single "Poison Heart." The song is featured in the film "Pet Sematary II"; the Ramones also recorded the theme song for the first Stephen King horror film of that title as well.

The band has shot a video for the song, directed by Sam Bayer, who also made Nirvana's breakthrough clip for "Smells Like Teen Spirit."

The Ramones will embark on what Joey jokingly refers to as the "Wallopalooza Tour" in October. The group will hit the road for six weeks, with Social Distortion and an as-yet-unnamed third act.

The question remains: Can America's longest-lived punk rock band break out of the college and alternative market that has supported it since the '70s and into a new, younger '90s audience?

Asked if there are any plans to bring the group to album rock radio, Kurfirst replies, "I will do whatever has to be done and work hard at it. We have made them a priority for the fall season." Asked about the hitherto unthinkable for the band—a top 40 hit—Kurfirst replies, "We can have one without compromising them."

Nashville's Little Big Town Marks 5 Yrs. As Indie Player

The lead item in this week's column was written by Edward Morris in Billboard's Nashville office.

BIG NEWS FROM Little Big Town: "If five years of survival as an independent in this corporate environment is newsworthy, please help us share the joy." That's the invitation publisher **Woody Bomar** extended to Words & Music in a note summarizing the considerable achievements of Nashville's Little Big Town Music Group. Well, Woody, here's to you and yours.

B o m a r, who earlier worked the famed **Combine** catalogs, founded Little Big Town in 1987 in partnership with accountant and entrepreneur **Kerry O'Neil**.

Currently, he reports, the company boasts five major-label country singles and music videos: "Welcome To The Club," by **Tim McGraw (Curb)**; "No Sir," **Darryl & Don Ellis (Epic)**; "My Side Of Town," **Dennis Robbins (Giant)**; "Life's A Dance," **John Michael Montgomery (Atlantic)**; and "Anywhere But Here," **Sammy Kershaw (Mercury)**.

Little Big Town has had several country hits to its credit, including **Shenandoah's** "The Church On Cumberland Road"; the **McCarters'** "The Gift"; **Waylon Jennings'** "Wrong"; **Diamond Rio's** "Mirror, Mirror"; **Dennis Robbins'** "Home Sweet Home"; **Pam Tillis'** "Blue Rose Is"; the **Forester Sisters'** "Don't You"; **Highway 101's** "Baby, I'm Missing You" and "Just Say Yes"; and **Gene Watson's** "Don't Waste It On The Blues."

Little Big Town has a songwriter population of 11: **Bob DiPiero**, **John Scott Sherrill**, **Bob Morrison**, **Steve Seskin**, **Catesby Jones**, **Billy Montana**, **Linda Young**, **Sam Mullins**, **Stan LaGrange**, **Jeff Herndon**, and **Keith Sargent**.

A PUBLISHER'S SONGBOOK: PolyGram Music Publishing Group, joining the parade of publishers making elaborate compilations of their catalogs, now has its first songbook that details the songs it owns in the U.S. The effort, ranging in titles from the early part of the century through April of this year, includes a nine-CD sampler, chart positions, and major artist covers.

The songbook culls its material from various PolyGram-owned catalogs, including Island Music. It dips far into the past with such catalogs as T.B. Harms, which PolyGram acquired a few years ago from the late Lawrence Welk's entertainment complex. Many songs with melodies by **Jerome Kern**, among other show-music greats,

are among T.B. Harms' copyrights.

The book is divided into various categories, including the U.S., U.K., and R&B chart hits, with a separate category for country music. Other info includes musical styles such as British Beat, alternative, and reggae music, as well as songs listed by subject matter (e.g., cars, motorcycles, and money). Another reference is bios on artists. While already running a hefty 416 pages, the songbook will grow, with occasional updates to include new signings and catalog purchases. Next

year's update, for example, will include such acts as **U2**, **INXS**, and the **Beastie Boys**.

C O U R T -

R O O M Mellow-Drama: Los Angeles attorney **Terry Sannita** has left his practice after 15 years of entertainment law and civil litigation for a career as a songwriter. A demo cassette of seven songs, with vocals by **Warren Wiebe**, is making the rounds under the aegis of another lawyer, **Al Schlesinger**, who is placing Sannita's mellow jazzy material with such artists as **Al Jarreau**, **Smokey Robinson**, **Anita Baker**, and **Patti LaBelle**. The demo package, by the way, arrived in a mellow-mood-setting box containing a bottle of champagne and a package of cheese and crackers.

PAUL WILLIAMS has just returned from England, where he completed the recording of the new songs he's written for **Henson Productions'** "The Muppet Christmas Carol," to be distributed by **Buena Vista**. His work for "The Muppet Movie" earned him a Grammy award and two Oscar nominations. He will also be composing original material for "The Thing Called Love," a **Paramount** release.

CANTOR AT CARNEGIE: **Eddie Cantor**, the legendary artist whose performance of a new song virtually guaranteed its success, is getting another tribute in this year of his centennial birth. In addition to a recent collection of his hits from **RCA**, **Original Cast Records** plans a fall release of a 1950 one-man show at Carnegie Hall on a two-CD/cassette release. The album was produced by **Brian Gari**, his grandson.

PRINT ON PRINT: The following are the best-selling folios from **Warner/Chappell**:

1. Batman Returns, Soundtrack Selections
2. Classic Rush, Moving Pictures
3. Harry Connick Jr., Red Light, Blue Light
4. Classic Eagles
5. Classic James Taylor.



by Irv Lichtman

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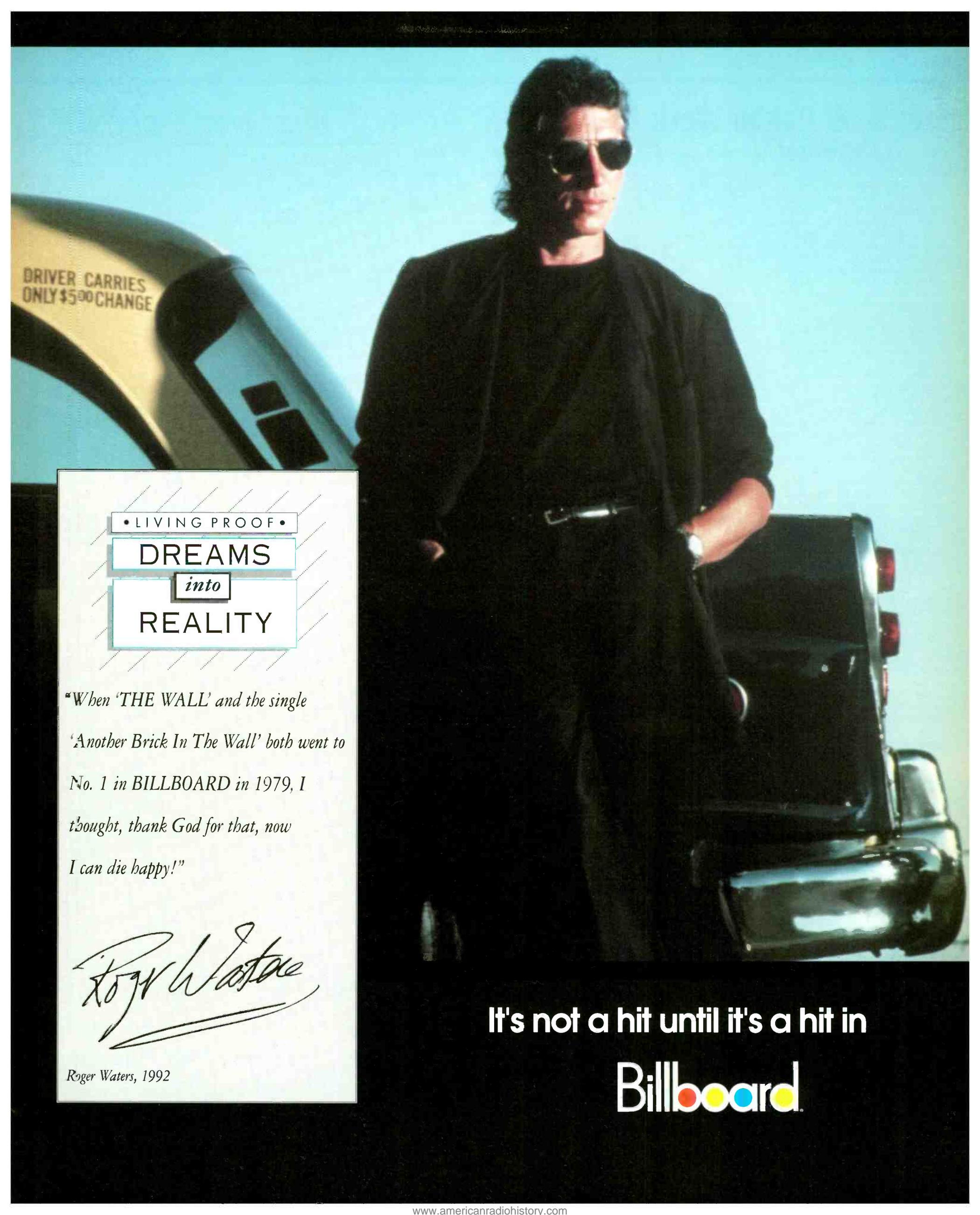
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*"When 'THE WALL' and the single
'Another Brick In The Wall' both went to
No. 1 in BILLBOARD in 1979, I
thought, thank God for that, now
I can die happy!"*



Roger Waters, 1992

It's not a hit until it's a hit in

Billboard

Eric B. & Rakim Work Up A 'Sweat' Touch On Many Moods And Topics On New Album

■ BY HAVELOCK NELSON

NEW YORK—The title track of Eric B. & Rakim's fourth album, "Don't Sweat The Technique," is a plain-spoken warning to rival rap crews, but to none of them in particular. "When I sit down to write, I'm not thinking about individuals," Rakim explains. "And as far as me sittin' down to write to other MCs—I got too many other things on my mind."

On the new MCA album, Rakim reveals a number of those many things. Over moody soundscapes that course between smoothness and brutality, he moves from weaving a poem of seduction ("What's On Your Mind," from the "House Party II" soundtrack) to letting knowledge be born ("Know The Ledge," from the "Juice" soundtrack) to pleading for a better world ("Teach The Children," "What's Going On"), among other things.

Coming from suburban Long Island, N.Y. (described by one observer as "the land of chaise-lounge leisure time"), Rakim's writing process is as relaxed as his smooth rapping style. He uses meditation and the ritual of listening to old jazz tunes to achieve the perfect creative space. "I'll get a track first," he says. "Then I'll go into my room, play a little history—shit I like hearin'—and eventually I'll get into my own thing . . . Hearing a track is one thing, but I listen to the track enough times so I see it. That's when I start writin'."

Eric B. & Rakim's landmark debut album on 4th & B'way, "Paid In Full" (1987), contained the rap classics "Eric B. Is President," "My Melody," "I Got Soul," and the title track. The follow-up sets, "Follow The Leader" (1988) and "Let The Rhythm Hit 'Em" (1990), spawned such hits as "Microphone

Fiend" and the albums' title cuts.

The lyrics on "Don't Sweat The Technique" are decidedly more direct than on Eric B. & Rakim's previous efforts. "A lot of people didn't catch up to what I was talkin' about on those other records yet," says Rakim. "So, with this one right here, I tried to give 'em a little something they could just grab onto instead of having to try to figure it out. I would call this a party album, but at the same time a conscious one."

According to MCA senior VP of promotions and marketing, black music, A.D. Washington, "Don't Sweat The Technique" is connecting. It is selling well and has surpassed the 400,000-unit figure, he says. It entered The Billboard 200 at No. 22 with a bullet. The single (and title tune) is also in demand. Seven weeks after debuting, it scored the No. 1 spot on Billboard's Hot Rap Singles chart and became a top 15 entry on the Hot R&B Singles chart.

These are early payoffs for MCA's aggressive, grass-roots marketing and

promotions plan. "Our strategy was to get Eric B. & Rakim visible on the streets first, to pick up their traditional fans first," says Washington. "We have a street team that's headed by [national director of rap promotions/product manager, rap] Brute Bailey. He made sure the product was familiar on the streets long before it was shipped to retail and promoted at radio."

"Then it was on to radio, to try and expand Eric B. & Rakim's base," adds Washington. When the album arrived in stores, Eric B. & Rakim embarked on a promotional tour, which began Aug. 3 and runs through the month, hitting such major cities as Philadelphia, Detroit, Los Angeles, and Atlanta.

"We wanted to come up with a program that would power the album to gold on the strength of the first single," Washington says. "We've been somewhat successful in our endeavors."

MCA will release a second single next month. The street date for "Relax With Pep" b/w "Casualties Of War" is Sept. 15; DJ copies will ship Sept. 9.

ARTISTS IN CONCERT

BLACK SABBATH

Beacon Theatre, New York

IN A CONCERT straight out of time, Black Sabbath triumphantly returned to New York and proved yet again that it truly is the "master of slab." Guitarist Tony Iommi, who has mined more metal riffs than most other guitarists combined, led the current edition of the band through a decibel-decimating set that truly left the audience begging

for more.

In addition to Iommi, the band currently consists of founding member Geezer Butler, drummer Vinny Appice, and singer Ronnie James Dio. That edition of the band has made two albums together, 1981's "Mob Rules" and the latest effort, "Dehumanizer," while 1979's "Heaven & Hell" album features three-quarters of the current band. Except for a few Sabbath classic numbers taken from Ozzy Osbourne's reign—"Iron Man," "War Pigs," and "Black Sabbath"—the entire concert was taken from those albums. While Dio's no Ozzy Osbourne, he doesn't have to be. Judging from the crowd's reaction, the songs from the albums he sang on also have earned their place in the Black Sabbath canon.

But Sabbath's rep as the definitive heavy metal band largely hangs on the old songs. So when the group launched into its signature tune, "Black Sabbath," the show seemed more like a celebration than a concert, which isn't surprising since the crowd consisted mainly of thirty-something, long-haired dudes who looked like they haven't seen the inside of a concert hall since the '70s. But the audience also had a healthy portion of young headbangers, who apparently were there to pay their respects to Black Sabbath as well.

Which is why Prong, a local New York band on Epic, was the perfect opening band for Sabbath. Prong songs take the best attributes of speed metal but also display that the band understands that volume and speed have nothing on a wicked riff. With its execution of "Unconditional," "Beg To Differ," and "Prove You Wrong" at the Beacon show, Prong once again proved it is one of the better bands currently working the metal genre.

ED CHRISTMAN

ARTIST DEVELOPMENTS

LUNA LANDS DEBUT

When the Velvet Underground-influenced indie rock trio Galaxie 500 was being hailed by critics and scouted by major labels a few years ago, singer/guitarist Dean Wareham did the unthinkable—he broke up the band.

"I was having a rotten time," he recalls. "We were on the cusp of getting signed, but I didn't want to have outward success if I wasn't enjoying it."

Instead of moping over what could have been, Wareham regrouped and

recorded demos with Mercury Rev drummer Jimmy Chambers. The sessions were paid for in part by the release of the "Anesthesia"/"I Don't Care" single, culled from the sessions, on the indie No. 6 Records.

The demos landed Wareham a solo deal with Elektra Entertainment and resulted in the formation of his new band, Luna², and its debut album, "Lunapark."

"At first I wanted to do a record without a band, but then I realized I couldn't play bass and that I really

(Continued on page 19)

Rhythm Syndicate Refines Its Sound—And Its Spelling

■ BY GIL GRIFFIN

WASHINGTON, D.C.—Guitarist Carl Sturken says his band has a "funkier, live sound." Drummer Kevin Cloud claims the songs on the new album "Sex, Life & Love" (Impact/MCA) "will raise some eyebrows." And lead singer Evan Rogers of R&B/pop sextet Rhythm Syndicate is just happy he and his band mates won't ever again "have to answer the question, 'Why can't [you guys] spell?'"

For its sophomore release, the band not only refined its sound but inserted the "h" in Rhythm that had been absent on its debut. For the record, Rogers says the missing consonant was never the band's idea to begin with. "Someone in marketing had the idea that the 'y' would appear in the band logo as the second letter of each word. We thought it was a stupid idea. You might not like something, but you might be afraid to rock the boat. But this time we didn't compromise on anything."

Confused workers at retail outlets across the country filed the first record incorrectly, which, according to Randy Miller, MCA Records' senior VP of marketing, hurt album sales. Despite the identity crisis, the record "Rythm Syndicate" spawned two pop hits: "P.A.S.S.I.O.N." and "Hey Donna." But as the band broadens its musical and lyrical horizons on the new album and MCA's marketing team tries to "increase consumer awareness about the band," Miller hopes "to convert singles buyers into album buyers." Not to mention put the focus on the music, instead of the name aberration.

Whether they become converts or not, when listeners first hear the album's debut single, the exuberant dancehall reggae-flavored "I

Wanna Make Love To You," they will notice the change in direction. The same applies for other tunes, such as the topical "Living On The Frontline," "Somebody Call A Doctor," and "All You Non-Believers," in which the band members sink their teeth into social issues and combine elements of jazz, soul, funk, rap, and even speed metal.

"When we recorded this album," Sturken says, "we put [all the] guys into a room, plugged in, and played. We're a throwback in that we record and play live. We wanted to branch out," he adds, "and pique people's curiosity."

Sturken notes the difference from the group's debut. "On the first album, Evan and I wrote by ourselves and had the band do overdubs. This time, on the day we walked into the studio, we had no songs written. Then [the band] sat down and wrote eight songs in four days [together]."

"The first album," Miller concedes, "was made more for radio. This one has more personality." In contrast to the first album, where many of the songs hovered around three minutes, at least half the songs on the new album go beyond six minutes.

Part of MCA's marketing approach is to go to markets where the band already has a stronghold and tie in special promotions and appearances with radio and retail in those cities. Additionally, MCA will tie in to the exotic appeal of the leadoff single with a nationwide contest. "We're working with the Barbados Tourist Board to offer fly-away promotions to see the band play in Barbados," Miller says. He adds the contest will be coordinated through radio, retail, and teen-oriented magazines.

REPRINTS

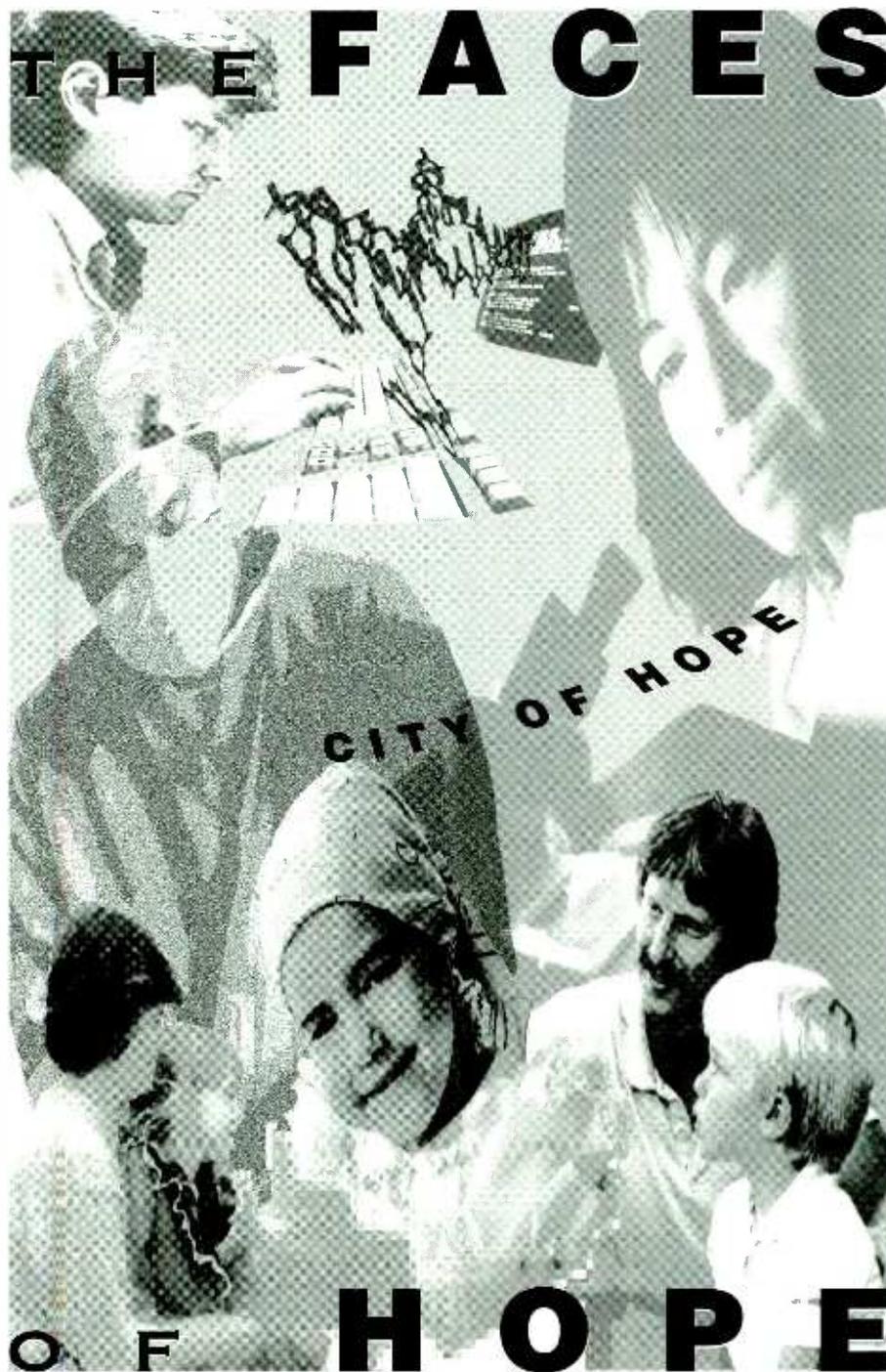
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Jimmy Scott Rediscovered On New Major-Label Set

BY JEFF LEVENSON

NEW YORK—Jimmy Scott has a voice that hangs in space like a tattered window curtain weathered by neglect. The house is empty. For too many years, Scott visited the rooms in that vacant dwelling, never quite sure whether the knocks he heard were those of opportunity. His story is a soap opera: a once-young singer with soft features and gender-bending delivery (the product of a hormonal disorder) scuffles for more than four decades, succumbs to the broken promises of unscrupulous handlers, stands idly as an illustrious line of successors cash in on his progenitive style, then retreats into obscurity.

But Blue Horizon/Sire/Warner Bros. has rescued this torch-bearing crooner, ushering him back into the limelight with his first major-label album in 20 years. "All The Way," which is rapidly climbing the Top Jazz Albums chart, revives not just a career but a singing style familiar to many through homage and imitation: Frankie Lyman, Johnny Ray, Nancy Wilson, Smokey Robinson, Frankie Valli, Marvin Gaye, Little Anthony, and Stevie Wonder, among others, all bear echoes of Scott's patented yearn-and-burn.

"Let's face it," says album producer Tommy Lipuma, "this guy is one of the last great interpreters of ballads alive. These songs are his meat."

"All The Way" features a story line of titles that speaks volumes about Scott: "My Foolish Heart," "I'll Be Around," "I'm Getting Sentimental Over You," "Every Time We Say Goodbye," "Someone To Watch

Over Me," "At Last."

"I had every intention of recording these tunes at one time or another in my life," the 68-year old balladeer admits. "It's all about the struggle. I sing because it's a profound expression of the struggle."

"Obviously, he's a very emotional person," says Joe McEwen, Warner Bros.' VP of A&R, and the project's executive producer. "He's dramatic and intense and he draws you into his world. It's a shame he didn't make this record 10 years ago."

Ten years ago Scott was walking through empty rooms. He first made a splash in the late '40s with Lionel Hampton's big band, attracting a following hooked on his operatic countenance and freakish sexuality. There is obvious novelty in a man who looks like a child, but sounds like a woman.

Inspired by the promise of a solo career, Scott left Hampton to record for the Roost label; among his sides was a celebrated reading of "The Masquerade Is Over." Stints with the King and Savoy companies followed, but after a fallout with Savoy founder Herman Lubinsky, Scott's career hit the skids.

Ray Charles, who counted himself among Scott's biggest admirers, jumped in and recorded the singer on his own Tangerine label. A few sessions at Atlantic ensued; even they failed to revive Scott's career. He began his long walk through the ruins of the forgotten.

Ironically, it was at a funeral service that Scott found himself reborn. While singing for his dear friend Doc Pomus, who died in 1991 after years of activism on behalf of R&B's

(Continued on next page)

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In the September issue... **George Harrison** talks about his tour plans.



Joe Satriani waxes philosophical. **Sonic Youth** gets

the giggles. Jazzman **Christian McBride** conquers New York. We invade a

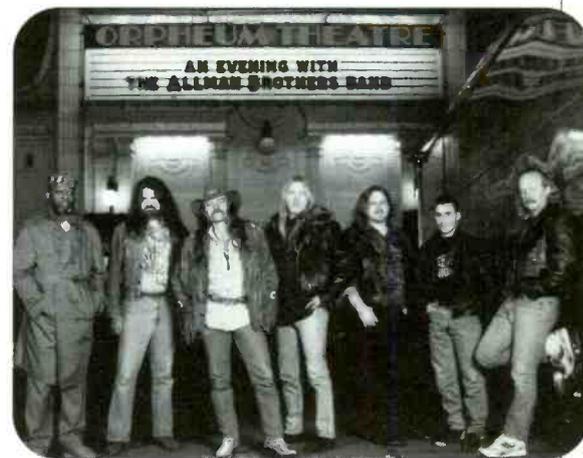


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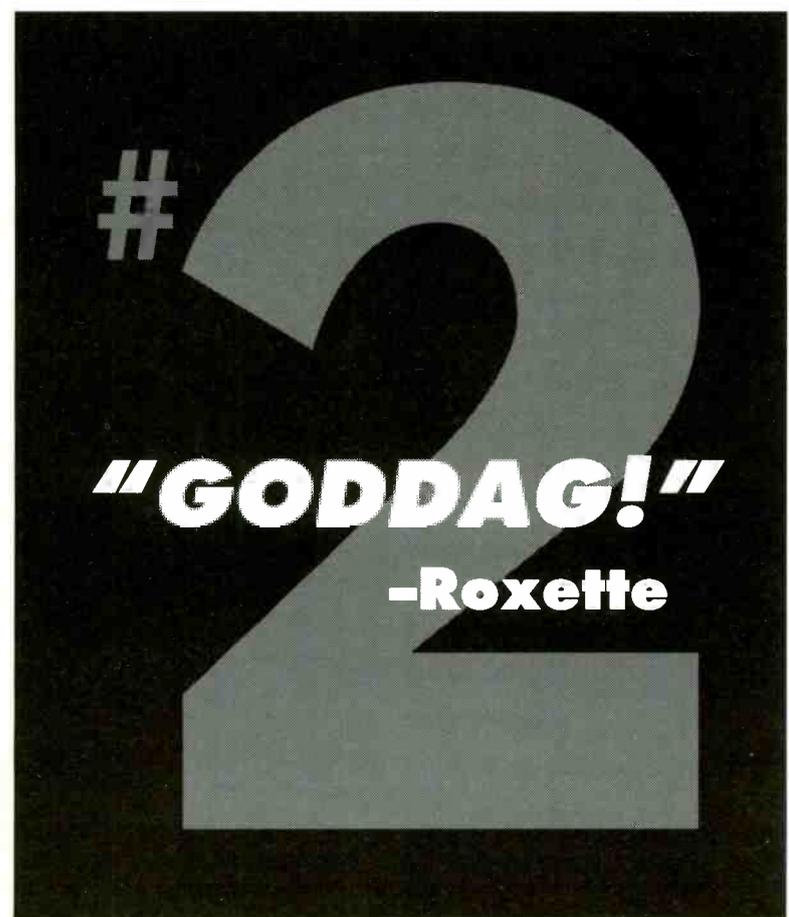
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ARTIST DEVELOPMENTS

(Continued from preceding page)

did want to put a band together rather than do another solo record," Wareham says.

His first recruit was bassist Justin Harwood, an acquaintance who had recently left New Zealand popsmiths the Chills. Harwood jumped at the offer to join Wareham and relocated to New York.

Stanley Demeski, of the late Feelies, was next to sign on. "Stanley's always been one of my favorite drummers and the Feelies have always been one of my favorite bands," Wareham says.

So far, Wareham's major-label experience has been good. "It's the first time I've spent more than 10 days making a record," he says of the 5½-week recording session,

supervised by producer Fred Maher (Lou Reed, Matthew Sweet). "There was a lot more attention paid to the details of getting the sound right from the very beginning," Wareham adds. "But we weren't overly anal with anything. We did most of everything in two or three takes."

The track "Anesthesia" will be worked at college and modern rock radio, followed by either "Slide" or "Slash Your Tires," and an accompanying videoclip for the next track in September.

Luna², which is now a quartet with the addition of second guitarist Sean Eden, will join the Screaming Trees for a club tour in October and November. **CRAIG ROSEN**

JIMMY SCOTT REDISCOVERED ON NEW MAJOR-LABEL ALBUM

(Continued from preceding page)

disfranchised pioneers, Scott awakened the ears of Sire Records' president Seymour Stein, whose appreciation of the singer was underscored by Warner Bros. publicist Bill Bentley.

In the blink of an eye he found himself surrounded by an elite corps of jazzmen—Kenny Barron, Ron Carter, Grady Tate, John Pisano, David "Fathead" Newman—and a book of choice charts, crafted by Johnny Mandel, among others.

And that wasn't all: He then contributed to Lou Reed's "Magic And Loss" album and tour; appeared as a nightclub singer in a "Twin Peaks" episode; recorded the title tune for the film "A Rage In Harlem"; and landed a nationwide tour with gui-

tarist Mark Whitfield, scheduled for the fall.

Ask him about all this career refurbishment and his words are a window into the soul of humility: "I'm just here to tell a story. My heroes, the guys in my lifetime who could tell stories the best, were

Louis Jordan and Pops [Louis Armstrong] and Paul Robeson. Babe, they knew how to talk to the people, how to communicate their hopes and their desires. That was their message. This *life* is my message. I've lived it; I just want to sing about it."

SUZANNE VEGA TAKES A NEW DIRECTION ON LATEST ALBUM

(Continued from page 8)

cess by which she selected Froom: "I had done a demo tape of six of the songs and I gave that tape to three different producers. Mitchell was the one who really did not like the demo and said he felt it could be better and more vivid, and I agreed with him."

The experience of working with Froom and company was so pleasurable for Vega that her only regret is how quickly it ended: recording took approximately two weeks.

"It was a very funny atmosphere we were working in," she says. "Every day Tchad and Mitchell and Jerry would go out to the percussion table and find things to hit and put together a drum kit. That was the thing—let's see what fits this particular song."

"We were going for a mix of things, throwing things together and seeing what stuck. If it seemed cool, we'd keep it and if it didn't, we'd just throw it out."

This organic approach resulted in an album with a musical vocabulary as prismatic as the source material from which many of the songs derive their inspiration. For instance, the title track fuses medical jargon with flirtation to produce a titillating mixture of romance and science.

"The medical thing started on the last record, with 'Fifty-Fifty Chance' and 'Men In A War,' and I started to get letters from doctors—fan mail—asking if they could use my lyrics in their textbooks, which was completely fascinating to me," says

Vega.

Her fixation with medical themes pervades the album, which contains two tracks with the word "blood" in the title and others that refer to physical ailments, including oblique allusions to AIDS.

In "Blood Makes Noise," the protagonist is so overwhelmed by the noise of blood in her system that she can't hear the doctor's words, nor can she adequately explain her condition. "So forget it Doc," she sings, "I think it's really cool that you're concerned, but we'll have to try again after the silence has returned."

Another track, "Fat Man And The Dancing Girl," was inspired by vaudeville-era flyers for an all-female band that toured the Midwest supporting a man named Billy Purl. Vega's grandmother—whom she never met and didn't know of until she was an adolescent—happened to drum for the band.

In a sense, "Fat Man" is a rereading of John Lennon's "Being For The Benefit Of Mr. Kite," which was inspired by posters for a traveling circus. But according to Vega, the real nod to the Beatles on "99.9 F" is the track "In Liverpool," which is the lead single and video in Britain.

In contrast to the neo-industrial music on the album, "In Liverpool" and such tracks as "Blood Sings," "Song Of Sand," or "Bad Wisdom" sound enough like Vega's older material to satisfy her longtime followers, she explains.

Her desire to appeal to her existing fan base while trying to reach new audiences harks back to the days when "Tom's Diner," an a cappella tune she wrote in 1982 and recorded on her second album five years later, became a worldwide hit thanks to a dance remix by DNA and a subsequent compilation of other versions of the song by various artists.

Now, Vega and A&M are taking the weighty task of introducing the singer to new audiences into their own hands by "under-marketing and letting the music drive the whole process," says Jill Glass, A&M's executive director of marketing.

"We were not interested in playing to her existing audience," adds Glass. "But the good thing is people who have followed Suzanne for her entire career will not be disappointed."

Glass notes that "Blood Makes Noise" has just gone to alternative radio, and the video has been serviced to MTV. "From there it remains to be seen how the record will develop. We'll probably then go to AOR and CHR to gauge the reaction, but our primary focus is alternative radio and MTV."

While tour plans are not definite, Vega says she will likely hit the road early next year in support of the new record, which is due in stores Sept. 8.



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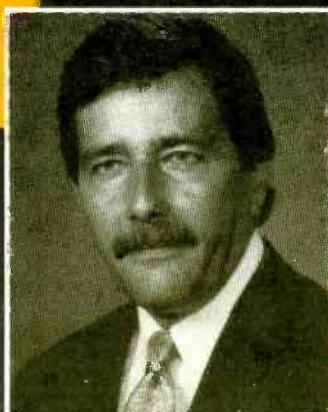
BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
"JESUS CHRIST SUPERSTAR—THE CONCERT"	Sydney Entertainment Centre Sydney	Aug. 4-8, 10-11	\$2,385,419 (\$3,223,540 Australian) \$41.60	89,603 91,080, eight shows, seven sellouts	Garry Van Egmond Enterprises International Management Group Harry M. Miller & Co.
ELTON JOHN	Exhibition Stadium Canadian National Exhibition Toronto	Aug. 19	\$1,066,065 (\$1,276,400 Canadian) \$25	51,056 sellout	Concert Prods. International
BRYAN ADAMS STEVE MILLER BAND SASS JORDAN EXTREME	Parlee Beach Shediac, New Brunswick	Aug. 16	\$907,521 (\$1,081,311 Canadian) \$32.50/ \$25	37,048 sellout	MCA Concerts Canada
BRYAN ADAMS STEVE MILLER BAND SASS JORDAN EXTREME	Molson Park Barrie, Ontario	Aug. 22	\$817,404 (\$975,000 Canadian) \$32.50	30,000 sellout	MCA Concerts Canada
THE CURE	Sydney Entertainment Centre Sydney	Aug. 17-19	\$805,243 (\$1,110,680 Australian) \$42.90	28,692 34,497, three shows	Michael Coppel Presents
LOLLAPALOOZA II: RED HOT CHILI PEPPERS, MINISTRY, ICE CUBE, SOUNDGARDEN JESUS & MARY CHAIN, PEARL JAM, LUSH	Kitsap County Fairgrounds Bremerton, Wash.	July 22	\$725,000 \$33/ \$29	25,000 sellout	Monqui Presents
LOLLAPALOOZA II: RED HOT CHILI PEPPERS, MINISTRY, ICE CUBE, SOUNDGARDEN JESUS & MARY CHAIN, PEARL JAM, LUSH	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 18	\$512,296 \$28/ \$23/ \$13	20,490 sellout	Sony Music PACE Concerts Cellar Door Prods.
ELTON JOHN	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 15	\$508,336 \$25/ \$13	20,601 sellout	Sony Music PACE Concerts Cellar Door Prods.
LOLLAPALOOZA II: RED HOT CHILI PEPPERS, MINISTRY, ICE CUBE, SOUNDGARDEN JESUS & MARY CHAIN, PEARL JAM, LUSH	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	Aug. 16	\$437,950 \$25.50/ \$20.50	22,281 sellout	DiCesare-Engler Prods. PACE Concerts
BRYAN ADAMS STEVE MILLER BAND SASS JORDAN EXTREME	J.W. Little Stadium London, Ontario	Aug. 20	\$372,827 (\$444,633 Canadian) \$32.50	13,681 14,000	MCA Concerts Canada

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Judge Rules For PolyGram In Morton Contract Suit

BY PAUL VERNA

NEW YORK—A judge in New York State Supreme Court has issued a summary judgment in favor of PolyGram Records Inc. in a suit brought by Shangri-Las producer George "Shadow" Morton alleging breach of contract and improper use of masters.

The judge ruled nominally in favor of Morton, however, in a related action against Sun Entertainment Corp. and Shelby Singleton International Productions Inc., by ordering those companies to pay Morton \$500 in damages for tortious interference.

Morton's claims against PolyGram stem from two 1966 contracts between Morton and PolyGram's precursor, Mercury Records, according to Judge Myriam J. Altman's Aug. 5 statement.

The first agreement, dated June 10, 1966, called for Morton's production company, Phantom Music Inc., "to produce, record, and deliver new master recordings" of '60s all-female group the Shangri-Las to Mercury.

In the second contract, dated Aug. 31 of that year, Mercury, Phantom, and Stuyvesant Productions Inc.—which owned masters containing songs performed by the Shangri-Las from 1964-66, some of which had been produced by Phantom—reached an agreement providing for the sale by Stuyvesant to Mercury of these tapes, known as "the Stuyvesant masters."

"Simultaneously with the execution of the August agreement," reads the summary judgment, "Stuyvesant and Mercury executed a 'Release of Production and Recording Agreement' rescinding all agreements existing between Stuyvesant and Morton and releasing Phantom from all obligations regarding services to 'The Shangri-Las.'"

According to Altman's decision, Morton charged PolyGram with breaking the 1966 contracts by failing to "protect the masters from third-party infringement," failing "to obtain plaintiff's written consent before licensing and coupling the masters," failing to pay him owed royalties, and failing "to diligently and in good faith exploit the masters for the parties' mutual benefit."

Altman notes Morton sought dam-

ages of at least \$10 million, rescission of the agreements, and the rights to all masters. In addition, Morton sought to permanently enjoin PolyGram from "licensing, assigning, or selling the masters without his prior written consent" and to require the company to "provide half-year royalty statements and royalty payments when due."

Altman dismissed Morton's request for annulment of the Mercury agreements on the grounds that "the agreements were executed 26 years ago and it would be impossible to restore the parties to their original status."

The judge noted the statute of limitations for a breach of contract action is six years, precluding Morton from recovering damages under that cause of action.

Morton says he plans to introduce new evidence in an effort to persuade the judge to reverse his decision.

SUN AND SSIP ACTIONS

Regarding the claims against Sun and SSIP, Morton charged the two firms had "tortiously interfered with [Morton's] contractual rights to the masters despite knowledge of PolyGram's ownership and plaintiff's production rights in and to the masters," according to Altman's statement.

Morton asserted Sun had represented itself as the owner and/or licensor of some of the songs in dispute by listing them in its catalog and licensing them to Warner Bros. Records and Warner Bros. Pictures for use in the film and soundtrack "GoodFellas."

Taking exception to Sun's and SSIP's "completely frivolous" claims that the court lacked jurisdiction in the matter, Altman ordered the two companies to pay Morton's attorneys a sum of \$500.

SSIP is the production company owned by industry veteran Shelby Singleton, who was a VP at Mercury when the contracts between Morton and Mercury were executed. In 1969, Singleton went over to the Nashville-based Sun label, where he still serves as president.

The Shangri-Las had three top-10 hits in 1964 and 1965: "Remember (Walkin' In The Sand)," No. 5; "Leader Of The Pack," No. 1; and "I Can Never Go Home Anymore," No. 6.

and that the liner notes for that album refer to the tracks as "two long unavailable singles."

According to the suit, Mulligan is the sole owner of the rights to the songs, and therefore Sony did not have the right to release the tracks. Additionally, the suit claims that the liner notes mislead customers into believing that the two songs are not available outside of the Sony album.

The plaintiffs are asking for an injunction preventing Sony from selling the album, recall and destruction of all copies of the album in Sony's possession, \$100,000 in statutory damages, and \$500,000 in punitive damages.

Sony Music Entertainment executives were unavailable for comment by press time. TRUDI MILLER

Gerry Mulligan Sues Sony In C'right Case

NEW YORK—Saxophonist Gerry Mulligan and DRG Records have sued Sony Music Entertainment, claiming that Sony infringed on Mulligan's copyright by releasing two tracks featuring Mulligan with actress Judy Holliday.

The two songs, "Loving You" and "The Party's Over," were co-written and recorded by Mulligan and Holliday in 1961. According to the suit, the tracks were not released until 1980, when Mulligan compiled the two tracks with other unreleased recordings to create the album "Holliday With Mulligan," which was distributed by DRG.

The suit says that, in 1992, Sony released a CD called "Trouble Is A Man," which included the two tracks,

POWERHOUSE ACTS SPARK SEPTEMBER ALBUM OFFERINGS

(Continued from page 10)

lengthy road jaunt by the singer (see story, page 1).

With "Us," Peter Gabriel delivers his first collection of new material since "So" in 1986. Due out on Geffen Sept. 29, the album was produced by the singer with Daniel Lanois, and will be preceded by "Digging In The Dirt," which goes to album-rock radio Tuesday (1). A late-autumn world tour is in the works.

Although Skid Row's "B-Sides Ourselves" (Atlantic, Sept. 22) is not the official follow-up to the band's No. 1 smash "Slave To The Grind," the band will extend its 1991-92 tour in support of the set. Among the tunes on this EP of covers are Jimi Hendrix's "Little Wing" and Judas Priest's "Delivering The Goods," which features guest vocals by Priest front man Rob Halford.

After a two-year recording break, Sinead O'Connor resurfaces Sept. 22 with "Am I Not Your Girl?" (Chrysalis/ERG), an album of pop standards. Each cut is supported by a full orchestra, except for "Scarlet Ribbons," which has an arrangement of bagpipes. The first single, "Success Has Made A Failure Of Our Home," is quickly picking up alternative radio adds.

ENEMY ACTION

Columbia's renegade rap act Public Enemy reveals its "Greatest Misses" Sept. 15. The album is a collection of six new tracks and six remixes of previously released material. The first single is "Hazy Shade Of Criminal." Look for the group to open for U2 later this fall.

On Tuesday (1), Columbia issues "Amused To Death," Roger Waters' first solo effort in five years. The former Pink Floyd member co-produced the album with Patrick Leonard, who is best known for his work with Madonna. The videoclip of the first single, "What God Wants, Pt. One," is gathering kudos for its elaborate Claymation segments.

Extreme will try to match the double-platinum success of its previous

album, "Pornograffiti," with "Ill To Every Story" (A&M, Sept. 22), and the single "Rest In Peace." The group will begin a tour of Europe in November, with U.S. dates slated for December and January. Portions of the album feature an orchestra that was assembled at the famed Abbey Road studio.

Ugly Kid Joe follows its top-five platinum smash "As Ugly As They Wanna Be" with "America's Least Wanted" (Mercury, Sept. 8). Mark Dodson handled production chores. The first single, "Neighbor," goes to radio shortly.

It has been three years since 10,000 Maniacs issued the million-selling "Blind Man's Zoo." On Sept. 29, the group unveils its fourth album, "Our Time In Eden" on Elektra. The band is rehearsing for a U.S. tour, slated to start later this year. The initial single is titled "These Are Days."

With "99.9 F.," Suzanne Vega offers her first studio recording since her 1990 multiformat hit "Tom's Diner." Due in stores Sept. 8 on A&M, the album pairs the singer/songwriter with producer Mitchell Froom, and tempers her folk roots with industrial/dance influences. "Blood Makes Noise" is already buzzing at alternative radio.

ALTERNATIVE OFFERINGS

Notable among the heavy flow of alternative albums this month are "Mondo Bizarro" by the Ramones (Radioactive/MCA, Sept. 1); "Copper Blue" by Sugar (Rykodisc, Sept. 4); "Sweet Oblivion" by Screaming Trees (Epic, Sept. 8); and "Yes, Please" by Happy Mondays (Elektra, Sept. 22).

Headbangers are likely to revel in the return of Great White, which unleashes "Psycho City" (Capitol) Sept. 22. Album-rock radio is about to be serviced with the emphasis track, "Big Goodbye."

Shabba Ranks aims to maintain his position as one of the leading crossover reggae artists with "X-Tra Naked" (Epic, Sept. 29). Among the album's top selling points are duets

with Johnny Gill and Queen Latifah. Ranks will continue his current world tour through the end of the year, with an eye on possible 1993 dates.

Other noteworthy reggae-oriented releases this month include "Raggamuffin Soldier" by Daddy Freddy (Chrysalis/ERG, Sept. 22) and Carlene Davis' eponymous set (Gee Street/Island, Sept. 8).

Cathy Dennis is primed to continue her transformation from club siren to pop diva with "Into The Skyline" (Polydor, Sept. 22), which she co-produced with Shep Pettibone. The set is preceded by the single "You Lied To Me," which is on the verge of multi-format success.

The pop arena will also be abuzz with new albums by Michael W. Smith, who issues "Change Your World" (Geffen, Sept. 1), and Rhythm Syndicate, which offers its second album, "Life, Sex & Love" (Impact, Sept. 1).

THE COUNTRY CLUB

Trisha Yearwood is predicted to scale closer to country superstar status with "Hearts In Armor" (MCA, Sept. 1). A glittery cast of celebs lend their voices to the set, including Don Henley, Garth Brooks, Vince Gill, and Emmylou Harris (see story, page 1).

Other key country albums are "Pure Country" by George Strait (MCA, Sept. 15); "Homeward Looking Angel" by Pam Tillis (Arista, Sept. 29); and "Just Another Hill" by Corbin/Hanner (Mercury, Sept. 22).

The urban market will be treated to Full Force's "Don't Sleep" (Capitol, Sept. 8) and Miki Howard's "Femme Fatale" (Giant, Sept. 15).

Clubs will pump with "Boss Drum" by the Shamen (Epic, Sept. 15) and the Movement's self-titled EP (Arista, Sept. 9).

Assistance in preparing this story was provided by Barbara Davies and Trudi Miller in New York; Carrie Borzillo in Los Angeles; and Lisa Morton in Nashville.

W.H. SMITH TO HALT BUYING U.S. MUSIC STORES

(Continued from page 6)

organically and not through further purchases, he added.

In the last year, Smith has bought 59 shops from Record World and 20 from National Record Mart. Hornby emphasizes, though, that the company is in no undue hurry. "We traded with just 13 stores for our first year in the U.S. to make sure our systems and procedures were right and that these stores could make a contribution to profits."

Smith's long-stated objective is to run 200 outlets in the Northeast U.S. before expanding on a region-by-region basis. Hornby says, "I hope what we have done in the States already has finally lain the ghost that British retailers can't do well in America."

In the U.K., industry observers suggest Smith's regular discussions with Branson have begun to address the future of the seven Virgin stores in continental Europe.

Smith has a half-stake in the profitable Virgin Retail U.K., and it is un-

derstood Branson is now seeking to emulate that division's success with the beleaguered Continental stores of Virgin.

One option open to Branson—and this scenario is favored by industry sources—would be to sell the European outlets to Smith. This would be a repeat of the situation in 1987, when he sold 76 unprofitable U.K. outlets to Smith.

However, Smith managing director Sir Malcolm Field says, "When we talk to Richard, it is about developments in the U.K. The future of the [continental] European stores is not on the agenda."

Virgin Retail had no comment at press time.

In its U.K. powerbase, Smith continued to make advances in the home entertainment retail market. The 315-store subsidiary Our Price Music increased its total sales by 2%, while Our Price Video opened seven new shops to take its total to 34.

In the ten months since Smith ac-

quired its stake in Virgin Retail U.K., sales rose 5% in stores that were already open when Smith became involved. Virgin currently has 15 music and video megastores in the U.K. and 22 specialty Games Centres.

According to an independent report published last week, the Smith/Our Price/Virgin combine accounts for 28% of the U.K. recorded music market. Hornby said this agrees with the company's own assessment.

In its last fiscal year, Smith made a pretax profit of \$224 million on revenues of \$4.2 billion. Profits were up 26.6% compared with the previous 12 months; revenues rose 8%.

In the U.S., Smith posted a trading profit of \$12.9 million on revenues of \$257 million. However, this includes the company's nonmusic stores in hotels and airports; figures for the music stores are not broken out separately.

W.H. Smith reports in British pounds sterling. The conversion rate used here is \$1.99 to the pound.



Listen To This. R&B newcomer Wendy Moten is greeted by EMI Records Group executives at a listening party for her self-titled debut album in the penthouse of the Parker-Meridien Hotel in New York. Seen at the party, from left, are Glynice Coleman, VP of urban promotion; Moten; and Charles Koppelman, chairman/CEO of EMI Records Group N.A.

After 7's 'Time' Has Arrived Virgin Act Gets Hands-On With 2nd Set

■ BY JANINE McADAMS

NEW YORK—Virgin Records recording act After 7 has been too busy taking care of business to worry about sophomore slump. And judging from the reception for the leadoff single, "Kickin' It," from its second album, "Takin' My Time," the trio's fans never heard of the concept.

"We Federal Express'ed the single to stations July 29 and went for radio adds on Aug. 3," says Jean Pierre, VP of operations, R&B music, Virgin Records. "The first week out, it was No. 1 most-added." "Kickin' It" kicked into high gear,

landing in the top 30 of the Hot R&B Singles chart. And urban radio isn't alone in embracing the record—initial crossover and top 40 airplay have pushed "Kickin' It" into a rising position on the Hot 100.

The album "Takin' My Time," executive-produced by After 7 and Virgin A&R VP Gemma Corfield, was released Aug. 28. And though it does not feature production by L.A. Reid & Babyface, who engineered the sound that made "After 7" a platinum hit—the album is a continuation of the group's smooth, sensual style with top-notch LaFace-associated producers Darryl Simmons & Kayo, and Dallas Austin & Randy Ran (who produced the first single). The album contains such smooth fare as the up-tempo "Can He Love U Like This" and "No Better Love" and classic ballads "Takin' My Time" and "Love By Day, Love By Night." Also included is After 7's

the casual elegance, the classy thing we still have associated with us and our style, so I think the maturity that we have is very distinct from other groups."

The group has been through a very busy three years since it first emerged on the scene. For one thing, the trio changed management from Larkin Arnold to Craig Fruin of HK Management, the firm that handles Janet Jackson; for another, Virgin itself went through a sale and a restructuring that finds the group dealing with a new promotional regime and a new distribution system, CEMA. But After 7 is extremely enthusiastic about its future with the "new" Virgin, where it is the first major R&B project through the pipeline.

"We're very fortunate we have a company willing to spend at a time when money is tight," says Kevon Edmonds. "We've given them a great tool to work with. Not only this year but into next year and as regards other acts on the label as well."

Since the release of its first album, After 7 has toured relentlessly, first doing a series of track dates, then opening for Whitney Houston on her national jaunt, and being featured in Hammer's Too Legit To Quit national lineup. The group has appeared in England, Japan, and Canada as well as in the U.S.; in fact, the members of After 7 remember dates with Houston in Canada where no one knew them and they were often seen as upstarts singing another group's hits. But that has changed; After 7 is now being considered for an opening slot on Bobby Brown's fall tour, says Virgin's Pierre.

"We are a working band," insists Mitchell. "When you think of After 7, you think of seeing us on stage." "If you're paying, we're playing," adds Melvin.

Other promotional activities have included a listening party in New York in July and a party during Jack The Rapper at Atlanta's High Museum of Art. The video for "Kickin' It," directed by Pam Thomas, has been serviced to all major outlets. No decision on a second single has yet been made.



After 7: From left, Melvin Edmonds, Keith Mitchell, and Kevon Edmonds.

Under D-Influence Of New Soul Sets Plus: Aretha Redux On 2 Releases; Jill On 'Jack'

MUSIC FOR YOUR SOUL: In traveling, answering phones, and writing news stories, it's easy for the pile of new music on the desk to grow ever more dusty. But among the things we've listened to are EastWest's **D-Influence**, a soulful conglomerate out of the U.K., whose debut is called "Good 4 We." Part **Soul II Soul**, part **Brand New Heavies**, part **Sade**, D-Influence delivers fabulous old-school R&B music featuring a unique female vocalist. The result is an album that moves your soul as it moves your feet. The first single is the title track, due sometime this month... I was pleasantly surprised by **Freddie Jackson's** "Time For Love" effort on Capitol. While

Jackson flaunts his signature silken balladry, he also digs deep with raw soul gems like his version of "Me & Mrs. Jones" and the first single, "I Could Use A Little Love (Right Now)," and up-tempo swing grooves like "Can I Touch You." Totally moving is the heartfelt "All I'll Ever Ask," a "duet" with **Najee**... Another Capitol surprise is **Full Force's** "Don't Sleep" album. There

are those who would try to discount this six-man conglomerate as too gimmicky. But the group has a string of past R&B/dance hits in the bank and a wealth of creative hooks, great vocals, and real emotion that come through on this album, as on the lead-off track, a booty-wagging stomper that encourages listeners to be aware and take action. First single, "Quickie," a hip-hop-flavored dance mover, is already at radio... The Queen of Soul is the subject of two new compilations. The first is Columbia/Legacy's double-disc "Aretha Franklin: Jazz To Soul." This fascinating compendium, with insightful liner notes by Billboard contributor **David Nathan**, focuses on Franklin's mostly unheralded tenure at Columbia before moving to Atlantic, where she experienced most of her '60s soul hits. The Columbia set features a young Franklin whose pure gospel tones enhance the moody blues, standards, show tunes, and R&B tracks collected here and which comprise the many directions Columbia attempted to steer its young star. This is fascinating listening and a must for Franklin fans. The second is another must-have package, Rhino's four-disc "Aretha Franklin, Queen Of Soul: The Atlantic Recordings." This fabulous set features a booklet with essays by **Jerry Wexler**, **Arif Mardin**, **Dave Marsh**, and **Tom Dowd**, plus rare photos and quotes from Franklin. The Rhino set, due Sept. 29, captures the essence of what makes Aretha the Queen.

**The
Rhythm
and the
Blues**

by Janine McAdams



A SECOND LOOK: I spoke to organizer Jill Gibson Bell about this year's Jack The Rapper Family Affair meet. Bell says she and her father, confab founder Jack "The Rapper" Gibson, will continue to fine-tune the conference for the future. For instance, the meet will take place at the larger downtown Atlanta Marriott Marquis hotel Aug. 12-15, across the street from the Hilton Hotel & Towers, where the past three meets have been staged. The size of the convention and the needs of established labels and up-and-comers have forced a change in the procedures.

As regards the dining situation, Bell points out that it is too costly for most labels to put up funds to feed throngs of 4,000 or more. "People shouldn't come to eat," says Bell. "They have to ask themselves what are they paying for? There are dozens of conventions where food is not included." She goes on to say that the value of conventions like the Rapper is in the special seminars and the entertainment. And while many in the industry

complain about the presence of too many wanna-bes—folks with aspirations to sing, produce, market, or sell new music—Bell points out that the wanna-bes are the very crowd from which new talent—musical and executive—emerges. "How can you tell them not to come?" she says. "A few years ago they were people like [manager] **Hiriam Hicks** or **Bell Biv DeVoe**."

"We're thinking about doing things differently," Bell concludes, though she says she was pleased by the new registration procedure and the fact that overcrowding and safety were not issues this year.

The Rapper has been the site of some great shows, good artist exposure, and good times in the past. Can the major labels work out solutions and continue to work with—and not against—the oldest black music convention in the industry? One would hope so.

STUFF: Epic held an intimate bash for newcomer **Trey Lorenz** at the home of publicity VP **LaVerne Perry** in New York Aug. 22. The young man who duets with **Mariah Carey** on "I'll Be There" charmed us with his open South Carolina ways and willingness to perform that tune live with a crowd of game journalists singing Carey's part. Lorenz's forthcoming eponymous album will be led off by "Someone To Hold."

Billboard TOP R&B ALBUMS

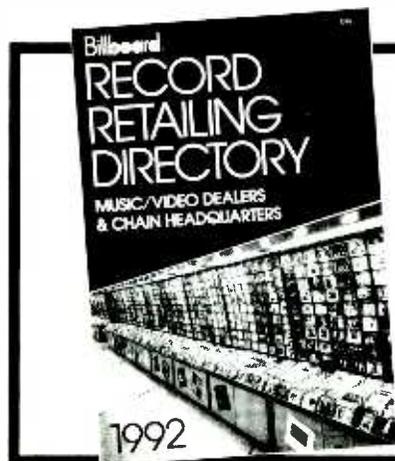
FOR WEEK ENDING SEPT. 5, 1992

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
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	8	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98) 5 weeks at No. 1	BOOMERANG	1
2	2	2	9	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	2
3	3	3	25	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	3
4	7	8	21	ARRESTED DEVELOPMENT ● CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		4
5	5	4	22	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
6	6	6	30	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
7	15	23	4	MARY J. BLIGE UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	7
8	8	15	4	EPMD RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	8
9	4	5	21	KRIS KROSS ▲ 2 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
10	10	9	20	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	1
11	11	10	8	MC REN RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10
12	12	12	6	TOO SHORT JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	12
13	9	7	11	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
14	14	14	5	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	14
15	13	11	9	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	9
16	16	13	63	JODECI ▲ UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
17	17	17	18	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	16
18	18	16	27	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	13
19	22	22	19	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
20	28	46	4	HOUSE OF PAIN TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	20
21	21	20	12	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE	19
22	19	18	14	XCLAN POLYDOR 513225*/PLG (9.98 EQ/13.98)	XODUS	11
23	23	25	12	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	21
24	20	19	16	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
25	25	28	7	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
26	24	26	11	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE	24
27	30	32	5	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	27
28	35	38	7	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	28
29	37	54	3	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	29
30	33	37	6	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	30
31	27	21	12	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
32	26	27	39	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
33	31	31	9	AL JARREAU REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH	30
34	40	49	5	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	34
35	29	24	18	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	9
36	68	—	2	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	36
37	36	33	28	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22
38	39	45	9	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	38
39	38	41	40	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
40	32	30	29	SIR MIX-A-LOT ▲ DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	19
41	44	40	16	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	14
42	42	36	44	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
43	46	44	5	DAVID BLACK BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY	43
44	45	35	15	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	26
45	34	29	40	SHANICE ● MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
46	74	—	2	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	46
47	41	39	40	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
48	50	60	4	RUDE BOYS ATLANTIC 82401* (9.98/15.98)	RUDE HOUSE	48
49	48	47	14	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	46

50	52	52	16	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
51	47	43	26	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC	23
52	43	34	9	YO-YO ATCO EASTWEST 92120* (9.98/15.98)	BLACK PEARL	32
(53)	60	73	3	CHARLIE WILSON BON AMI 10587*/MCA (9.98/15.98)	YOU TURN MY LIFE AROUND	53
54	55	53	66	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
55	51	42	52	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
56	49	51	25	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL	13
57	57	58	15	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	57
58	61	61	48	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
59	53	56	20	THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO	25
60	58	59	6	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET	58
61	63	55	20	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31
62	59	62	17	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
(63)	72	84	4	THIRD WORLD MERCURY 510279* (9.98 EQ/13.98)	COMMITTED	63
64	62	57	46	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
65	65	63	5	HO FRAT HO! BUST IT 95384* (9.98/13.98)	HO FRAT HO!	63
66	64	66	7	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9412 (7.98/11.98)	TWENTY DEGREES BELOW ZERO	64
67	66	72	16	SOUL II SOUL VIRGIN 86251* (9.98/13.98)	VOLUME III JUST RIGHT	32
68	56	50	12	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP	36
69	67	64	22	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
70	69	76	18	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
71	54	48	16	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	33
(72)	92	—	2	QUAD FORCE ATTITUDE 14002* (9.98/14.98)	FEEL THE REAL BASS	72
73	76	93	3	TOTALLY INSANE IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET	73
74	71	71	7	DJ FURY ON TOP 9011 (9.98/15.98)	FURIOUS BASS	71
(75)	95	—	2	THE BRAND NEW HEAVIES DELICIOUS VINYL 92178*/ATLANTIC (9.98/13.98)	HEAVY RHYME EXPERIENCE: VOL. 1	75
76	75	70	17	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
77	77	87	5	ME PHI ME RCA 61036* (9.98/13.98)	ONE	77
(78)	90	82	28	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	20
79	78	67	33	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT	13
80	82	80	15	KILO WRAP 8110*/ICHIBAN (9.98/15.98)	A-TOWN RUSH	67
81	87	88	7	MILIRA MOTOWN 6328* (9.98/13.98)	BACK AGAIN	81
82	70	65	15	DOUG E. FRESH & THE NEW GET FRESH CREW BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO	47
83	83	81	39	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
84	85	79	8	DENISE LASALLE MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	73
85	79	83	32	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	13
86	84	74	6	MR. FINGERS MCA 10571 (9.98/15.98)	INTRODUCTION	67
87	73	68	10	KWAME & A NEW BEGINNING ATLANTIC 82356* (9.98/15.98)	NASTEE	56
88	80	77	7	OTIS CLAY BULLSEYE BLUES 9520*/ROUNDER (9.98/15.98)	I'LL TREAT YOU RIGHT	75
89	94	97	19	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY	62
90	81	69	26	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS	51
91	93	86	24	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
92	86	89	6	SHOMARI MERCURY 848896* (9.98 EQ/13.98)	EVERY DAY HAS A SUN	77
93	99	—	2	TRUTH INC. INTERSCOPE 91763*/ATLANTIC (9.98/13.98)	TRUTH INC.	93
94	91	100	19	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS	63
95	88	75	17	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	28
96	97	98	44	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	26
(97)	NEW ►	1		HIGHLAND PLACE MOBSTERS LAFACE 26004*/ARISTA (9.98/13.98)	1746DCGA30035	97
98	89	78	9	RAHEEM RAP-A-LOT 57180*/PRIORITY (9.98/14.98)	THE INVINCIBLE	71
(99)	NEW ►	1		CRIMINAL NATION NASTYMIX 7107*/ICHIBAN (9.98/15.98)	TROUBLE IN THE HOOD	99
100	100	99	12	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	82

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion 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.



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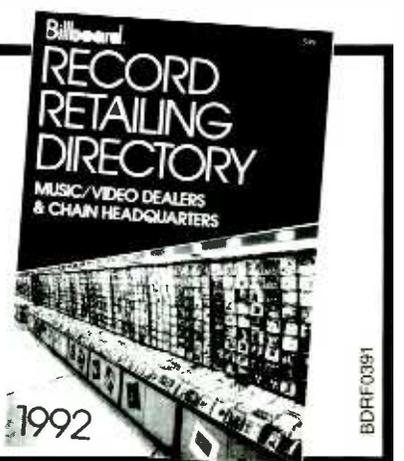
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R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 63 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 ★ ★						
1	1	10	END OF THE ROAD	7 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)	38	38	6	CROSSOVER	EPMD (RAL/CHAOS)
2	2	14	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	39	46	12	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)
3	4	17	KEEP ON WALKIN'	CECE PENISTON (A&M)	40	51	3	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)
4	3	20	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	41	59	2	YESTERDAY	EN VOGUE (ATCO EASTWEST)
5	5	23	COME & TALK TO ME	JODECI (UPTOWN/MCA)	42	37	8	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
6	6	9	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	43	52	12	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)
7	8	5	HUMPIN' AROUND	BOBBY BROWN (MCA)	44	47	7	COMMITTED	THIRD WORLD (MERCURY)
8	10	10	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)	45	61	9	THE WAY LOVE GOES	BRIAN MCKNIGHT (MERCURY)
9	12	6	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)	46	54	6	MIC CHECKA	DAS EFX (ATCO EASTWEST)
10	9	10	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)	47	49	15	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
11	7	19	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)	48	45	9	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
12	11	16	MR. LOVERMAN	SHABBA RANKS (EPIC)	49	62	7	THE DOO-BOP SONG	MILES DAVIS (WARNER BROS.)
13	13	16	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	50	33	9	JUST MY LUCK	ALYSON WILLIAMS (OBR/COLUMBIA)
14	16	5	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSLIS)	51	48	20	IN THE CLOSET	MICHAEL JACKSON (EPIC)
15	19	6	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	52	—	1	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)
16	20	8	MY KINDA GIRL	RUDE BOYS (ATLANTIC)	53	53	4	ONE NITE STAND	FATHER M.C. (UPTOWN/MCA)
17	21	9	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)	54	42	13	NEVER SATISFIED	GOOD 2 GO (GIANT/REPRISE)
18	17	14	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)	55	50	7	MOVE ME NO MOUNTAIN	SOUL II SOUL (VIRGIN)
19	14	8	I COULD USE A LITTLE LOVE ...	FREDDIE JACKSON (CAPITOL)	56	44	14	USE ME	MEN AT LARGE (ATCO EASTWEST)
20	18	4	KICKIN' IT	AFTER 7 (VIRGIN)	57	55	4	I'D DIE WITHOUT YOU	P.M. DAWN (LAFACE/ARISTA)
21	23	9	I WANNA LOVE YOU	JADE (GIANT/REPRISE)	58	64	9	THROUGH THE TEARS	MELISSA MORGAN (PENDULUM/ELEKTRA)
22	28	9	YOU CAN MAKE THE STORY RIGHT	CHAKA KHAN (WARNER BROS.)	59	57	9	DON'T SWEAT THE TECHNIQUE	ERIC B. & RAKIM (MCA)
23	25	3	RIGHT NOW	AL B. SURE (WARNER BROS.)	60	56	8	SOMEBODY'S BEEN SLEEPIN' ...	GARY BROWN (CAPITOL)
24	24	9	WISHING ON A STAR	THE COVER GIRLS (EPIC)	61	63	9	FULL TERM LOVE	MONIE LOVE (GIANT/WARNER BROS.)
25	32	3	I ADORE YOU	CARON WHEELER (PERSPECTIVE)	62	60	8	I MISS YOU	JOE PUBLIC (COLUMBIA)
26	22	9	JAM	MICHAEL JACKSON (EPIC)	63	65	6	DON'T WANNA LOVE YOU	SHANICE (LAFACE/ARISTA)
27	27	17	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSLIS)	64	—	1	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
28	26	9	REAL LOVE	LORENZO (ALPHA INT'L/PLG)	65	58	9	BRAINSTORMING	M.C. BRAINS (MOTOWN)
29	43	4	CAN YOU HANDLE IT	GERALD LEVERT (ATCO EASTWEST)	66	68	9	LET'S JUST RUN AWAY	JOHNNY GILL (PERSPECTIVE/A&M)
30	29	13	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	67	69	2	QUICKIE	FULL FORCE (CAPITOL)
31	41	4	SWEET NOVEMBER	TROOP (ATLANTIC)	68	71	6	JUS LYKE COMPTON	DJ QUIK (PROFILE)
32	35	3	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)	69	66	9	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
33	39	4	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)	70	—	3	BACK TO THE HOTEL	N2DEEP (PROFILE)
34	31	15	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	71	70	3	BREAKDOWN	LUKE (LUKE)
35	34	6	I'M STILL WAITING	JODECI (UPTOWN/MCA)	72	—	18	DO IT TO ME	LIONEL RICHIE (MOTOWN)
36	30	17	SILENT PRAYER	SHANICE (MOTOWN)	73	—	1	INSIDE THAT I CRIED	CECE PENISTON (A&M)
37	36	6	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)	74	—	1	SEX ON THE BEACH	TRUTH INC. (INTERSCOPE/ATLANTIC)
					75	67	9	SPRUNG ON ME	CHARLIE WILSON (BON AMI/MCA)

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

R&B RADIO RECURRENT MONITOR

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

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

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 28 1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP)
- 88 AFTER HOURS (Island, ASCAP)
- 40 AIN'T NOBODY LIKE YOU (Virgin, BMI/Bufallo Music Factory, BMI)
- 76 AIN'T NO STOPPIN' US NOW (Warner-Tamerlane, BMI/Longitude, BMI)
- 81 ALL ABOUT HER (Another Fine Mix, BMI/So So Smoove, ASCAP/Middletown Sound, ASCAP)
- 18 ALONE WITH YOU (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)
- 13 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
- 71 BABY GOT BACK (Songs Of PolyGram./Mix-A-Lot/BMI)
- 58 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
- 75 THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, /Biv 10/Belelad./Rated RT./Burbank Plaza./MCA, ASCAP) WBM/HL
- 66 BRAINSTORMING (Mike Ten, BMI/Biv Ten, ASCAP) HL
- 31 BREAKDOWN (Pac Jam, BMI) WBM
- 36 CAN YOU HANDLE IT (Trycep, BMI/Willesden, BMI)
- 68 COME OUT AND PLAY (Anutha, BMI/JRR, BMI)
- 74 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM
- 27 COMMITTED (Pri./Worlers./Cossos,ASCAP)
- 21 CROSSOVER (Paricken, ASCAP)
- 78 DEEP SEA SO BLUE (Pillage, BMI)
- 82 DON'T STOP NOW (Outta Tunes, ASCAP/Clayhall, BMI)
- 32 DON'T SWEAT THE TECHNIQUE (EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
- 16 THE DOO-BOP SONG (Jazz Horn, BMI/Warner-Tamerlane, BMI/Bee Mo Easy, ASCAP/EMI April, ASCAP)
- 1 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
- 63 GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI)
- 91 GHETTO RED HOT (Wild Apache, ASCAP)
- 5 GIVE U MY HEART (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP
- 33 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM
- 64 HO FRAT SWING (Bust-It, BMI)
- 65 HOLLYWOOD PARADOX (Virgin, ASCAP/Rom, ASCAP/Sound Spectra, ASCAP/Screen Gems-EMI, BMI) WBM
- 90 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)
- 4 HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
- 98 I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)
- 43 I ADORE YOU (FROM MO' MONEY) (Flyte Tyme, ASCAP/Burbank Plaza, ASCAP/EMI, BMI/Orange Tree, BMI) WBM
- 92 I AM (Hittage, ASCAP/Bliss 69, ASCAP)
- 3 I COULD USE A LITTLE LOVE (RIGHT NOW) (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM
- 70 I GOT A THANG 4 YA (New Perspective, ASCAP)
- 37 I MISS YOU (Harrndur, BMI/Jo Public, BMI) CPP
- 23 I'M STILL WAITING (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
- 83 IS THAT THE WAY (Said, ASCAP)
- 94 IT DOESN'T MATTER (Virgin, BMI/Boneless, BMI/Cool Banana, BMI/Black Chick, ASCAP/WB, ASCAP)
- 52 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
- 1 I WANNA LOVE YOU (FROM CLASS ACT) (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
- 67 I WANT TO BE FREE (THAT'S THE TRUTH) (Willesden, BMI/A Dish-A-Tunes, BMI)
- 8 JAM (Mijac, BMI/Warner-Tamerlane, BMI/Rene Moore, ASCAP/Bruce Swedien, ASCAP/Donril, ASCAP/Zomba, ASCAP/Virgin, ASCAP) WBM
- 39 JUS LYKE COMPTON (Protoons, ASCAP/Way 2 Quik, ASCAP)
- 87 JUST CALL ME (John Barnes III, BMI)
- 29 JUST MY LUCK (Kear, BMI/Inner Rhythim, BMI/EPic, BMI/Solar, BMI/Arondale, BMI)
- 42 KEEP ON WALKIN' (Last Song./Third Coast,ASCAP)
- 25 KICKIN' IT (D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP)
- 89 LET'S GET CLOSER (Norcal Atlanta, BMI)
- 55 LET'S GET NAKED (D.A.R.P., ASCAP/Diva One, BMI)
- 85 LET'S GET TO IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/One Day I'm Going To Make It, BMI)
- 69 LET'S TALK ABOUT LOVE (Epic, BMI/Solar, BMI/Bama Sweet, BMI)
- 30 A LITTLE MORE LOVE (Big Life./Careers-BMG, BMI)
- 61 LOVE MAKES THE WORLD GO ROUND (Jago, ASCAP/Polygram, ASCAP)
- 34 MIC CHECKA (Straight Out Da Sewer, ASCAP/EMI April, ASCAP/Cellar Addict, ASCAP/Sewar Slang, ASCAP/EMI Blackwood, BMI/Christopher Charity, BMI/Derek Lynch, BMI) WBM
- 2 MONEY CAN'T BUY YOU LOVE (Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP) WBM
- 60 MOVE ME NO MOUNTAIN (Dandy Ditty's, ASCAP)
- 47 MR. LOVERMAN (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
- 44 MUST BE REAL LOVE (ATV, BMI/Leftover Soupped, BMI/Music Corp. Of America, BMI/Welbeck, ASCAP/Gimme 1/2, ASCAP/MCA, ASCAP/Full Keel, ASCAP/Must Be Marvelous, ASCAP) WBM
- 56 MY DESTINY (Speeding Bullet, ASCAP)
- 10 MY KINDA GIRL (Trycep, BMI/Willesden, BMI)
- 72 NOBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)
- 49 ONE NITE STAND (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/WB, ASCAP/Frank Nitty, ASCAP/Jo's Songs, ASCAP) WBM
- 19 PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM
- 51 QUICKIE (P-Blast, ASCAP/Zomba, ASCAP/Doc Ice, BMI/Willesden, BMI)
- 7 REAL LOVE (Peljo, BMI/Scottsville, BMI/Walter Simmons, BMI)
- 17 REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI)

R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	1	6	END OF THE ROAD	5 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)	38	35	9	SCENARIO	A TRIBE CALLED QUEST (JIVE)
2	3	9	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	39	30	9	BRAINSTORMING	M.C. BRAINS (MOTOWN)
3	2	9	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	40	48	9	GHETTO RED HOT	SUPER CAT (COLUMBIA)
4	6	4	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSLIS)	41	39	5	HOLLYWOOD PARADOX	THE COLLEGE BOYZ (VIRGIN)
5	8	4	HUMPIN' AROUND	BOBBY BROWN (MCA)	42	34	9	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
6	4	9	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	43	47	5	MIC CHECKA	DAS EFX (ATCO EASTWEST)
7	5	9	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	44	42	9	I WANT TO BE FREE	TDO SHORT (JIVE)
8	12	4	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	45	46	9	FULL TERM LOVE	MONIE LOVE (GIANT/WARNER BROS.)
9	10	7	CROSSOVER	EPMD (RAL/CHAOS)	46	44	7	IT'S MY CADILLAC	M.C. NAS D (PANDISC)
10	15	9	BACK TO THE HOTEL	N2DEEP (PROFILE)	47	36	9	SILENT PRAYER	SHANICE (MOTOWN)
11	9	9	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)	48	41	9	TAKE IT PERSONAL	GANG STARR (CHRYSLIS/ERG)
12	7	9	COME & TALK TO ME	JODECI (UPTOWN/MCA)	49	49	5	I'M STILL WAITING	JODECI (UPTOWN/MCA)
13	11	9	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	50	43	9	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)
14	14	9	THEY WANT EFX	DAS EFX (ATCO EASTWEST)	51	50	4	BREAKDOWN	LUKE (LUKE)
15	19	4	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)	52	64	2	HERE IT COMES	MC SERCH (RAL/CHAOS)
16	22	4	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	53	54	7	WHERE THEY AT	D.J. JIMI (AVENUE)
17	13	9	MR. LOVERMAN	SHABBA RANKS (EPIC)	54	59	7	THE DOO-BOP SONG	MILES DAVIS (WARNER BROS.)
18	17	8	JUS LYKE COMPTON	DJ QUIK (PROFILE)	55	62	4	REAL LOVE	LORENZO (ALPHA INT'L/PLG)
19	23	6	JAM	MICHAEL JACKSON (EPIC)	56	66	5	360 DEGREES (WHAT GOES ...)	GRAND PUBA (ELEKTRA)
20	16	9	KEEP ON WALKIN'	CECE PENISTON (A&M)	57	45	8	STROBELITE HONEY	BLACK SHEEP (MERCURY)
21	18	9	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)	58	—	1	KICKIN' IT	AFTER 7 (VIRGIN)
22	20	5	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)	59	51	9	YOU CAN'T SEE ... /DON'T CURSE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
23	55	2	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)	60	52	9	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
24	21	9	WISHING ON A STAR	THE COVER GIRLS (EPIC)	61	53	9	UPTOWN ANTHEM	NAUGHTY BY NATURE (TOMMY BOY)
25	31	2	EVER SO CLEAR	BUSHWICK BILL (RAP-A-LOT/PRIORITY)	62	60	5	THE WAY LOVE GOES	BRIAN MCKNIGHT (MERCURY)
26	70	2	RIGHT NOW	AL B. SURE (WARNER BROS.)	63	57	9	DO IT TO ME	LIONEL RICHIE (MOTOWN)
27	38	2	ONE NITE STAND	FATHER M.C. (UPTOWN/MCA)	64	63	9	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
28	26	7	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)	65	56	9	HEAR WHAT I HEAR	KILO (WRAP/IGI-BAR)
29	24	8	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)	66	69	2	KEEP IT COMIN'	C+C MUSIC FACTORY (COLUMBIA)
30	28	6	SEXY MF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	67	67	9	LA SCHMOOVE	FU-SCHNICKENS (JIVE)
31	25	9	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	68	73	7	FAKIN' THE FUNK	MAIN SOURCE (WILD PITCH/ERG)
32	29	5	I WANNA LOVE YOU	JADE (GIANT/REPRISE)	69	65	9	NEVER SATISFIED	GOOD 2 GO (GIANT/REPRISE)
33	33	6	I COULD USE A LITTLE LOVE	FREDDIE JACKSON (CAPITOL)	70	75	9	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
34	27	9	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	71	—	8	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)
35	37	9	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)	7				

Immortal Lively In Management Sector Gains Ground With Epic, RCA Production Deals

NEW YORK—You may not have heard of it but, slowly and surely, West Hollywood, Calif.-based Immortal Entertainment is on the rise.

Co-owned by Happy Walters and Amanda Scheer, a former artist manager and former A&R person, respectively, Immortal is a production and management shop. Earlier this summer, the company completed production deals with both Epic Records and RCA Records.

Walters explains that the deals, which allow Epic a first-look option on Immortal Entertainment projects, were worked out because both majors were interested in their acts though both had differing needs. "Epic is our first major exclusive, first-look deal," he says. "It was done with Dave Glew [president of Epic] and Richard Griffiths, VP of A&R... Epic is not concentrating on urban rap [through this deal]. They want alternative, cutting-edge stuff. RCA is into the urban, hip-hop stuff, so it works perfectly that way."

Skip Miller, president, black music, for RCA, says he and Joe Galante, RCA president, signed the deal with Walters and Scheer because of their interest in developing RCA's hip-hop presence after rap powerhouse Jive changed its distribution from RCA to BMG.

Immortal, which has also established Immortal Music through a worldwide publishing deal with BMG Music, has several cutting-edge rap and R&B acts on its roster. Immortal is the management home of Ruffhouse/Columbia's Cypress



Immortal Entertainment's Amanda Scheer and Happy Walters.

Hill, Tommy Boy's House-Of Pain, Atco/EastWest's A.L.T., Chrysalis toaster Daddy Freddy, and producers Reggie Stewart and Steve Harvey. With producers D.J. Muggs of Cypress Hill, D.J. Lethal of House Of Pain, and Ralph The Funky Mexican (DJ for Funkdoobiest), Immortal is developing other acts to take to the streets through its new arrangements.

The first act through Immortal/Epic will be Doubting Thomas, followed by Funkdoobiest, a spinoff of the Cypress Hill posse. The initial project on RCA will be the hip-hop group Backadashaq, which will be released in January 1993, according to RCA's Miller.

Scheer, who calls Epic's Griffiths "a great mentor for us," says, "Funkdoobiest is gonna rock. It's a great dessert after Cypress Hill and House Of Pain—following in their

path but they're actually lighter. And Backadashaq is in a league of his own. He is an intense lyricist—you can taste his words."

"The reason the deals are like this is that Epic cannot take all the acts that we have," explains Walters. "They are only going to take two or three per year and we have more than that."

Immortal Entertainment now has an in-house marketing and promotion staff. Included are Dominica Dotson, urban promotion; Paul Pontius, alternative promotion; Brian Perrman, retail; Sean Knight, dance and crossover promotion; and Adrian Miller to oversee street promotion. "We have a street staff of about 20 people we've developed over the past year nationally," says Walters.

According to Scheer, who promoted hip-hop shows at New York's Carwash club and also did a short stint in rap A&R with Arista, the pair met at the Winter Music Festival in 1990. Walters, who managed dance artist Danny Madden, convinced Scheer to move to L.A. and the two started Buzz Tone Entertainment. They co-managed Cypress Hill, which they signed to Ruffhouse, and Mr. Fingers, a pianist signed to MCA. They formally started Immortal last year.

"We're very young and hip and we're new in the business," says Scheer, 25.

"We have to prove ourselves," adds Walters. **JANINE McADAMS**

ARTIST DEVELOPMENTS

U.S. FINDS FERRELL

New Capitol recording artist Rachelle Ferrell is the subject of a major campaign geared around the domestic release of her self-titled album. Including production by George Duke, Michael J. Powell,

Barry Eastmond, and Ferrell herself (who sings, plays keyboards, writes, and arranges), "Rachelle Ferrell" has been available in Europe since July, when she completed a string of dates that included her third appearance at the Montreux Jazz Festival.

Ferrell was signed to Capitol after Blue Note president Bruce Lundvall and Capitol A&R executive Scott Folkes saw her showcase at the Blue Note club in Philadelphia in 1989.

"Actually, I'd sent a tape of more R&B/pop-slanted material to Bruce but what he heard when he saw my show was more in the jazz vein," says Ferrell, who possesses a six-octave vocal range.

Once she was signed to Capitol, Ferrell recorded a straight-ahead jazz album, "First Instrument," on the condition it be released initially in Japan to coincide with her appearance at the Mount Fuji Jazz Festival in 1990. "I didn't want to come out of the box in the U.S. with a jazz album," says Ferrell, whose education includes a stint at the Berklee School of Music in Boston and who once taught music through the New Jersey State Council on the Arts.

Capitol is releasing a single, "Til

You Come Back To Me," as a preview of the album, which showcases both her R&B/pop side and jazz/quiet storm roots. According to Paul Bishow, senior director of artist development at Capitol, the Ferrell campaign included servicing an electronic press kit—featuring the videoclip for the single, an interview, and a live clip of a duet between Ferrell and producer Duke—to selected retail accounts, radio, and press.

"We also sent out copies of the European CD and began letting people know about the reaction Rachelle was getting in Europe," says Bishow, who adds that Ferrell's performance at the National Assn. of Recording Merchandisers meet in March was met with a standing ovation. A series of performances in CEMA branch markets is in development, with more extensive tour plans under way.

Ferrell, who wrote or co-wrote most of the material on the album, says her biggest challenge "is being perceived as just a singer... It's funny to be getting this sudden burst of acclaim after 18 years! I guess I'm just glad I struggled and survived."

DAVID NATHAN



Chaka Rules. Chaka Khan mesmerizes a New York crowd gathered to hear her at the Beacon Theatre. Khan sang vintage Rufus material, past solo hits, and tracks from her current Warner Bros. album, "The Woman I Am." (Photo: Chuck Pulin)

Billboard® FOR WEEK ENDING SEPTEMBER 5, 1992

Hot Rap Singles™					COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	2	6	CROSSOVER (C) (M) (T) (X) RAL 74173/CHAOS	◆ EPMD 2 weeks at No. 1	
2	2	1	10	FAKIN' THE FUNK (C) (T) WILD PITCH 50402/ERG	◆ MAIN SOURCE	
3	12	—	2	PEOPLE EVERYDAY (C) (M) (T) (X) CHRYSALIS 50397/ERG	◆ ARRESTED DEVELOPMENT	
4	4	8	6	JUS LYKE COMPTON (C) (T) PROFILE 5372	◆ DJ QUIK	
5	10	12	4	MIC CHECKA (M) (T) ATCO EASTWEST 96159*	◆ DAS EFX	
6	6	7	10	JUMP AROUND (C) (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN	
7	5	6	9	I WANT TO BE FREE (M) (T) JIVE 42068*	◆ TOO SHORT	
8	8	10	8	WELCOME TO THE GHETTO (C) (T) JIVE 42085	◆ SPICE 1	
9	3	3	10	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369*	◆ ERIC B. & RAKIM	
10	9	11	7	ROADRUNNER (C) (T) VIOLATOR 1123/RELATIVITY	◆ CHI-ALI	
11	13	16	5	LET IT ALL HANG OUT (C) (T) ATLANTIC 87470	◆ A.D.O.R.	
12	11	5	11	WARM IT UP (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA	◆ KRIS KROSS	
13	14	15	6	GHETTO RED HOT (C) (M) (T) COLUMBIA 74391	◆ SUPER CAT	
14	18	19	3	360 DEGREES (WHAT GOES AROUND) (C) (M) (T) ELEKTRA 64708	◆ GRAND PUBA	
15	17	18	6	THE DOO-BOP SONG (C) (M) (T) (X) WARNER BROS. 18930	◆ MILES DAVIS	
16	19	20	4	PASS DA MIC (M) (T) ATCO EASTWEST 96162*	◆ DA YOUNGSTA'S	
17	15	13	9	BACK TO THE HOTEL (C) (T) PROFILE 5367	◆ N2DEEP	
18	20	23	3	HOLLYWOOD PARADOX (C) VIRGIN 12586	◆ THE COLLEGE BOYZ	
19	7	9	8	FULL TERM LOVE (FROM "CLASS ACT") (C) (T) (X) GIANT 18954/WARNER BROS.	◆ MONIE LOVE	
20	24	27	4	BRAINSTORMING/G-STRING (C) (T) MOTOWN 2170	◆ M.C. BRAINS	
21	27	—	2	HERE IT COMES/BACK TO THE GRILL (C) (M) (T) RAL 74414/CHAOS	◆ MC SERCH	
22	21	21	4	XODUS (C) (T) POLYDOR 863 032/PLG	◆ XCLAN	
23	16	4	11	HOME GIRL DON'T PLAY DAT (M) (T) ATCO EASTWEST 96171*	◆ YO-YO	
24	NEW ▶	1	1	BREAKDOWN (C) (M) (T) (X) LUKE 152	◆ LUKE	
25	23	25	5	HO FRAT SWING (C) (T) BUST IT 44845	◆ HO FRAT HO!	
26	25	17	19	THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64773	◆ PETE ROCK & C.L. SMOOTH	
27	NEW ▶	1	1	EVER SO CLEAR (M) RAP-A-LOT 53807*/PRIORITY	◆ BUSHWICK BILL	
28	28	30	3	I MADE LOVE (4 DA VERY 1ST TIME) (C) (T) (X) CAPITOL 44828	◆ LITTLE SHAWN	
29	NEW ▶	1	1	HEAD CRACKER (M) (T) BIG BEAT 10036*/ATLANTIC	◆ DOUBLE XX POSSE	
30	22	14	8	THIN LINE (C) VIRGIN 98544	◆ KID FROST	

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.

HOLD THE PHONE!

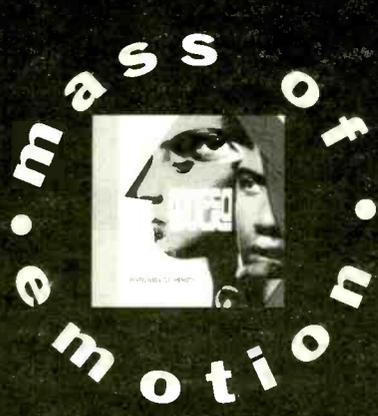


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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	2	3	8	RHYTHM IS A DANCER ARISTA 1-2445	◆ SNAP
2	6	10	6	LSI (LOVE SEX INTELLIGENCE) EPIC 74401	◆ THE SHAMEN
3	3	6	8	YOUR LOVE WARNER BROS. 40393	◆ CHIC
4	4	5	7	JAM EPIC 74334	◆ MICHAEL JACKSON
5	5	4	8	GET WITH U MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
6	9	15	7	THE BEST THINGS IN LIFE... PERSPECTIVE PROMO/A&M	◆ LUTHER VANDROSS & JANET JACKSON
7	13	16	7	BURNING CHARISMA 12600	MK FEATURING ALANA
8	1	2	9	IT'S A FINE DAY ATCO EASTWEST 96187	◆ OPUS III
9	18	32	3	EVERYBODY'S FREE (TO FEEL GOOD) EPIC 74444	◆ ROZALLA
10	15	17	5	MY PEACE OF HEAVEN ATCO EASTWEST 96153	TEN CITY
11	7	7	8	WISHING ON A STAR EPIC 74370	◆ THE COVER GIRLS
12	11	13	8	DIGITAL LOVE THING ATCO EASTWEST PROMO	HAPPYHEAD
13	8	1	12	STROBELITE HONEY MERCURY 866 869	◆ BLACK SHEEP
14	19	22	5	HARDCORE HEAVEN FFRR 350 003/LONDON	◆ DJ SEDUCTION
15	14	9	11	JUMP! SUNSHINE 1-2456/ARISTA	◆ THE MOVEMENT
16	21	27	5	YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009	FIERCE RULING DIVA
17	10	11	8	TEMPLE OF DREAMS KICKIN' 4101/INSTINCT	◆ MESSIAH
18	12	14	8	DON'T SWEAT THE TECHNIQUE MCA 54369	◆ ERIC B. & RAKIM
19	17	8	11	MONEY REPRISE 40392/WARNER BROS.	CAMEO
20	24	36	4	ALL OVER THE WORLD CHAOS 74292	◆ WAILING SOULS
21	23	31	4	EVERYBODY IN THE PLACE ELEKTRA 66411	◆ THE PRODIGY
22	29	40	4	FEELING GOOD EMOTIVE 728	JAMES HOWARD
23	20	23	6	TOO FUNKY COLUMBIA 74352	◆ GEORGE MICHAEL
24	27	39	4	MASS OF EMOTION SAVAGE 50013	MOCCA SOUL
★★★ POWER PICK ★★★					
25	40	—	2	THE COLOUR OF LOVE GIANT 40401/WARNER BROS.	THE REESE PROJECT
26	35	47	3	WE CAN MAKE IT RELATIVITY 1131	TRACIE DAVES
27	43	—	2	REAL COOL WORLD WARNER BROS. 40575	◆ DAVID BOWIE
28	16	12	11	PENNIES FROM HEAVEN VIRGIN 96195	◆ INNER CITY
29	34	44	3	MOVE ME NO MOUNTAIN VIRGIN PROMO	◆ SOUL II SOUL
30	37	48	3	EVEN BETTER THAN THE REAL THING ISLAND 864 281/PLG	◆ U2
31	22	20	9	THE HITMAN INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
★★★ HOT SHOT DEBUT ★★★					
32	NEW	1	1	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) COLUMBIA 74431	◆ C+C MUSIC FACTORY
33	41	46	3	WORKAHOLIC RADIKAL 12322	◆ 2 UNLIMITED
34	31	37	4	ANOTHER MINUTE SRC 14035/200	◆ CAUSE & EFFECT
35	38	42	3	TROUBLE 111 EAST 0012	KIM BEACHAM
36	26	19	9	WHATEVER YOU DREAM GUERRILLA 13862/I.R.S.	REACT 2 RHYTHM
37	30	24	11	JUMP AROUND TOMMY BOY 526	◆ HOUSE OF PAIN
38	42	—	2	I WANT YOUR LOVE CONTINUUM 19203	J. DEE
39	33	25	7	PLEASE DON'T GO ZYX 6748	◆ DOUBLE YOU?
40	47	—	2	DISAPPOINTED WARNER BROS. 40562	◆ ELECTRONIC
41	28	26	8	WARM IT UP RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
42	NEW	1	1	SOMETHING GOOD LONDON 869 843/PLG	◆ UTAH SAINTS
43	NEW	1	1	PEOPLE EVERYDAY CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
44	45	—	2	SET YOUR LOVING FREE ARISTA 1-2451	LISA STANSFIELD
45	32	29	10	NEVER BE ANOTHER ONE ACID JAZZ 5322/SCOTTI BROS	COLONEL ABRAMS
46	NEW	1	1	PACIFIC SYMPHONY SONIC 2008/INSTINCT	TRANSFORMER 2
47	NEW	1	1	I BELIEVE IN YOU NETTWERK 13864/I.R.S.	THE FINAL CUT
48	39	34	7	THE CREATOR ZYX 6732	THE CREATOR
49	NEW	1	1	KICKIN' IN THE BEAT CUTTING 262	PAMELA FERNANDEZ
50	25	18	12	DROP A BEAT INSTINCT 240	MOBY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
★★★ No. 1 ★★★					
1	1	1	6	JAM (M) (T) (X) EPIC 74334	◆ MICHAEL JACKSON
2	2	2	12	JUMP AROUND (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
3	5	6	10	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	◆ THE MOVEMENT
4	4	5	14	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
5	14	—	2	EVERYBODY'S FREE (TO FEEL GOOD) (T) (X) EPIC 74444	◆ ROZALLA
6	6	8	8	YOUR LOVE (T) (X) WARNER BROS. 40393	◆ CHIC
7	3	3	7	WISHING ON A STAR (T) (X) EPIC 74370	◆ THE COVER GIRLS
8	9	11	8	GET WITH U (M) (T) MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
9	10	14	5	RHYTHM IS A DANCER (T) ARISTA 1-2445	◆ SNAP
10	8	7	8	YOU REMIND ME (T) UPTOWN 54447/MCA	◆ MARY J. BLIGE
11	7	4	9	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369	◆ ERIC B. & RAKIM
12	15	20	6	THE HITMAN (M) (T) INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
13	13	16	8	IT'S A FINE DAY (M) (T) ATCO EASTWEST 96187	◆ OPUS III
14	16	19	5	MIC CHECKA (M) (T) ATCO EASTWEST 96159	◆ DAS EFX
15	12	13	6	CROSSOVER (M) (T) (X) RAL 74172/CHAOS	◆ EPMD
16	19	34	3	LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401	◆ THE SHAMEN
★★★ HOT SHOT DEBUT ★★★					
17	NEW	1	1	HUMPIN' AROUND (M) (T) (X) MCA 54343	◆ BOBBY BROWN
18	21	27	4	DISAPPOINTED (T) (X) WARNER BROS. 40562	◆ ELECTRONIC
19	17	18	6	TEQUILA (M) (T) ATCO EASTWEST 96161	◆ A.L.T. AND THE LOST CIVILIZATION
20	22	22	9	SURRENDER YOURSELF (T) (X) COLUMBIA 74291	◆ THE DAOU
★★★ POWER PICK ★★★					
21	27	45	3	MY PEACE OF HEAVEN (T) ATCO EASTWEST 96153	TEN CITY
22	25	35	3	BABY-BABY-BABY (M) (T) LAFACE 1-4032/ARISTA	◆ TLC
23	29	43	3	PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
24	39	—	2	THE COLOUR OF LOVE (T) (X) GIANT 40401/WARNER BROS.	THE REESE PROJECT
25	11	9	10	WARM IT UP (M) (T) (X) RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
26	24	17	8	SONIK FRIKTION (M) (T) MAJII 9112/CHEETAH	◆ RADIOACTIVE GOLDFISH
27	32	44	4	WHERE DOES THAT LEAVE LOVE (M) (T) (X) COLUMBIA 74405	◆ GEORGE LAMOND
28	NEW	1	1	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) (M) (T) (X) COLUMBIA 74431	◆ C+C MUSIC FACTORY
29	28	28	6	EVERYBODY IN THE PLACE/CHARLY (T) (X) ELEKTRA 66411	◆ THE PRODIGY
30	41	49	3	SET YOUR LOVING FREE/A LITTLE MORE LOVE (T) ARISTA 1-2451	◆ LISA STANSFIELD
31	26	23	8	PLEASE DON'T GO (M) (T) (X) ZYX 6748	◆ DOUBLE YOU?
32	42	—	2	360 DEGREES (WHAT GOES AROUND) (M) (T) ELEKTRA 66405	◆ GRAND PUBA
33	38	—	2	MOVE THIS (T) SBK 19765/ERG	◆ TECHNOTRONIC FEATURING YA KID K
34	20	12	10	TOO FUNKY (M) (T) (X) COLUMBIA 74352	◆ GEORGE MICHAEL
35	18	10	14	MR. LOVERMAN (T) (X) EPIC 74248	◆ SHABBA RANKS
36	44	36	10	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	◆ K.W.S.
37	50	47	3	BACK TO THE HOTEL (T) PROFILE 7367	◆ N2DEEP
38	40	40	6	TEMPLE OF DREAMS (T) KICKIN' 4101/INSTINCT	◆ MESSIAH
39	23	21	5	GOOD STUFF (T) (X) REPRISE 40561/WARNER BROS.	◆ THE B-52'S
40	33	32	13	O FORTUNA (T) RADIKAL 12299	◆ APOTHEOSIS
41	NEW	1	1	FREE LOVE (T) (X) WARNER BROS. 40529	JULIET ROBERTS
42	NEW	1	1	SHE'S PLAYING HARD TO GET (T) JIVE 42056	◆ HI-FIVE
43	30	26	8	SO WHAT'CHA WANT (M) (T) (X) CAPITOL 15847	◆ BEASTIE BOYS
44	35	37	6	SEX ON WHEELZ (M) (T) INTERSCOPE 96163/ATLANTIC	◆ MY LIFE WITH THE THRILL KILL KULT
45	45	46	6	EVEN BETTER THAN THE REAL THING (T) (X) ISLAND 864 281/PLG	◆ U2
46	36	25	12	PENNIES FROM HEAVEN (T) VIRGIN 96195	◆ INNER CITY
47	NEW	1	1	MASS OF EMOTION (T) SAVAGE 5J013	MOCCA SOUL
48	NEW	1	1	ONE NITE STAND (M) (T) (X) UPTOWN 54446/MCA	◆ FATHER M.C.
49	47	33	22	THEY WANT EFX (M) (T) ATCO EASTWEST 96206	◆ DAS EFX
50	46	41	19	TWILIGHT ZONE (T) (X) RADIKAL 12300/CRITIQUE	◆ 2 UNLIMITED

○ 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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Ten City's Tenacity Pays; Williams' 'Work'; Spinning Over 'Axxis'

THE DEMAND for major-label club acts to play the radio game has resulted in more creative compromises—not to mention stifled records—than most of these artists would care to count. Balancing the pressure of A&R execs asking for a “crossable” record with the need to maintain a core club following can be a maddening, no-win situation. Only a scant few can survive unscathed—like **Ten City**.

Last year, the legendary house trio issued “State Of Mind,” a glossy, urban-minded set that was positioned to transfer the club success of its 1989 debut, “Foundation,” onto radio airwaves. Despite two potent singles, “Whatever Makes You Happy” and “Superficial People,” the project fell short of radio expectations; and it did not exactly set dancefloors ablaze, either.

“We were very frustrated back then, and I think you can hear it in the songs,” recalls Ten City lead singer Byron Stingily. “We lost our focus for a moment, and were too busy worrying about business and radio, and all that. We had to take a step back, and rediscover the fun part of making music.”

And thus the pervading theme of Ten City's third album, “No House Big Enough” (EastWest). Although some may brand it a trip back to the act's early days, it is actually a lively progression forward. The raw, underground tone of “Foundation” is embellished with rich retro-soul colors and a matured songwriting style. Tunes like “All Loved Out,” “Midnight,” and “Only Time Will Tell” elevate house music into a complex, artful realm, setting a new high standard for the future. One of the more radical changes Ten City made this time was opting to produce most of the set itself, instead of collaborating once again with **Marshall Jefferson**.

“Some people are bound to think the change was all an ego thing, but that couldn't be farther from the truth,” Stingily asserts. “The fact is that we felt like it was time for us to

fly on our own, to challenge ourselves. We needed to go into this album without ghosts of the past; everything had to be fresh and new.”

The results of these behind-the-scenes changes appear to be mostly positive. The act's current single, “My Peace Of Heaven,” a plush collaboration with **David Morales**, advances to No. 10 on Billboard's Club Play chart this week. It's also the Power Pick on the Maxi-Singles Sales chart at No. 21.

“Working with David was a little scary at first,” Stingily says. “We did the song in his living room as a demo, and I was ready to go into the studio and do it again. But he was really into the vibe on the demo, and decided to leave it alone. It made me a little uncomfortable at first, but I ultimately trust his judgment.”

And judging from response to the track so far, Morales was right. In addition to club and sales action, heavy mix-show play and bubbling crossover interest hints that much-coveted radio approval may finally be on the horizon. It is interesting to note all of this is coming after Stingily and company have adopted a more relaxed attitude about the music business.

“All we've ever wanted was to reach people with a genuine passion for our music,” Stingily says. “What we've learned is that it doesn't matter if it's 20,000, 2 million, or 200 people. We've taken a look around us, and noticed all of the people we owe so much to; people like **Jamie Principle**, **Larry Heard**, and **Billy Beck** [of the **Ohio Players**, with whom Ten City has co-written songs], who have not gotten their full due yet. We're grateful for the respect and attention we've gotten so far.”



Turning The Beat Around. Disco legend Vicki Sue Robinson has hit the concert trail for the first time in nearly five years. Renewed club interest in the diva has been bolstered by Vince DeGeorgio's remix of “Turn The Beat Around,” a recent smash in hi-NRG circles. Robinson will also issue a new single in the coming weeks. Although details are still being kept under tight wraps, word has it a major dance producer has coordinated the project. Robinson is pictured here during a recent stop at DeDe's in New York.



by Larry Flick

Although the long-range future of Ten City remains unclear, the group is content to hang in the present, which includes an extensive tour of the U.S. and U.K., where “My Peace Of Heaven” is a massive hit. Extracurricular projects will remain few and far between, since, as Stingily says, “there are still so many more things for us to accomplish together as a group and as friends.”

SWINGIN' SINGLES: Vanessa Williams goes back to the well of her fine current album, “The Comfort Zone,” once again and pulls out a shoulder-shakin' cover of the **Isley Brothers'** nugget “Work To Do” (Mercury). Her vocal is full of sass and attitude, and is complemented by a rap cameo by **Dres of Black Sheep**. **Louie Vega** and **Kenny Gonzalez** leave their instantly recognizable fingerprints all over the single's five remixes. House DJs will happily feast on the “Choice” version, which has a thick groove and lots of tasty keyboard effects and vocal loops. Sure, you've heard a lot of this before; but when it works, baby, it works! An essential playlist addition.

Speaking of Gonzalez, East Coast pundits are agog over “Axxis,” an EP on **One Records** (New York). The set is his first solo effort in more than a year, and it offers an intriguing glimpse into the extent of his contributions to those famed “Masters At Work” sessions. “Dancin'” and “All I'm Askin'” are rough'n'ready under-

ground jams that wrap elastic bass lines around frenetic breaks and hypnotic sound effects, while “Hands Up” is an inspired blend of streetwise hip-hop beats, brassy funk horns, and subtle ragga vibes. Delish.

With “One Voice” by **Brothers & Systems**, eternally cool Canadian label **Netzwerk Records** introduces its strongest new act in a while. Masterminded by **Tom Third**, the track is a fun concoction of house and trance/techno, with a splash of modern-pop sensibilities tossed in for good measure. Fine remixes by **George Maniatis** and **Phil Western** run through a myriad of programming moods. Be aware of the forthcoming album “Transcontinental Weekend.”

TID-BEATS: Late last year, we noted that **Giorgio Moroder** was plotting a return to active recording duty with an album of his classic productions, remixed for the '90s. That set, now titled “Forever Dancing,” is out on **Virgin Germany** within seconds. No deal for the U.S. and Canada has been set, though we think that will change once the majors learn the first single, a new tune called “Carry On,” is Moroder's long-desired reunion with **Donna Summer**. Let the bidding commence... We're sad to report that innovative New York indie **NuGroove Records** has closed its doors. Rumor has it the label, which paved the way for a host of other underground indies, has been suffering from lagging sales in recent months. Look for label principals **Frank Mendez** and **Judy Russell** to resurface in new projects shortly. It's the end of an era in the New York dance music scene... Canadian **Hi-Bias Records** bows a new subsidiary this month, **Toronto Underground**. According to A&R exec/producer **Deko**, the idea is to create a home for

the darker, more obscure music that finds its way to the Hi-Bias office. First releases on TU are “New York, London, Paris, Chicago” by **SOUP**, and “The Jump & Pump EP” by **Mind Over Matter**. Both are well worth a spin... **Barbara Warren-Pace** has left **23 West Entertainment** to join **Cole/Cliviles Music Enterprises** as managing director. She will oversee the company's production, publishing, and management divisions... **Paul Paradiso**, former manager of dance retail promotion at **A&M Records**, has resurfaced at **MCT Management** in New York... Techno maven **Matt E. Silver** has left **Invasion Records** to form **Silver Entertainment** in New York, an indie management/production company. Initial clients are **Fierce Ruling Diva**, **Digital Boy**, **Juan Atkins**, and **Charley Cassanova**. Silver will continue to produce raves in Los Angeles... Speaking of **Fierce Ruling Diva**, look for it to start yet another extensive tour of the U.S. shortly. Not too shabby for an act that is currently in search of a new record deal... Former **DMR** columnist **Gary Haslett** is now at the helm of **Remix Service Authority**, a new monthly tipsheet offering reviews of current remix service packages. For more information, call Haslett in Tinley Park, Ill.

PARTING GLANCES: Veteran club DJ and promoter **Ray Alessi** died Aug. 20 of complications due to AIDS. He was 37 years old.

Though he spun regularly at several New York venues for more than 10 years, Alessi will likely best be remembered for his work at **Pavillion Promotion**, where he was pivotal in breaking such U.K. stars as **Wham!** and **Paul Hardcastle** at club level in the States.

Hot Dance Breakouts

CLUB PLAY

1. GROOVY BEAT D.O.P. GUERILLA
2. DILDO INTERACTIVE ZYX
3. STYLOPHONIA TWO LITTLE BOYS RADIKAL
4. HOUSE OF MAGIC DJ MAGIC MIKE CHEETAH
5. MACHINES RED FLAG I.R.S.

MAXI-SINGLES SALES

1. HYPNOTIZED CLUBLAND FEATURING ZEMYA HAMILTON GREAT JONES
2. STRONG ENOUGH LOLEATTA HOLLOWAY ACTIVE
3. REACH FOR ME FUNKY GREEN DOGS FROM OUTER SPACE MURK
4. SLEEPWALKER KILO G. CASH MONEY
5. CRACK SLANGAS GREGORY D. RCA

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

HITS ALL 12-INCH PLAY LIST

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

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Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING SEPT. 5, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	14	BILLY RAY CYRUS ▲ ³ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
2	2	2	50	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
3	4	5	54	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
4	3	3	102	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
5	5	4	6	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	2	
6	NEW ▶		1	TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
7	6	6	21	WYONNNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	1	
8	7	7	8	MARY-CHAPIN CARPENTER COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
9	15	—	2	RICKY VAN SHELTON COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
10	8	8	173	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
11	12	—	2	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
12	9	10	4	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
13	NEW ▶		1	SOUNDTRACK EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEY MOON IN VEGAS	13	
14	11	11	67	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
15	13	12	47	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
16	10	9	71	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8	
17	14	13	7	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12	
18	17	16	28	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
19	24	—	2	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19	
20	20	18	41	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
21	18	15	21	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
22	16	14	65	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
23	19	17	54	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6	
24	26	23	43	SUZU BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	15	
25	21	19	65	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	
26	28	28	39	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10	
27	23	20	60	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2	
28	25	22	48	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
29	22	21	24	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6	
30	27	24	60	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6	
31	31	27	76	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
32	29	25	18	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5	
33	32	33	14	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30	
34	30	26	94	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7	
35	34	31	48	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7	
36	33	29	125	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12	
37	35	30	14	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20	
38	39	37	44	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28	
39	36	38	17	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27	

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	34	32	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
41	38	35	25	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
42	37	32	54	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
43	41	36	128	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
44	43	39	211	THE JUDDS ▲ ² CURB 8318 /RCA (9.98/15.98)	GREATEST HITS	1
45	42	40	129	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
46	44	43	97	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
47	46	42	102	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
48	47	51	17	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
49	45	41	46	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
50	49	46	15	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
51	51	47	19	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
52	48	44	94	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
53	53	45	173	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
54	50	49	139	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
55	52	52	70	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
56	54	55	19	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
57	55	50	32	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22
58	57	53	34	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
59	56	54	50	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
60	73	69	13	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	54
61	58	56	27	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7
62	69	—	2	PAUL OVERSTREET RCA 66029* (9.98/15.98)	LOVE IS STRONG	62
63	61	58	98	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
64	63	59	20	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
65	65	60	51	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
66	60	57	41	PIRATES OF THE MISSISSIPPI LIBERTY 95798* (9.98/13.98)	WALK THE PLANK	39
67	67	61	106	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
68	62	67	73	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
69	66	62	52	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
70	59	48	66	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3
71	64	63	152	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
72	70	64	41	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
73	71	66	136	DAN SEALS ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
74	75	70	147	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2
75	RE-ENTRY		102	KATHY MATTEA ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	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.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING SEPTEMBER 5, 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	68
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	68
3	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	68
4	4	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	13
5	11	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	61
6	5	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	68
7	6	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	54
8	9	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	39
9	8	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	68
10	12	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	48
11	10	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	68
12	14	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	11
13	7	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	63

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	67
15	16	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	67
16	18	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	68
17	17	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	66
18	15	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	58
19	23	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	54
20	19	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	37
21	20	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	46
22	22	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	66
23	21	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	29
24	25	PATTY LOVELESS ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	42
25	—	THE BELLAMY BROTHERS CURB 2146*/MCA (4.98/11.98)	GREATEST HITS VOL. III	2

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

Trisha Yearwood Unveils Matured Sound, Image

(Continued from page 1)

and top 40 radio, according to Shelia Shipley, senior VP of national promotion, MCA/Nashville. Crossing Yearwood to other formats is possible, says Scott Borchetta, the label's VP of field promotion, but will be considered "on a single-by-single basis."

The current Yearwood single, "Wrong Side Of Memphis," is being played on most country stations but is not being picked up by any other formats. In its fifth week on the Billboard Hot Country Singles & Tracks chart, it is pegged at No. 20 with a bullet.

On the consumer level, the label ran 100 15-second teaser spots for the new Yearwood album on Country Music Television from Aug. 17-30.

According to Walt Wilson, senior VP of sales and marketing for MCA Nashville, the label plans to "plug the album in to everything possible around the CMA awards," where Yearwood is in the running for the Horizon and best-female-vocalist honors.

She is also scheduled to play nearly 40 dates through December, most as a headliner, according to a representative from Buddy Lee At-

tractions. During her stint as opening act for Garth Brooks last year, Yearwood learned to work large audiences. "She has matured as a performer, and she boasts a new level of confidence," says Bruce Hinton, president of MCA Nashville.

On the retail level, a poster featuring both Yearwood and Vince Gill's new albums was sent to 3,500 stores. In addition, MCA reps took buyers from 20 major accounts across the country—including Handleman, Sound Warehouse, Warehouse, Super Club, Trans World, and Camelot—to recording studios, where they could listen to the album without interruption.

At press time, Wilson said the album was "just shy of shipping gold."

RETAIL ORDERS

Although retailers say they are not placing giant pre-orders on "Hearts In Armor," they are highly optimistic about the album's sales prospects. Al Wilson, senior VP of merchandise at the Milford, Mass.-based Strawberries/Waxie Maxie chain, says he has ordered approximately 3,000 pieces—1,500 tapes, 1,500 CDs—for his 138 stores.

"I believe it's going to have a really long life to it," he adds. "I think

my initial order, when I look back on it come Christmastime, will be pale in comparison to what we will have sold by that time."

Marilyn Ramsay, a major-label buyer for the 129-unit WaxWorks chain based in Owensboro, Ky., says

'She has matured as a performer, and she boasts a new level of confidence'

her order was "above average." She bought "significantly more" copies than she did on Yearwood's debut and says this one is "likely" to go platinum.

"We do real well with country," she says. "My order [on the Yearwood title] was about the same as it was with Wynonna. This album is going to be good for MCA, Trisha, the retailer, and the consumer."

Mark Michel, director of purchasing for the Fort Lauderdale, Fla.-based, 22-store Peaches chain, says the album is being supported with advertising out of the box. "Our or-

ders for Trisha were nearly as good as the orders for Vince Gill, but I don't get the same mania feeling that I got with Wynonna," he says. "I placed the initial new-release orders and I haven't had my stores calling up and saying, 'Hey, we need to double that order,' like some did with Wynonna. However, I believe this is going to be a really strong record, and we ordered it pretty strong."

BIG-NAME ASSISTS

"Hearts In Armor," like Yearwood's debut album, was produced by Garth Fundis. It features guest vocals by Vince Gill, Don Henley, Emmylou Harris, Brooks, and Raul Malo of the Mavericks.

Yearwood and Fundis say they never planned to include so many big-name artists on the project. "All of a sudden we started to get all of these celebrities on [the album]," says Yearwood. "It really didn't start out that way. The voices we used just seemed to be the obvious choice for harmony parts on those songs."

She and Brooks traded vocal work on each other's albums as they have done in the past—she appears on his Christmas album as well. She says

Gill, who sang on her first album, was "the natural" for harmony on "Oh Lonesome You" and "You Don't Have To Move That Mountain." Yearwood became friends with Malo earlier this year and, intrigued by his "unique" vocal sound, invited him to sing on two numbers.

Yearwood performed at Henley's Walden Pond benefit at Universal Amphitheatre earlier this year and, while there, invited him to sing on her project. In addition to the harmonies he provided on the title cut and "Walkaway Joe," Henley will return to Nashville this month to appear in a video with Yearwood. As for Harris' presence on the album, Yearwood says, "Emmylou and I sang together on an 'American Music Shop' taping. When we recorded her song, we just felt she would be the perfect harmony voice."

"Garth Fundis really worked some magic with this album," says Ken Krage, Yearwood's manager. "The polishing of the stone came within the last few weeks of work on the album when subtle elements and the harmony parts were added. He suddenly transformed this from another very good album to something exceptional."

Two of the best songs on the album are there by luck. "Wrong Side Of Memphis" and "Walkaway Joe" were on hold for Matrea Berg and the Judds, respectively. Then Berg left RCA's country roster and the Judds disbanded. Yearwood had been doing Beth Nielsen-Chapman's and Verlon Thompson's "You Say You Will" as part of her stage show before she decided to record it.

COUNTRY CATEGORIZATION

Despite the contemporary-country sound of her sophomore album, Yearwood is clearly looking to new horizons in her career. For example, she covered the Elvis Presley song "(You're The) Devil In Disguise" for the new Epic soundtrack to "Honey-moon In Vegas."

While the Elvis cover does not fit with the material on "Hearts In Armor," it is not at variance with the new image MCA Nashville has tried to construct for Yearwood. Discussing her new hairstyle and visible weight loss, Hinton says, "We wanted to reflect the Trisha of today, and not the one of a year ago." Similarly, Wilson points out, "Trisha was perceived as an innocent young girl, both visually and musically, on the first album. Now, she reflects a mature young woman."

Equipped with her new look, Yearwood will now be marketed abroad for the first time. Hinton recently met with several of MCA's international managing directors to discuss launching Trisha in Europe in 1993.

"Visually and musically, we believe we have an artist who transcends the cultural barriers," Hinton says. "I played the entire album for them and we have major excitement there." Promotional trips and

(Continued on page 33)

Wheels As PR Grease: Labels Auto Know Better

THE NEW MOTOR CITY? There is a sinister (and heretofore unreported) scheme afoot to kill the value of the Country Music Assn. awards. It has developed in such an apparently random fashion that few have even noticed its progress—much less guessed its aim. It started a few years back when producer James Stroud gave his own Porsche to Clint Black, ostensibly to honor a promise he had made in the event that Black's first album went gold. During the recent Fan Fair, this same Stroud (who has contrived to produce every act that Jimmy Bowen doesn't) presented Tracy Lawrence with a motorcycle in the presence of roughly 18,000 witnesses. Again, the official excuse for this largesse was Lawrence's arrival at the gold level.

Had the villainy stopped here, there would have been no cause for alarm. One would have simply marked it down to Stroud's obsession for things that go v-r-o-o-m in the night, and that would have ended it. But within weeks, Mercury Records seized the baton, as it were, and thrust upon Billy Ray Cyrus an ornate Harley Davidson, the cost of which was roughly equivalent to the label's gross income for the first half of the '80s. The presenters offered the patently lame excuse that they were doing this for Cyrus because he had sold 3 million or 4 million albums and had thus enabled them all to buy ranches. But by this time people were beginning to sense the real motive behind this maelstrom of motor vehicles.

Then, just the past week, RCA gave a gold party for Aaron Tippin in the Opryland Music parking lot. While the crowd was gorging itself on spinach dip, a minion from Tippin's management company wheeled up to the buffet table in a new four-wheel drive pickup truck and tossed Tippin the keys. That clinched the case. Instigators of this vile practice say that the conferring of such grease-oriented

gifts is just good PR—that it makes for the kind of photo opportunity hard-hitting TV journalists can't pass up. Yeah, right. What it's really designed to do is make artists scoff at the once-coveted CMA trophies. When this is achieved, the labels, producers, or managers will be in total control of the artists' behavioral conditioning. Already, the plot is working. One recent nominee was heard to exclaim, "Screw the Horizon award. I want a forklift." We bet she gets one, too.

MAKING THE ROUNDS: The above notwith-



by Edward Morris

standing, there has been some genteel lobbying for votes on behalf of several CMA nominees. So far, voters have been sent fliers that urge them to keep in mind the musical contributions of Sawyer Brown, Suzy Bogguss, Billy Dean, Garth Brooks, Tanya Tucker, Trisha Yearwood, Collin Raye, Joe Diffie, Brooks & Dunn and songwriters Skip Ewing and Max T. Barnes. Dean's mailer asserts that he is "The Sound Of Country's New Frontier." Yearwood's is headlined by this appraisal from critic Robert Oermann: "Move Over Boys, Here Comes A Star." "How Do You Get A CMA Nomination?," Curb Records asks rhetorically in its pitch for Sawyer Brown. "Practice . . .

Practice . . . Practice," it answers. Sawyer Brown won the Horizon award in 1985 and has had no further CMA attention until this year. Ever-folksy Joe Diffie says on his flier, "Thanks For Making Room At The Top For A Regular Joe." The pitch for Ewing and Barnes, whose "Love, Me" is up for song of the year, is in the form of an embossed greeting card with the chorus of the song printed inside. Brooks & Dunn's piece does double duty. It announces that the duo's first album has gone platinum and then notes the three awards the act is up for. There is no sordid mention of awards competition in Garth Brooks' folder—just the quotation from Forbes magazine, "Country Conquers Rock," and another quotation from Brooks, "God Bless Country Music." Brooks would know.

Country Music Television reports that it now reaches 16 million subscribers through its availability on 4,583 cable systems. The jump represents a 34% increase in the number of subscribers since Opryland USA and Group W Satellite Communications bought CMT in 1991 . . . Stan Hitchcock, who ran CMT until the purchase, reports the addition of four new members to the board of Branson, Mo.-based Americana Television Network, of which he is CEO and board chairman. They are Cary Summers, president and CEO of Silver Dollar City; David Glass, president and CEO of Wal-Mart Stores; A. M. "Mac" Stringfellow, owner of Moe Bandy's Americana Theatre; and Margaret C. Combs, past president and COO of the Cable Television Administration and Marketing Society.

SIGNINGS: Jack Robertson, Step One Records artist, to Creative Directions Management for personal management.

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
				★ ★ ★ NO. 1 ★ ★ ★	
1	5	9	10	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	◆ VINCE GILL (V) MCA 54406
2	2	6	17	WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN)	LEE ROY PARNELL (V) ARISTA 1-2431
3	1	3	13	I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE)	◆ MARK CHESNUTT (V) MCA 54395
4	6	8	12	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
5	8	12	10	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	◆ BILLY RAY CYRUS (V) MERCURY 866 998
6	11	17	7	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
7	10	14	12	I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY)	◆ AARON TIPPIN (V) RCA 62241
8	3	2	12	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 62194
9	4	1	16	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2440
10	12	15	9	WARNING LABELS D. JOHNSON (K. WILLIAMS, O. TURMAN)	◆ DOUG STONE (V) EPIC 74399
11	9	11	15	A WOMAN LOVES S. HENDRICKS, T. DUBOIS (S. BOGARD, R. GILES)	STEVE WARINER (V) ARISTA 1-2426
12	17	20	12	YOU AND FOREVER AND ME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, S. HARRIS)	◆ LITTLE TEXAS (V) WARNER BROS. 18867
13	16	21	9	SO MUCH LIKE MY DAD J. BOWEN, G. STRAIT (C. MOMAN, B. EMMONS)	GEORGE STRAIT (V) MCA 54439
14	15	24	7	WHATCHA GONNA DO WITH A COWBOY A. REYNOLDS, J. CRUTCHFIELD (G. BROOKS, M. D. SANDERS)	CHRIS LEDOUX LIBERTY ALBUM CUT
15	19	27	6	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	◆ COLLIN RAYE (C) EPIC 74421
16	7	4	15	IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER (V) LIBERTY 57768
17	21	26	11	WHAT KIND OF LOVE L. KLEIN (R. CROWELL, W. JENNINGS, R. ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
18	20	22	13	YARD SALE B. CANNON, N. WILSON (L. BASTIAN, D. BLACKWELL)	◆ SAMMY KERSHAW (V) MERCURY 866 754
19	23	28	9	NOWHERE BOUND M. POWELL, T. DUBOIS (M. POWELL, J. MEDDERS)	◆ DIAMOND RIO (V) ARISTA 1-2441
20	27	32	5	WRONG SIDE OF MEMPHIS G. FUNDIS (M. BERG, G. HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
21	13	7	15	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
22	33	39	4	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS (V) WARNER BROS. 18792
23	29	29	9	ME AND MY BABY B. BANNISTER, P. OVERSTREET (P. OVERSTREET, P. DAVIS)	PAUL OVERSTREET (V) RCA 62254
24	14	5	14	TAKE A LITTLE TRIP J. LEO, L. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA (V) RCA 62253
25	22	13	19	THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57765
26	31	33	8	GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE)	◆ MCBRIDE & THE RIDE (V) MCA 54413
27	26	23	18	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYONNNA (V) CURB 54407/MCA
28	34	34	10	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
29	25	16	16	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	◆ BILLY DEAN (V) SBK 57745/LIBERTY
30	18	18	14	TWO-TIMIN' ME L. M. LEE, J. LEO (R. MAINEGRA, R. YANCEY, J. GRIFFIN)	THE REMINGTONS (V) BNA 62276
31	37	38	5	CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
32	40	46	4	NEXT THING SMOKIN' B. MONTGOMERY, J. SLATE (J. DIFFIE, D. MORRISON, J. SLATE)	JOE DIFFIE (V) EPIC 74415
33	24	10	14	THIS ONE'S GONNA HURT YOU R. BENNETT, T. BROWN (M. STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405
34	39	42	4	THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCENTIRE (R. LEIGH, L. MARTINE, JR.)	REBA MCENTIRE (V) MCA 54441
35	36	37	7	WEAR MY RING AROUND YOUR NECK S. BUCKINGHAM (B. CARROLL, R. MOODY)	◆ RICKY VAN SHELTON (V) COLUMBIA 74418
				★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★	
36	50	63	4	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	WYONNNA (C) (V) CURB 54449/MCA
37	51	—	2	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	◆ TRAVIS TRITT (V) WARNER BROS. 18779
38	44	54	4	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON (V) BNA 62312
39	41	48	4	LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS)	◆ SUZY BOGGUSS LIBERTY ALBUM CUT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	30	25	14	COWBOY BEAT H. BELLAMY, D. BELLAMY, E. SEAY (D. BELLAMY, J. BELAND)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
41	28	19	15	FIVE O' CLOCK WORLD A. REYNOLDS, J. ROONEY (A. REYNOLDS)	HAL KETCHUM (C) CURB 76903
42	42	47	5	HEY MISTER (I NEED THIS JOB) R. BYRNE, K. STEGALL (K. CHATER, R. ARMAND)	◆ SHENANDOAH (V) RCA 62290
43	38	35	20	MIDNIGHT IN MONTGOMERY S. HENDRICKS, K. STEGALL (A. JACKSON, D. SAMPSON)	◆ ALAN JACKSON (V) ARISTA 1-2418
44	49	59	3	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS (V) ARISTA 1-2454
45	45	45	7	ONE TIME AROUND S. BOGARD, R. GILES (G. HARTFORD, D. PFRIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
46	43	44	10	OUR LOVE WAS MEANT TO BE C. FARREN (J. STEELE, C. FARREN)	◆ BOY HOWDY CURB ALBUM CUT
47	55	55	4	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER (V) ARISTA 1-2448
48	48	43	18	SOMETHING IN RED R. LANDIS (A. KASSET)	◆ LORRIE MORGAN (V) RCA 62219
49	52	52	5	SEND A MESSAGE TO MY HEART P. ANDERSON (KOSTAS, K. LOUVIN)	DWIGHT YOAKAM & PATTY LOVELESS (V) REPRIS 18846/WARNER BROS.
50	70	—	2	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
51	54	50	20	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T. BROWN, R. MCENTIRE (B. RUSSELL)	◆ REBA MCENTIRE (C) (V) MCA 54386
52	47	36	11	TOO MUCH J. BOWEN, R. ALVES (G. CLARK, L. R. PARNELL)	◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
53	67	—	2	KEEP ON WALKIN' P. BUNNETT, R. CHUDACOFF (M. REID, A. MCBROOM)	◆ MIKE REID (V) COLUMBIA 74443
54	64	—	2	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE (V) MCA 54448
55	57	49	20	THE HEART THAT YOU OWN P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (V) REPRIS 18966/WARNER BROS.
56	60	72	3	THAT'S ME P. WORLEY, E. SEAY (T. HASELDEN, B. ALAN)	◆ MARTINA MCBRIDE (V) RCA 62291
57	53	40	11	THAT'S WHAT I'M WORKING ON TONIGHT B. MONTGOMERY (L. WILLIAMS, N. WILLIAMS, M. W. FRANCIS)	◆ DIXIANA (V) EPIC 74361
58	56	51	7	WHEN LOVE COMES AROUND THE BEND K. LEHNING (J. LEO, P. TILLIS, M. WRIGHT)	DAN SEALS (V) WARNER BROS. 18813
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
59	NEW ▶		1	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN (V) BNA 62333
60	58	69	3	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
61	61	68	3	MOTHER'S EYES S. BUCKINGHAM, L. STRICKLAND (K. STALEY, G. HARRISON)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 74400
62	NEW ▶		1	THERE AIN'T NOTHIN' I DON'T LIKE ABOUT YOU J. STROUD (K. WALLACE, M. IRWIN)	NEAL MCCOY ATLANTIC ALBUM CUT
63	65	67	4	BE MY ANGEL B. BECKETT (D. SEALS, B. MCDILL, J. KIMBALL)	◆ LIONEL CARTWRIGHT (V) MCA 54440
64	59	56	20	CAN'T STOP MYSELF FROM LOVING YOU E. GORDY, JR., T. BROWN (KOSTAS, FOLKVORD)	PATTY LOVELESS (V) MCA 54371
65	NEW ▶		1	MY SIDE OF TOWN R. LANDIS, J. STROUD (D. ROBBINS, B. DIPIERO, J. S. SHERILL)	◆ DENNIS ROBBINS (V) GIANT 18786
66	66	61	18	HOME SWEET HOME R. LANDIS, J. STROUD (D. ROBBINS, J. S. SHERILL, B. DIPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
67	72	66	12	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA ALBUM CUT
68	63	60	19	THE TIME HAS COME P. WORLEY, E. SEAY (L. WILSON, S. LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
69	NEW ▶		1	NO SIR J. STROUD (S. DEAN, B. MONTANA, D. ELLIS)	◆ DARRYL & DON ELLIS (C) EPIC 74454
70	69	58	10	SHE TAKES THE SAD OUT OF SATURDAY NIGHT R. PENNINGTON (C. RYLE, B. HENDERSON)	◆ CLINTON GREGORY (V) STEP ONE 439
71	62	53	9	THIS OL' HEART J. STROUD (T. MENSY)	◆ TIM MENSY (V) GIANT 18864/WARNER BROS.
72	68	70	6	AS LONG AS YOU BELONG TO ME H. DUNN, P. WORLEY, E. SEAY (H. DUNN, C. WATERS, T. SHAPIRO)	◆ HOLLY DUNN (V) WARNER BROS. 18831
73	NEW ▶		1	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	BILLY RAY CYRUS MERCURY ALBUM CUT
74	73	57	11	FAMILIAR GROUND R. BYRNE, A. SHULMAN (T. LANCASTER, M. WHITE)	◆ MICHAEL WHITE (V) REPRIS 18881/WARNER BROS.
75	74	71	3	THAT'S THE THING ABOUT A MEMORY K. STEGALL (K. STEGALL, T. BYRD, L. ANDERSON)	◆ TRACY BYRD (V) MCA 54426

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

14	14	13	18	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON BNA
15	12	12	10	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN RCA
16	—	—	77	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS LIBERTY
17	15	14	4	THE WOMAN BEFORE ME G. FUNDIS (J. JOHNSTONE)	TRISHA YEARWOOD MCA
18	—	—	1	GONE AS A GIRL CAN GET J. BOWEN, G. STRAIT (J. M. LANE)	GEORGE STRAIT MCA
19	18	15	19	MAYBE IT WAS MEMPHIS P. WORLEY, E. SEAY (M. ANDERSON)	◆ PAM TILLIS ARISTA
20	19	19	10	SOME KIND OF TROUBLE J. CRUTCHFIELD (M. REID, B. MAHER, D. POTTER)	◆ TANYA TUCKER LIBERTY
21	16	18	8	OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY)	MARK CHESNUTT MCA
22	13	16	13	IS THERE LIFE OUT THERE T. BROWN, R. MCENTIRE (S. LONGACRE, R. GILES)	◆ REBA MCENTIRE MCA
23	17	17	19	EXCEPT FOR MONDAY R. LANDIS (R. NIELSEN)	LORRIE MORGAN RCA
24	21	21	23	A JUKEBOX WITH A COUNTRY SONG D. JOHNSON (G. NELSON, R. SAMOSET)	◆ DOUG STONE EPIC
25	20	23	10	PAPA LOVED MAMA A. REYNOLDS (K. WILLIAMS, G. BROOKS)	GARTH BROOKS LIBERTY

◆ 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

CAPTURING NO. 1 FOR the first time on Billboard's Hot Country Singles & Tracks chart is **Vince Gill**. "I Still Believe In You" jumps from No. 5 to the top spot. The award-winning Gill has long been acknowledged as one of country music's most talented individuals. Commercial success has not come easy for him. However, after two labels and 20 single releases, Gill finally rolled in a snake—as his fellow golf fanatics would put it. The song was co-written by Gill and **John Jarvis**, one of Nashville's studio keyboard virtuosos. The track was produced by **Tony Brown**. Gill and Brown also recently combined their talents for a remake of **Elvis Presley's** "That's All Right" for the motion picture soundtrack to "Honeymoon In Vegas." Interestingly, Brown once was Presley's keyboard player. In fact, several of the King's former band members and associates are now playing key roles in the Nashville music and entertainment world.

THE MOST ACTIVE TRACKS on the Hot Country Singles & Tracks chart are "No One Else On Earth" (50-36), by **Wynonna**; "Lord Have Mercy On The Working Man" (51-37), by **Travis Tritt**; "Love's Got A Hold On You" (11-6), by **Alan Jackson**; "Warning Labels" (12-10), by **Doug Stone**; "You And Forever And Me" (17-12), by **Little Texas**; "Seminole Wind" (44-38), by **John Anderson**; "If I Didn't Have You" (33-22), by **Randy Travis**; "Cafe On The Corner" (37-31), by **Sawyer Brown**; "Next Thing Smokin'" (40-32), by **Joe Diffie**; and "The Greatest Man I Never Knew" (39-34), by **Reba McEntire**.

COUNTRY MUSIC HAS always been known for its songs about everyday people. But rarely have the writers or artists who create country music come forth with overt social messages. So, leave it to **Garth Brooks** to go against the dance-oriented country grain and release a song of significant social implications. "We Shall Be Free," the initial single from his new album, "The Chase," was co-written by **Brooks** and **Stephanie Davis**. It causes one to flash back to the early days of the civil-rights movement, to think of those who are impoverished or politically and socially oppressed. However, it is also a song of hope, pointing to a day when all prejudices and special interests can be put aside and mankind can be liberated from the shackles of injustice. Some may say this is pretty heavy stuff for the country consumer. But let's not draw conclusions too quickly. The new consumer and the contemporary country artist seem to be in a rhythm of their own, defying many of the rules of the past.

THE ALBUMS CHART features two debuts: "T-R-O-U-B-L-E," by **Travis Tritt**, which hits the chart at No. 6, and the soundtrack to "Honeymoon In Vegas," which enters at No. 13. The two debuts create backward bullets for "Wynonna" (6-7) by **Wynonna Judd**; "Seminole Wind" (17-18) by **John Anderson**; and "Life Is Messy" (32-33) by **Rodney Crowell**. . . Not entering the chart and not being heard on the radio is a priceless album from **Charlie Rich**, "Pictures And Paintings" on Sire Records. It was recorded mostly in Rich's Memphis home. The album is extremely intimate, allowing the "Silver Fox" to share his unique talents as never before. Set in an almost unplugged environment, Rich's soulful, tender vocals, combined with his captivating keyboard performances, are a real treat.

TRISHA YEARWOOD UNVEILS MATURED SOUND, IMAGE ON NEW SET

(Continued from page 31)

concert performances abroad are already being scheduled for next year, and the label is developing an extensive electronic press kit.

Meanwhile, **Kragen** has been approached by boot and clothing companies about endorsement and sponsorship possibilities, but cautions "this is a career that started a little over a year ago. We want at least an-

other six months before we start to broaden it."

That is when **Yearwood** will take up her duties as a **Revlon** representative, just in time for the **Valentine's Day** launch of a new perfume called "Wild Heart." "They're going to spend \$7 million on the campaign," says **Kragen**. "She will be the spokesperson for the fragrance and

all the products that go with it.

According to **Revlon**, the new product will be targeted at the 18-34 age bracket. **Yearwood** will be featured in television and print advertising and point-of-purchase materials, and is also writing a song called "Wild Heart" for the commercial.

Billboard SPOTLIGHTS COUNTRY MUSIC

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

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

Join the revolution!
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COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

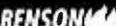
TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
72 AS LONG AS YOU BELONG TO ME (Careers-BMG, BMI/ South Heart, BMI/Great Cumberland, BMI/Diamond Struck, BMI) CPP/HL	55 Lion Hearted, ASCAP/Layng Martine, Jr. BMI) HL
63 BE MY ANGEL (Pink Pig, BMI/Polygram, ASCAP/Ranger Bob, ASCAP/Amchrist, ASCAP/Popcorn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

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★ 19 weeks at No. 1				
1	1	25	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
2	2	25	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
3	3	15	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
4	7	7	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
5	4	47	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
6	8	35	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
7	6	15	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
8	5	35	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
9	9	13	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
10	10	17	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
11	11	15	WEST ANGELES C.O.G.I.C. SPARROW 1319*	SAINTS IN PRAISE VOL.III
12	13	17	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
13	12	13	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
14	17	7	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
15	14	73	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
16	15	27	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
17	24	25	ADORATION 'N' PRAYZE TM 1007*	TIME IS RUNNING OUT
18	21	55	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
19	16	19	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 11607/SPECTRA	HOPE OF THE WORLD
20	18	59	BEBE & CECE WINANS • SPARROW 1257*	DIFFERENT LIFESTYLES
21	20	19	JOHN P. KEE TYSCOT 9115*/SPECTRA	CHURCHIN' WITH THE TYSCOT ARTISTS
22	27	3	FLORIDA MASS CHOIR MALACO 6011	NOW, I CAN SEE
23	22	59	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
24	25	19	WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
25	28	35	VARIOUS ARTISTS CGI 8530/A&M	A TRIBUTE TO JAMES CLEVELAND VOL.1
26	19	65	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
27	33	11	CARNELL MURRELL & THE NEWORK COMMUNITY CHOIR SAVOY 14809/MALACO	YOU CAN MAKE IT IF YOU TRY
28	26	17	REV. LAWRENCE THOMISON & THE MUSIC MASS CHOIR NEW HAVEN 20014*	NEVER LET GO OF HIS HAND
29	NEW ▶		THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW
30	29	9	CHICAGO C.O.G.I.C. CHOIR FIRST JURISDICTION TM 1008*	I DEDICATE MY LIFE
31	NEW ▶		FAIRFIELD FOUR WARNER BROS. 26945*	STANDING IN THE SAFETY ZONE
32	30	53	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
33	23	33	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSCOT 40195/SPECTRA	VICTORY IN PRAISE
34	NEW ▶		JAMES BIGNON & DELIVERANCE AIR 10181	USE ME
35	35	49	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
36	31	31	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
37	36	5	REV. PAUL JONES PURE 001	I WON'T COMPLAIN
38	32	19	WILLIE BANKS MALACO 4449	THE LEGEND LIVES ON
39	37	41	COMMISSIONED BENSON 2808*	NUMBER 7
40	39	59	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT

● 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.

From Our
Gospel Family
To Yours



Artists & Music



by Lisa Collins

IN THE '70s, the Hawkins family was synonymous with gospel music, dominating the gospel charts. But in the past decade, family members like **Walter Hawkins** have moved on to forge their own gospel identities. Hawkins' last project, "Love Alive IV," earned the No. 1 slot on the nation's gospel music charts shortly after its release.

Today, Hawkins is gearing up to produce **Bobby Jones** and **New Life** and has completed work with the Southern California Chapter of the Gospel Music Workshop.

But for all of his talent as a singer/songwriter/band leader, Hawkins says he's content these days to stay in the background as a producer.

"Now I want to break out of the Hawkins chorale," he says. "I want to do some other people and see what happens with that kind of collaboration."

That's not to say he won't be doing any family projects. In fact, he's preparing for one for later this year.

"We have not had a good, strong family album because two of the family albums got caught on labels that were falling apart at the time that we did them, so they never really got their just due," he says. "Hopefully, this time, we'll be able to really sock it to them."

For all of the hoopla over the **Winans** family, Walter Hawkins is eager to remind the world who was there first. "We're not going away," he says. "There's another, younger clan that is coming up and you'll be hearing their names for a good little while," he says.

NOV. 5 IS THE DATE for the eighth annual **Stellar Awards**, a star-studded two-hour gospel music tribute

honoring and featuring some of the biggest names in gospel music. A 14 rating in black homes helped make last year's program the highest-rated show **Don Jackson's** Central City Productions has ever released.

Still, there were some concerns raised after last year's show that Jackson is making a special effort to address.

"The vibrations we did get back," he says, "were that it was a little bit contemporary with some of the dancing that we added. We're not apologizing for what we did, because the intent certainly was not to offend. But at the same time, it's very important to be sensitive in mixing the artistic value of what you can do with something like dance, without offending the gospel music community. So we're going to be a little heavy traditionally this year."

WORD LEAKED OUT at this year's Gospel Music Workshop about **Patrick Henderson's** new production deal with Word Records. Henderson's new Song of Solomon Records will be based in Los Angeles and will feature urban inspirational music. Henderson, who also directs and produces the **West Angeles C.O.G.I.C. Choir**, hopes to release his first product in November.

"I'm doing the Greater Victory Temple Church of God in Christ up in Seaside, Calif., and it's just pure church," he says. "Then there's **PH Factor**, my group—sort of my answer to **Quincy Jones**, where I bring in singers and build a platform for them."

Another artist looking to be gospel's answer to "the Dude" is gospel jazz instrumentalist **Ben Tankard**, with his new "Keys Of Life" project. "I did a Quincy Jones sort of thing," Tankard says, "and brought in some friends."

Those friends include **John P. Kee**, **Billy** and **Sarah Gaines**, **Take 6**, and newcomer **Phoebe Hines**. Look for Tankard's remake of "Goin' Up Yonder," featuring Kee.

IN OTHER NEWS, publication of **American Gospel Magazine** has been temporarily suspended. It seems its ownership is being restructured. Publisher **John Styll** was seen meeting with Score publisher **Theresa Hairston** in Chicago. Could a merger be in the works?

Bright Times At GMWA's Silver Showing Workshops, Performances, Awards Highlight Meet

■ BY LISA COLLINS

NEW YORK—More than 22,000 gospel aficionados, artists, and industry professionals turned out for the 25th annual meeting of the Gospel Music Workshop of America earlier this month (Aug. 8-15) in Chicago. With the convention sporting the theme "The Dawn Of A New Era," workshop executives set out to prove why the Gospel Music Workshop of America has been called "the most massive network in the gospel industry today."

Record-setting attendance figures set the pace for the group's silver anniversary. Celebrating Chicago as the birthplace of gospel music, up to 40 groups performed nightly, with many of the gospel industry's top names—**Larnelle Harris**, **Walter Hawkins**, **Take 6**, **Andrae Crouch**, and **Vanessa Bell Armstrong**—turning out.

Putting together a united front in an expedient manner is what new GMWA chair **Al Hobbs** says turned things around for the GMWA, after the death of the Rev. **James Cleveland** in 1991. "I think," Hobbs states, "there is now a sense of settlement in the spirits of our people that we have put the kind of government in place that will perpetuate Rev. Cleveland's great legacy."

Numbers were also high at the GMWA's Gospel Announcers Guild,

where major concerns included relationships with radio and record personnel and more effective programming. Those like Sparrow Records executive **Vicki Mack-Lataillade** are pleased with the result. "In years past," Mack-Lataillade reports, "announcers came to the workshops to receive product. They had no interest in what the company or artists were about. Today, you see the business side prevailing. They want to be educated, to know how the system works."

With the record numbers came complaints of disorganization and late starts, attributed to "explosive growth in the delegate base." Hobbs says, "It's the kind of growth and/or problems you'd like to have," while adding that the group is working on its infrastructure. Ironically, attendance was low at some key events—including the Excellence Awards, which drew an estimated 3,000. This was attributed to a new Saturday time-slot. (Most workshop attendees had to be back to their various churches on Sunday.)

Hosted by **Tramaine Hawkins** and **BET** host/recording artist **Bobby Jones**, the Excellence Awards singled out artists for excellence in 26 categories, ranging from traditional to urban contemporary gospel. Taking top honors was **John P. Kee**, who walked off with a grand total of five awards.

The top winners included **Wanda Nero Butler** (female vocalist/contemporary gospel); **Helen Baylor** (female vocalist/urban contemporary); **Yolanda Adams** (female vocalist/traditional); **Kee** (male vocalist/traditional); **Keith Pringle** (male vocalist/contemporary); **Daniel Winans** (male vocalist/urban contemporary); **Mom & Pop Winans** (traditional group).

Also, **Commissioned** (contemporary group); **Kingdom** (urban contemporary group); the **Williams Brothers** (contemporary quartet); the **Mighty Clouds Of Joy** (traditional quartet); **Rev. Milton Brunson & Thompson Community Singers** (traditional choir); **Hezekiah Walker & Love Fellowship Choir** (contemporary choir); **Thomas Whitfield & Company** (urban contemporary choir); **Kee** (traditional album, "Never Shall Forget").

Also, **Thomas Whitfield** (contemporary album, "Alive & Satisfied"); **L.A. Mass Choir** (urban contemporary album, "Come As You Are"); **Chicago Mass Choir** (traditional song, "I Go To The Rock"); **Kee** (contemporary song, "I Can Call Him"); **Keith Pringle** (urban contemporary song, "Church Do You Have It?"); **Kee** (traditional producer); **Kee**, best video; and the late **Thomas Whitfield** (contemporary producer). The Hall of Fame Award went to the workshop's founder, the late **James Cleveland**.

Gospel LECTERN



by Bob Darden

THE STRANGE SAGA of Mike Warnke apparently came to an end recently with a press release from Word Records saying the company has decided to indefinitely "suspend the sale and promotion" of all Warnke products.

Warnke, who has sold more than 1 million units for Word, is currently represented by the Dayspring release "Full Speed Ahead."

Warnke is a comedian who also heads up Mike Warnke Ministries Inc., which specializes in counseling young people and consulting law enforcement agencies on the issues of Satanism and occult activities. Warnke claims to be a former Satanist high priest in his best-selling book "The Satan Seller." Through the course of 13 releases and two videos since 1975, he has built a sizable following.

But as early as 1989, serious questions began to surface about many of Warnke's claims. Many of those allegations—and a host of others—were addressed in an exhaustive, 12-page exposé in the current issue of Cornerstone, the lifestyle/music magazine published by the Jesus People USA. Authors Jon Trott and Mike Hertenstein devoted 12 pages and two years' worth of work to minutely detailing Warnke's past and statements.

The result is "Selling Satan," a heavily footnoted, carefully documented text that raises serious questions about every facet of Warnke's life and ministry. For instance, one sidebar documents all of Warnke's many public statements about his academic credentials (allegedly two bach-

elor's degrees, two master's degrees, and a doctorate of divinity from Antioch Univ.). The authors say they could substantiate few of Warnke's claims. (Warnke's subsequent rebuttal failed to address the issue completely.)

Both Word and Warnke reacted angrily to the article. Word promptly issued a release attributed to Word president Roland Lundy saying they'd met with Warnke and "conducted follow-up on the areas in question." "The information we received reinforces our confidence in his ministry," Lundy is quoted as saying.

Warnke's accompanying 12-page response is filled with attacks on Cornerstone and one of his three ex-wives and precious little rebuttal. Most of Cornerstone's major concerns are never addressed.

It probably would have remained an impasse if The Lexington (Ky.) Herald-Leader on July 29 hadn't run a separate story calling into question the business ethics and financial integrity of Warnke Ministries. Other major Christian music organizations, publications, and individuals also began to come forward demanding more detailed information from Warnke.

Finally, earlier this month, Word issued a second release, without Lundy's name attached, that stated that in light of The Herald-Leader's article, Word and Warnke had "jointly determined" to suspend sale of Warnke's product. The release also reported retailers would be allowed "full return privileges pending the resolution of questions surrounding this matter."

While Warnke had no final official statement, the Word release concludes: "Word is grieved by the initial and ongoing allegations directed toward Mike Warnke. We are concerned for our friend and brother in Christ. However, there are still many questions yet to be answered. At this juncture, we trust and believe Mike Warnke will respond comprehensively to these media allegations."

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE
		ARTIST	
		LABEL & NUMBER/DISTRIBUTING LABEL	
★★ NO. 1 ★★			
1	1	7	STEVEN CURTIS CHAPMAN SPARROW 1328* 7 weeks at No. 1 GREAT ADVENTURE
2	2	7	SUSAN ASHTON SPARROW 1327* ANGELS OF MERCY
3	3	7	WHITE HEART STARSONG 8247* TALES OF WONDER
4	4	75	AMY GRANT ▲ ³ WORD 6907* HEART IN MOTION
5	5	97	MICHAEL W. SMITH ● REUNION 0063*/WORD GO WEST YOUNG MAN
6	7	11	RICH MULLINS REUNION 0072*/WORD THE WORLD AS BEST I REMEMBER VOL.2
7	8	41	CARMAN BENSON 2809* ADDICTED TO JESUS
8	14	7	VARIOUS ARTISTS SPARROW 1329* NO COMPROMISE REMEMBERING MUSIC OF K.GREEN
9	6	15	JON GIBSON FRONTLINE 9285* FOREVER FRIENDS
10	10	45	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS. MICHAEL ENGLISH
11	9	85	STEVEN CURTIS CHAPMAN SPARROW 1258* FOR THE SAKE OF THE CALL
12	15	35	PETRA WORD 48859*/EPIC UNSEEN POWER
13	13	59	RICH MULLINS REUNION 0066*/WORD THE WORLD AS BEST I REMEMBER
14	11	7	RON KENOLY INTEGRITY 044*/SPARROW LIFT HIM UP WITH RON KENOLY
15	NEW▶		RAY BOLTZ WORD 52991*/EPIC SEASONS CHANGE
16	21	97	D.C. TALK FOREFRONT 2682*/BENSON NU THANG
17	19	5	LARNELLE HARRIS BENSON 2902* I CHOOSE JOY
18	12	23	RAY BOLTZ DIADEM 2094*/SPECTRA MOMENTS FOR THE HEART
19	18	59	BEBE & CECE WINANS ● SPARROW 1257* DIFFERENT LIFESTYLES
20	27	13	WEST ANGELES C.O.G.I.C SPARROW 1319* SAINTS IN PRAISE VOL.III
21	24	39	KATHY TROCCOLI REUNION 0725*/WORD PURE ATTRACTION
22	16	97	SANDI PATTI ● WORD 48545*/EPIC ANOTHER TIME ANOTHER PLACE
23	NEW▶		DELIVERANCE INTENSE 9403*/FRONTLINE STAY OF EXECUTION
24	26	5	VERN JACKSON TBN 0001* HIGHER THAN I'VE EVER BEEN
25	20	21	FIRST CALL DAYSPRING 6925*/WORD HUMAN SONG
26	31	315	AMY GRANT ▲ MYRRH 3900*/WORD THE COLLECTION
27	23	45	TWILA PARIS STARSONG 8207* SANCTUARY
28	17	9	DINO BENSON 2912* SOMEWHERE IN TIME
29	22	75	SUSAN ASHTON SPARROW 1259* WAKENED BY THE WIND
30	28	5	MIKE WARNKE DAYSPRING 4230*/WORD FULL SPEED AHEAD
31	RE-ENTRY		THE ALLIES DAYSPRING 4226*/WORD MAN WITH A MISSION
32	29	15	MARGARET BECKER SPARROW 1354* STEPS OF FAITH
33	32	23	LISA BEVILL VIREO 2201*/SPARROW MY FREEDOM
34	35	9	BROOKLYN TABERNACLE SINGERS WARNER ALLIANCE 4135* ONLY TO HIM
35	30	13	VARIOUS ARTISTS SPARROW 1330* CORAM DEO
36	38	33	ACAPPELLA WORD 52790*/EPIC WE HAVE SEEN HIS GLORY
37	RE-ENTRY		CINDY MORGAN WORD 52896*/EPIC REAL LIFE
38	25	11	GEOFF MOORE FOREFRONT 2935*/BENSON A FRIEND LIKE YOU
39	36	147	CARMAN ● BENSON 2588* REVIVAL IN THE LAND
40	39	5	THE RICHARD SMALLWOOD SINGERS SPARROW 1283* TESTIMONY

● 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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Latin Notas



by John Lannert

CHARTISTICS: On the fourth anniversary of Billboard's reactivation of the Hot Latin Tracks survey, then known as the Hot Latin 50, it is interesting to note how the Hispanic radio market continues to change and evolve. For instance, the Hot Latin Tracks has become a survey of higher turnover. The average chart life of the top 40 singles taken from the Sept. 3, 1988, issue was a little more than 11 weeks. That chart-life mean in 1992 has been shaved to 7½ weeks as per the Aug. 29, 1992, survey.

There are other interesting chart alterations on Hot Latin Tracks that deserve mention. In 1988, ballads comprised 75% of the 40 highest-charting tracks. Four years later, that percentage has dropped to nearly 50%. But the musical makeup of the chart has changed little, as both surveys feature a blend of approximately 75% pop, 13% regional Mexican, and 12% tropical/salsa.

Moreover, only 10 artists that appeared in the 1988 listing showed up on the Aug. 29 tally: **Raphael**, **Los Bukis**, **Emmanuel**, **Isabel Pantoja**, **Daniela Romo**, **Yolandita Monge**, **Lalo Rodríguez**, **Vicente Fernández**, **El Gran Combo**, and **Mijares**.

The number of labels represented on the Sept. 3, 1988, survey was 14, as compared with 15 record companies listed in the Aug. 29 issue. And which were the companies scoring the most singles between the two charts? In 1988, the singles leaders and their respective tallies read thusly: Capitol-EMI Latin (then known as EMI), eight; CBS Dis-

cos (predecessor to Sony Discos), seven; RCA, five; and TH-Rodven, four. And on Aug. 29, Sony (11), Capitol-EMI (10), and WEA Latina (4) led the pack. Distributing labels were not included in the singles count.

So what to make of this statistical exercise? The basic upshot is Sony and Capitol are still duking it out on the faster-moving singles chart that still consists mostly of pop tunes, which may be a little more rhythmic than before.

Incidentally, there is one last chart note. A record label that markets another record company's product to Latin stores will now be listed as a distributing label on the Top Latin Albums chart. Accordingly, a record label that promotes another record company's product to Hispanic radio or promotes product for another record company need not appear on the actual album in order for the company to be considered a distributing label.

LABEL MOVES: PolyGram America Latina has named **Salvador Pérez Muñoz** director of Latin artists, effective Sept. 14. Pérez, who will be based in Miami, formerly was marketing director of BMG U.S. Latin. No replacement thus far at BMG, which coincidentally, has been long rumored to be relocating its offices to Miami... At RMM, national promotion director **George Nenenadich** has been tapped as director of Puerto Rico, effective in September. **Nelson Rodríguez** was named as his replacement.

SUBLETTE LAUNCHES LABEL: Noted musicologist **Ned Sublette** and **Ben Socolov**, founder of dancehall/reggae label Signet, have formed a record company, **QBA-DISC**, whose repertoire will be oriented primarily toward Cuban music. Based in New York, the label is scheduled to release three albums Sept. 15: "Ancestros," by **Sinthesin**, "En La Calle," by **N.G. La Banda**; and "Puros," by

(Continued on page 38)

Top Latin Albums

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	7	JON SECADA	JON SECADA	SBK 98845/ERG
2	2	7	ANA GABRIEL	SILUETA	SONY 80818
3	3	39	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
4	4	15	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
5	6	13	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
6	9	31	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
7	7	5	ROCIO DURCAL	EL CONCIERTO... EN VIVO	ARIOLA 3344/BMG
8	16	3	CHAYANNE	PROVOCAME	SONY 80831
9	10	5	H2O	DE OTRO PLANETA	SONY 80821
10	11	13	JULIO IGLESIAS	CALOR	SONY 80763
11	5	41	MAGNETO	MAGNETO	SONY 80670
12	25	5	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVIISA
13	20	5	ISABEL PANTOJA	CORAZON HERIDO	RCA 3350/BMG
14	15	13	RAPHAEL	AVE FENIX	SONY 80767
15	8	25	LOS BUKIS	QUIEREME	FONOVIISA 9040
16	24	27	RICKY MARTIN	RICKY MARTIN	SONY 80695
17	14	71	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
18	13	15	YOLANDITA MONGE	CARA DE ANGEL	WEA LATINA 77467
19	12	17	JULIAN	VUELA MI IMAGINACION	WEA LATINA 75878-4
20	19	5	FERNANDO ALLENDE	FERNANDO ALLENDE	WARNER 26848
21	—	19	RUDY LA SCALA	PORQUE SERA	SONOTONE 1457
22	22	9	LOS HISPANOS	PASSION	SONY 80785
23	—	57	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
24	—	21	JOSE LUIS RODRIGUEZ	PIEL DE HOMBRE	SONY 80746
25	—	27	P. SAN BASILIO/P. DOMINGO	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
1	1	9	MIAMI BAND	MIAMI BAND	RTP 80768/SONY
2	2	13	JERRY RIVERA	CUENTA CONMIGO	DISCOS INTERNATIONAL 80776/SONY
3	3	29	TITO ROJAS	TITO ROJAS	M.P.I. 6061
4	4	19	ZONA ROJA	ORQUESTA ZONA ROJA	CANDELA 001/TTH
5	7	21	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
6	5	9	FRANKIE RUIZ	MI LIBERTAD	TH-RODVEN 2946
7	10	49	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
8	8	3	OSCAR D'LEON	EL REY DE LOS SONEROS	SONERO 80823/SONY
9	6	7	OLGA TANON	SOLA	WEA LATINA 77478
10	9	43	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
11	12	13	GRUPO WAO	GRUPO WAO	HEAVEN 008/COMBO
12	13	19	GRUPO NICHE	LLEGANDO AL 100%	DISCOS INTERNATIONAL 80712/SONY
13	21	15	EDGAR JOEL Y SU ORQUESTA	EN EL TOPE	RTP 80729/SONY
14	11	7	ROKABANDA	LA ROKA	J&N 748
15	15	19	ANGELA CARRASCO	PIEL CANELA	CAPITOL-EMI LATIN 42591
16	19	5	VARIOS ARTISTAS	CON LO QUE CUENTA ESTE PAIS	PRIME 3364/BMG
17	22	39	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
18	17	3	JOHNNY RAY	SALSA CON CLASE/LOS 3 SABORES	RTP 80846/SONY
19	—	1	LUISITO CARRION	Y AHORA VOY YO	M.P.I. 6066
20	—	21	DOMINGO QUINONES	PINTANDO LUNA	SONERO 80738/SONY
21	18	25	ALEX BUENO	COMO NADIE	J&N 1991
22	—	1	CANA BRAVA	NO ME FALTES NUNCA	RINGO x
23	—	1	VAN LESTER	SOY LA VOZ	SONERO 80811/SONY
24	—	1	VARIOS ARTISTAS	LIVE-MADISON SQUARE GARDEN	RMM 80713/SONY
25	—	1	MAYRA Y SELINES	MAYRA Y SELINES 18.75	PARADISC 3305
1	2	13	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
2	1	47	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
3	4	5	GRUPO MOJADO	LA GORDA	FONOVIISA 5154
4	3	29	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
5	6	11	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	SONY 80770
6	20	3	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
7	5	9	VICENTE FERNANDEZ	QUE DE RARO TIENE	DISCOS INTL 80809/SONY
8	23	3	BANDA R-15	COMO TU DECIDAS	DISA 1438
9	9	43	BRONCO	SALVAJE Y TIerno	FONOVIISA 3106
10	15	31	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
11	11	3	FLACO JIMENEZ	PARTNERS	REPRISE 26822
12	13	15	LOS YONICS	VOLVERE A CONQUISTARTE	FONOVIISA 9047
13	12	55	ANA GABRIEL	MI MEXICO	SONY 80605
14	7	49	LOS ACUARIO	LA HIELERA	MAR INTL 291
15	10	17	LUCERO	LUCERO DE MEXICO	FONOVIISA 9039
16	16	35	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 2-61239
17	—	13	LOS TERRIBLES DEL NORTE	CARRERA DE MUERTE	FREDDIE 1582
18	18	9	ANGELICA MARIA	INTERPRETA RANCHERO Y NORTENO	SONY 80771
19	—	5	RAMON AYALA	ME SACAS DE ONDA	FREDDIE 009
20	21	15	BANDA VALLARTA SHOW	TE VES BIEN BUENA	FONOVIISA 5146
21	19	9	LOS CAMINANTES	RECUERDOS	LUNA 1226
22	17	27	EMILIO NAVAIRA	UNSONG HIGHWAYS	CAPITOL-EMI LATIN 42626
23	—	1	LOS INVASORES DE NUEVO LEON	VA PARA TI...	FONOVIISA 3023
24	14	45	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
25	8	12	BANDA R-15	BANDA R-15	DISA 397

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Rock/Country Acts 'Partner' Up With Jimenez On Tex-Mex Set

BY JOHN LANNERT

MIAMI—With the release of his Warner Bros. premiere "Partners" in August, accordionist Flaco Jimenez reckons that his first major label effort will finally break Tex-Mex beyond the borders of the Lone Star state.

"My roots," says Jimenez, "I have never forgotten or abandoned. I have been recording for years and years on independent labels, but they didn't have the money to be able to expose or promote me to the outside world."

"So I was pleased to do this album with Warner Bros. I like combining different cultures in English and Spanish—which we did—because it opens more roads for Tex-Mex."

A bevy of rock/country notables teamed up with Jimenez to cut the 11-song set, including Dwight Yoakam, Stephen Stills, Linda Ronstadt (who sang in Spanish), Ry Cooder, Los Lobos, John Hiatt, and Emmylou Harris.

The remaining four tracks—three of which were recorded in Spanish—were performed by Jimenez and his supporting quartet: David Jimenez (drums), Ruben Valle (bass), Oscar Tellez (bajo sexto), and Joe Morales (saxophone).

Jimenez, 53, who also is a mem-

ber of the Texas Tornados, relates that the album's artistic concept was essentially conceived by Warner Nashville A&R VP Paige Levy, "who saw my participation with the Tornados and that helped me because their name was becoming a little bigger."

"As for the record, I chose the traditional songs I sing. For the artists that participated, I gave them the freedom to choose the material individually. Then I put my own touch on the songs."

Stills cut his oft-covered evergreen "Change Partners," Yoakam wailed and moaned Warren Zevon's "Carmelita," and Harris gingerly grafted her fragile soprano over the shuffling nugget "West Texas Waltz."

Cooder, who co-produced the album with Bill Halverson, recorded the spirited "The Girls From Texas," while Hiatt smoothly crooned "On The Borderline," a melancholy ballad he originally penned for Texas Tornado Freddy Fender.

Ronstadt and Jimenez warbled in tandem over a spry two-step "El Puente Roto." Los Lobos, meanwhile, plowed through a bluesbilly stomper "Don't Worry Baby."

Jimenez's own skipping Spanish-language paean "Me Esta Matando" has been generating an early buzz on Hispanic Tex-Mex, or Tejano, radio stations. On Aug.

22 the album entered Billboard's regional Mexican chart at No. 11. But "Partners" has fared less well on the Anglo retail side, with a leadoff single yet to be chosen.

"We probably could have come out stronger if we had [guest] artists available or promotion," says Levy. "We realize that we're dealing with a special event kind of thing and the novelty of having all of the guest artists. We've got to let people know it exists. So we're concentrating on in-store appearances and displays."

Jimenez also does frequent Spanish-language radio promotion, along with his tour dates, both solo and with the Tornados. Musically, Jimenez is carrying the musical torch first ignited by his

father Santiago, who, along with Marciso Martinez, helped turn polka-based *conjunto* into a recognized, popular musical idiom.

The younger Jimenez eventually would cut more than 60 albums while drawing steady session work from admirers such as Bob Dylan, Dr. John, and Ry Cooder. In 1986, Jimenez snared a Grammy for best Mexican-American recording with a remake of his father's "Ay Te Dejo En San Antonio."

According to Jimenez, *conjunto* differs from Tex-Mex primarily because *conjunto's* 12-stringed bass called bajo sexto had been supplanted with synthesizers or electric bass. Moreover, adds Jimenez, the accordion has been replaced by the saxophone.

"But," he hastens to note, "it's all Tex-Mex. And I like the idea of the youngbloods performing and recording. My hope is that everything goes well for them."

Everything seemingly has gone swimmingly for Jimenez, as well as the Tornados, who expect to release their third Warner Bros. album in October. To be sure, Tex-Mex has yet to make its long-awaited crossover to mainstream country or pop music audiences. Nonetheless, Jimenez insists that the genre has already begun to attract a broader following.

"When I do a show, I have American and Chicano fans," says Jimenez. "Tex-Mex is like a rainbow; it has a different color for each to choose what he likes."

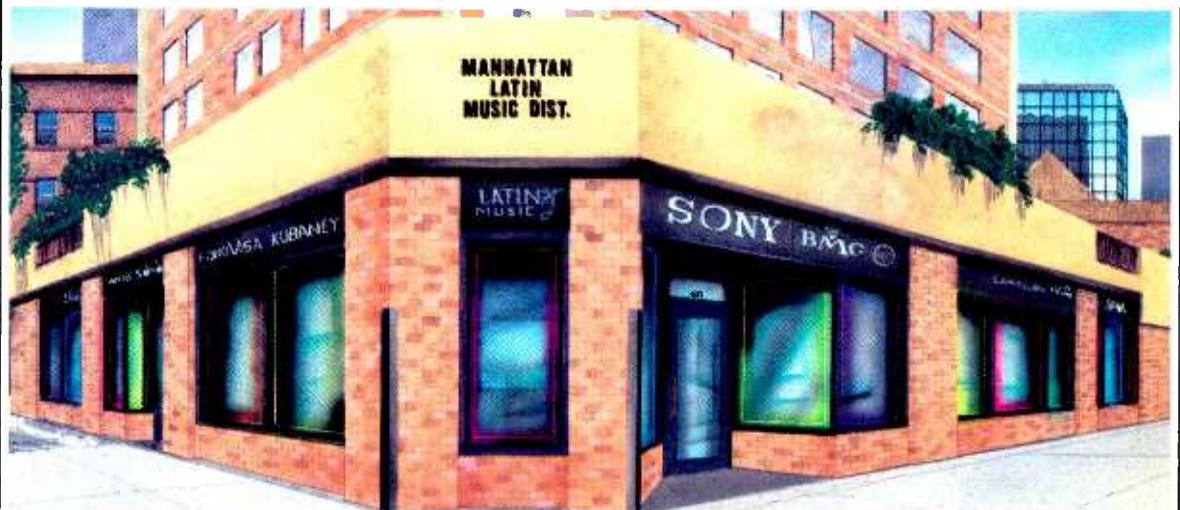


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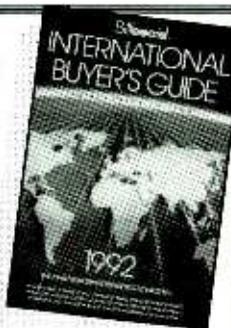
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LATIN NOTAS

(Continued from page 36)

Orquesta Original De Manzanillo.

Originally put out in 1987, "Ancestros" is an Afro-Cuban rock album that updates ancient African melodies. "En La Calle" is a 55-minute compilation of Cuban tropical hits composed and arranged by band leader José Luis Cortés, previously with Irakerre and Los Van Van. "Puros" is a *charanga*-rooted dance record.

In past years, Sublette has produced radio documentaries about Cuban music for the Public Broadcasting System's "Afropop Worldwide" series. In addition, he co-compiled material for the 1991 album "Cuban Classics II: Dancing With The Enemy," released on David Byrne's Luaka Bop imprint. The Lubbock, Texas, native currently is working with Luaka Bop on its third "Cuban Classics" album.

Finally, Sublette is executive producer of three albums slated to be shipped in January on Blue Note/World Pacific. Two are greatest-hits packages by Los Van Van ("Dancing Wet" [Bailando Mojao]) and Pablo Milanés—tentatively titled "Cancionero." The third album is a still-untitled sampler of contemporary jazz sounds.

RELEASE UPDATE: Just out on Mar International are titles by Banda La Bufo ("Las Cinco Hermanas"), La Tropa Chicana ("El Unionatas"), Grupo Taxi ("Vives Tu Vida"), Roberto Fausto ("Otra Vez Con Banda"), and a greatest-hits package by the ever-hot Grupo Vennus ("Muy Romanticos")... Also percolating out of Puerto Rico are several monster releases from tiny Frama Records, such as Raphy Leavitt & La Selecta's "20 Años Después," Manolo Lezcano's "A Swing Completo," and Viento En Vela's "Soplado Fuerte," a marvelous tropi-pop album not totally unlike recent records from Juan Luis Guerra Y 4.40... Speaking of 4.40, their latest single, "Señales De Humo," broke out in Miami several weeks ago, prompting 4.40's label, Karen Records, to release the track. The band's much-anticipated (and oft-delayed) next album is due in October... Chilean rock act La Ley could score U.S. Hispanic radio airplay with its premiere, "Doble Opuesto" (Capitol-EMI Latin), a smooth pop-rock outing that recalls early-'80s Brit-pop outfits Talk Talk and Spandau Ballet... Soon to be shipped on PolyGram Mexico is product from Raúl Vale, Bertín, Osbourne, and Sergio Esquivel... *Do Brasil* comes a slew of top-flight albums from Sony, led by renowned singer/songwriter Erasmo Carlos ("Homem De Rua") and reggae notable Cidade Negra ("Negro No Poder"). Also shipped are an eponymous pop record from Xuxa's main competition, Angélica, plus Adriana Calcanhoto's "Senhas" and Vania Bastos' "Cantando Caetano."

OFF THE BEATEN PATH, but not off the beat are Salsa City's "Jade Vol. 3" (Absolute Pitch), Maná's "Salta Amor" (WEA Latina), Isaac Oviedo's "Roots Of Rhythm Vol. 3" (Rounder), and Ian Chester's "Un Mundo Mejor" (Sony). Also killer is samba-fied single "Semilla Negra" from BMG's Radio Futura, which has recently split up.

CLARIFICATION: Hispanic record pool City Sounds Latina, based in Manhattan, remains in operation. Former City Sounds co-director Manny Soba and Angel García have founded Discos Latinos, located in the Bronx, N.Y. City Sounds' new director, by the way, is veteran spinner Nelson "That Boy" Díaz.

Billboard®

FOR WEEK ENDING SEPTEMBER 5, 1992

Hot Latin Tracks™

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

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Of Wynton, Definitions & Jazz: An Open Letter To Daddy-O

IN DEFENDING the legitimacy of a burgeoning hybrid music called new jazz swing, the techno-grafting of jazz and hip-hop, producer and former Stetsasonic member Daddy-O offered this opinion to my colleagues Janine McAdams and Havelock Nelson (Billboard, Aug. 22):

"Jazz is not what Wynton Marsalis does—play some 40-year-old chords or some 30-year-old runs that Charlie Parker played. Jazz is what emanates from what the people are doing in their particular day and time. I believe that hip-hop is the jazz music of today."

An open letter to Daddy-O:

Dear Mr. O,

Thank you, thank you so much for your insightful observations regard-

ing new jazz swing.

I am delighted that somebody has finally nailed that charlatan Wynton Marsalis. It's about time. Here I was, convinced that what Wynton plays is jazz. I'm ashamed and embarrassed. I know him, I know his brother, I took him on his word. He said he plays jazz—the music of Jelly Roll and Monk and Duke and Miles and Louis and Trane and Mobley and Dorham and Brownie and Dizzy and . . . ooh, that faker! He kept running down names I thought I recognized from back issues of Downbeat. He confused me. "Jazz," he said. In my haste, in my desire to learn about great black music, past, present, and future, I believed his every word. He said, "I play jazz," and I went for it.



by Jeff Levenson

Not only that, I have his records. I had them sent to me because I thought they were jazz. (His record company even said they were.) Worst of all—and I'm really upset about this—I walked right past the hip-hop section at Tower and bought some jazz records (or, so I thought) that featured 40-year-old chords and 30-year-old runs. Precisely what you talked about. I thought the stuff was fresh. It turns out that another charlatan, some

guy who calls himself Birdman, or Yardbird, or yardstick, something like that, was playing music that everybody told me was jazz. They said he was a drop-dead improviser, that his sound was personal, that he was expressive, innovative, that his music had this built-in pulse, momentum—swing?—that took listeners totally out, and that he never used electronic gizmos. Man, did I get snookered.

(By the way, thank God you set me right. I was going to buy a record with other chords I thought were fresh but which turn out to be at least 250 years old. A player named Bach. No way. Not what I know now.)

But, getting back to Wynton, I may not be the only fool. Lincoln Center (they're a cultural institution in New York) hired him to be the artistic di-

rector of their new jazz department. When they find out the stuff he's been pulling, they are going to be so pissed. I don't even want to know about it.

Anyway, I am so appreciative that you set the record straight. Here I was, thinking that jazz was the jazz of today. Now I know, as you so kindly revealed to my friends Janine and Havelock, that hip-hop is the jazz of today and that jazz is what emanates from what the people are doing in their particular day and time.

Mr. O, I would really love to know more about jazz. I know you're busy, but if you get a minute could you talk to me? Walk me through the subject. My job sort of depends on it.

Gratefully yours,
Jeff L.

RAP GETTING PLAY IN CHILDREN'S SECTOR

(Continued from page 8)

from 5 to 8 years old, is produced in association with composer Jeff Barry and Richard Goldsmith of Los Angeles-based production company Big Kids Entertainment.

Each book/cassette package includes a 32-page, four-color book and an orchestrated 20-minute cassette at a suggested retail price of \$5.95. Side one of the cassette features a dramatic narration by an actor, and side two features the rap version, by a Los Angeles-based rapper who was chosen through audition. The dramatic narration is performed by actor Steven Weber (of TV's "Wings" and film "Single White Female").

The rap-style tales were written by Chardiet's son Jon, a children's author who also appeared in the hip-hop movie "Beat Street."

Bernice Chardiet, who heads her own New York-based book packaging company, Chardiet Unlimited, says the idea for the "Rap Tales" series had been "rolling around in my head" for some time. Once Jon Chardiet had come up with the verses, "I called the editor in chief at Scholastic, read her a paragraph, and she said, 'I have to have it,'" Chardiet recalls.

Originally conceived solely as a book/cassette project, "Rap Tales" may eventually be compiled on an album, says Chardiet. "Rap Tales" may also be taken on the road as a live show, she says, and "there is also some interest in a video."

Chardiet—a jazz pianist and record producer who used to be VP and editorial director of Scholastic Inc.'s juvenile books division—says rap is a natural medium for young children, due to its rhythmic component. "It speaks directly to children," she says. "Rap is the modern equivalent of the old-fashioned street rhyme."

Chardiet says stories like "The Three Billy Goats Gruff" and "The Bremen Town Musicians" lend themselves to rap treatments. "They allow themselves to be adapted to the rap style, without leaving out any parts," she says. "Not all fairy tales work in that format."

COLE DAUGHTER INVOLVED

MCA's "Nursery Raps Featuring Mama Goose" is the creation of Dexter Moore, Kevin O'Donnell, and Eric Allaman, who operate an L.A.-based production company called For Kidz

Inc. Moore is senior director of writer/publisher relations for BMI and a Grammy-nominated singer/songwriter; composer Allaman currently scores two network children's shows; and O'Donnell is president of RainForest Entertainment (a subsidiary of DIC Enterprises), which produces three Saturday-morning cartoon series. For Kidz Inc. formed a limited partnership called Just For Them with Casey Cole Ray (Nat King Cole's daughter) to finance and produce "Nursery Raps."

The album, aimed at 2-6-year-olds, is set in the fictional world of Rapland, whose main characters are rappers Mama Goose and her sidekick M.C. Gander. Each nursery rhyme is performed with its traditional lyrics unchanged but surrounded by original, humorous raps that stress the moral in each rhyme.

In many cases, those lessons are extrapolated—"Tweedledum & Tweedledee" becomes a call for sibling harmony; "Mary, Mary, Quite Contrary" has an ecological message; and "The Spider And The Fly" warns children about strangers. "We're giving kids a different way to think about [nursery rhymes]," says Moore, "without hitting them over the head or being preachy."

Moore, who says he and his partners did extensive research on nursery rhymes for the project, notes, "When nursery rhymes were originally created, they were more than just children's entertainment—they were social satire. And what is rap? Social satire. We've brought things full circle."

"Nursery Raps"—available on cassette for \$9.98, including an 18-page lyric book—is also one of the few current examples of African-American music for children. "Very seldom is R&B geared to kids," says Moore. "We're trying to bridge that gap."

Describing the album's music as "cutting-edge hip-hop," he notes For Kidz Inc. deliberately stayed away from well-known celebrity rappers for the project. Their reasoning, he says, is that parents who may find rap personalities objectionable would have no such preconceptions when it comes to "Nursery Raps."

Moore says a video is planned for "Nursery Raps," which may also develop into an audio series.

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Denon Exploring Wide Repertoire Range; Virgin Classics' Slate

GOING ON RECORD: Denon Records, which moves over to Allegro Imports for distribution this month, cuts a wide repertoire swath in upcoming recording projects. This month, for instance, sessions with the Academia Byzantina, conducted by **Carlo Chiarappa**, will tackle works by Berio, in addition to Pergolesi's "Stabat Mater."

Other September sessions will address Bartok's one-act opera "Bluebeard's Castle," with **Elihu Inbal** directing the Frankfurt Radio Symphony, and portions of a Brahms cycle, including the symphonies, by the Bamberg Symphony with **Emmanuel Krivine** on the podium.

In October, Krivine will again conduct as the Lyon National Orchestra records Bizet's Symphony in C and

music from "L'Arlesienne." Denon's microphones will also be at the ready in October when harpsichordist **Hugette Dreyfuss** adds to her already comprehensive discography with Bach's "Well-Tempered Clavier." And in November, pianist **Michel Dalberto** will record sonatas by Berg and Liszt.

Denon sessions planned for early next year include documentation of the **Carmina Quartet's** view of the Brahms String Quartets, and a Prokofiev concerto recording by violinist **Boris Belkin**, with the Zurich Tonhalle Orchestra led by **Michael Stern**.

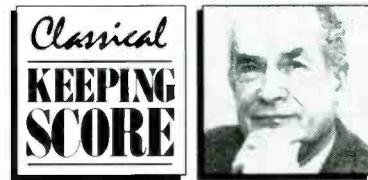
WITH VIRGIN CLASSICS catalog titles now on hand under the marketing banner of Angel/EMI, the

U.K. label is planning to release, on average, three to four new recordings a month beginning in January. The number will be increased to six or seven monthly by 1994.

The debut release under Virgin's new auspices will display an eclectic repertoire profile, with a stress on new and rarely recorded titles promised.

Among the items due in January are Poulenc's "Les dialogues des Carmelites," with **Kent Nagano** and the forces of the Lyon Opera; works by the early 17th century Italian Sigismondo d'India performed by tenor **Nigel Rogers** and lutenist **Paul O'Dette**, and Vivaldi sacred pieces with the Seminario Musicale and countertenor **Gerard Lesne**.

On the more conventional side, Vir-



by *Is Horowitz*

gin's January titles will present **Anne Queffelec** in Ravel piano music, a Strauss program with **Edo de Waart**, and a Ravel set featuring **Arlene Auger** in "Sheherazade," with **Libor Pesek** conducting the Philharmonia Orchestra.

HOROWITZ TRIBUTE: Excerpts from a symposium on aspects of the musical life of **Vladimir Horowitz** will be offered to radio stations across the country, tying in with the release of "Discovered Treasures," a new album of vault recordings by the pianist to be released shortly by Sony Classical (Keeping Score, Aug. 22).

The symposium is one in a month-long series of events to be mounted by Steinway & Sons in honor of Horowitz. Participants include his longtime record producer **Thomas Frost**, critic **Harold Schonberg**, and the Steinway technician, **Franz Mohr**, who traveled with Horowitz for more than 25 years. **Schuyler Chapin**, Steinway VP, will moderate.

The Horowitz tribute, to be held at Steinway's New York headquarters, runs from Sept. 17 through Oct. 15.

SINGLED OUT: When **Herbert von Karajan** wanted to add his prote-

gée, clarinetist **Sabine Meyer**, to the all-male Berlin Philharmonic some years ago, members of the orchestra protested such overt flouting of tradition.

But Meyer apparently holds no gender grudge. The cover photo on the new EMI Classics disc of the Mozart Serenade No. 10 ("Gran Partita") played by the Sabine Meyer Wind Ensemble shows all 13 performers. She's the only female among them.

PASSING NOTES: Cameras will be on hand in November when BMG Classics records **Kyoko Takezawa** in Bartok's Violin Concerto No. 2 with **Michael Tilson Thomas** and the London Symphony Orchestra. Increasing visual attention paid BMG artists will also see the release of more **Evgeny Kissin** videos, including a 1991 live concert in Tokyo and a 1986 Chopin recital in Yokohama.

Dorian Records adds a new label, Dorian Discovery, in October, offering titles licensed from independent producers. A wide repertoire spectrum is projected, says Dorian exec **Brian Levine**.

More than 3,300 scores from **Leonard Bernstein's** personal library will be presented to the New York Philharmonic Archives this September. Among many rare items in the collection is a first edition of Beethoven's Ninth Symphony.

Leonard Burkat, a former repertoire chief and promotion executive at Columbia Masterworks, and more recently a prolific program annotator, died Aug. 23 of Paget's disease at his home in Danbury, Conn. He was 73.

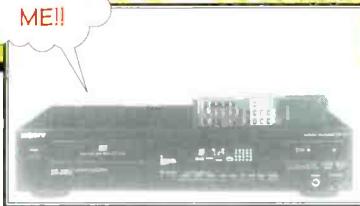
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A Toast To The Tenors. Executives of PolyGram Classics & Jazz offer a champagne toast to "Carreras, Domingo, Pavarotti In Concert," which spent more than a year in the No. 1 spot on Billboard's classical chart, and has been on the chart for 100 weeks. Shown, from left, are Jeff Peterson, product manager, London Records; David Neidhart, director of sales, PolyGram Classics & Jazz; Silvana DiMarco, administrative assistant, London Records; George Patapow, director of creative services, PolyGram Classics & Jazz; Greg Barbero, director of marketing, PolyGram Classics & Jazz; Steve Winn, director of publicity, London Records; Lynne Hoffman-Engel, VP, London Records; Jim Caparro, president, PGD; and David Weyner, president, PolyGram Classics & Jazz.

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Music Video

ARTISTS & MUSIC

MTV Expands Political Platform Channel Gains Credibility In Both Parties

BY STEVE APPLEFORD

HOUSTON—The image of Ted Nugent in his rugged plaids and ponytail is familiar enough to MTV. But last week Nugent wandered the Republican National Convention as part of MTV's continued effort to get political.

Nugent may seem like an unlikely political reporter and MTV an unlikely network to carry such news, but in the last seven months, MTV has garnered the respect and attention of political professionals.

"If they're willing to be serious about trying to increase the access for young people to public life, it seems to me that those of us who want a generation of idealistic young people to get into politics, we ought to be on MTV," said House Minority Whip Newt Gingrich (R-Ga.), shortly after his own interview with MTV News reporter Tabitha Soren. "We ought to be where the young people are."

MTV News has come far since its first days on the campaign, when candidates and political pros seemed uncomfortable with the network. Democratic candidate Sen. Bob Kerrey's first reaction when approached by Soren was to blurt out: "I want my MTV," while former Sen. Paul Tsongas asked for MTV T-shirts for his kids.

Media veteran Pat Buchanan visibly stiffened when Soren first cornered him. "I hope you're not going to ask me about any of that hard rock music," Buchanan had said then, "because I'll tell you right now I don't like it."

Since its aggressive first steps along the campaign trail during the February primaries, MTV News has followed up on its effort to inspire its young audience to political activism with lengthy coverage of both major parties' national conventions and a highly rated 90-minute forum with Democratic nominee Gov. Bill Clinton.

MTV's "Choose Or Lose" campaign gradually won over the political establishment, where even Buchanan finally allowed MTV into his campaign entourage for two days, following his every move for a "day-in-the-life" of a candidate feature.

"After I said we're trying to get young people to vote, you could see in their eyes that the idea hit home," Soren said. A recent MTV-commis-

sioned survey of 500 registered 18-to-24-year-old voters suggested 86% planned to vote in November. And the network's focus on issues of the economy, AIDS, education, and homelessness is designed to serve that demographic.

Nonetheless, President George Bush is still a significant holdout from the music channel's election coverage. Thus far, the Bush campaign has declined an invitation to have the incumbent appear in his own 90-minute televised forum. In fact, after Clinton's appearance on the network, Bush said he was not interested in appearing on some "teenybopper" channel.

"He probably has no idea of what we do," shrugged Dave Sirulnick, MTV's news director. "He probably thought of 'American Bandstand' or something."

"We keep saying, if he's serious about the youth issues, if he's serious about the youth vote, we are the ones to talk to," added Sirulnick. "It's great to talk to 'Meet The Press' about those things, but that's only going to get you so far."

Gingrich said he would recommend the President appear on the network. And Sirulnick remains hopeful that at least Vice President Dan Quayle will agree to appear on MTV.

Democratic Vice Presidential hopeful Al Gore is another MTV News target before the November election, as is his wife, Tipper Gore, who would be asked about her controversial mid-'80s crusade with the Parents' Music Resource Center to label albums containing explicit lyrics.

"For the mainstream news coverage, the PMRC is a minor issue, if it's even

an issue," Sirulnick said. "We feel this is very important to our viewers, so we want her to talk about it."

This focus on the 18-to-24-year-old audience certainly explains the involvement of Nugent, Megadeth's Dave Mustaine, and other pop figures as correspondents for MTV's political coverage. Nugent, who said he is not a fan of MTV, thought the idea was "cute" when first approached by MTV News.

Temporarily unarmed, and carrying a bag full of issues of his bow-hunting magazine, Nugent wandered the floor of the convention and the grounds outside the Astrodome for a day. He interviewed young delegates, protesters, and even ABC's Ted Koppel.

"My goal here is to provoke the MTV demographic into gutting their apathy and determining an intelligent decision to improve the quality of their lives," Nugent said.

Soren added that part of the goal of "Choose Or Lose" is to make the election process interesting to the traditionally apathetic youth vote. MTV News gives viewers a "backstage pass to somewhere they've never been before," Soren said. In Mustaine's piece on the Democratic Convention in New York last month, he commented from the floor of Madison Square Garden that "this is the most exciting place to be right now."

"For one of our viewers to hear that, they are going to believe it more than if President Bush or Clinton say it," Soren said. "Why the hell is Dave Mustaine there? What's going on there that's so interesting? Should I be paying more attention?"

PRODUCTION NOTES

LOS ANGELES

• **Spellbound Pictures** director **Markus Blunder** shot Six Was Nine's new Virgin video, "Real Life." **Joe Charbanic** produced.

In addition, Spellbound's **Greg Masuak** directed Des'ree's "Feel So High" video for Epic. **Steve Willis** produced.

• **DNA's Piers Plowden** directed Curtis Stigers' Arista video "Sleeping

With The Lights On." **Doug Friedman** and **David Naylor** produced.

• **Bill Aylward** directed Pat Metheny's new video, "The Longest Summer," for Geffen. **Ed Mailhot** produced for **Mark Freedman Productions**.

• **Ian Fletcher** directed Brotherhood Creed's new video, "50/50 Love," for Gasoline Alley Records. **Randy Sanders** and **Russell Draeger** produced for **Dreamtime Pictures**.

• **Satellite Films** director **Douglas Gayton** shot Basehead's "Not Over You" video for Imago. In addition, Satellite's **Howard Greenhalgh** directed Suzanne Vega's A&M clip "In Liver-pool."

NEW YORK

• **Faith No More's** latest Warner Bros./Slash video is a **Portfolio Artists Network** production. **Marcus Nispel** directed "A Small Victory." **Shelley Bloch** produced.

• **Charles Stone** directed "True Fu-Schnick," the newest clip from Jive's Fu-Schnickens. **Richard Rosser** produced.

• **Mark Pellington** directed Pearl Jam's Epic Associated video "Jeremy" and INXS' Atlantic clip "Beautiful Girl." **Victoria Strange** produced for **Woo Art International**.

MOR News On New Channel; 'Bazaar' Concept That Works

MORE NOTES ON MOR MUSIC: Beverly Hills, Calif., was the site of a party Aug. 21 hosted by **Mor Music**, the new, commercial-free, 24-hour music video channel, whereby viewers can purchase albums by mail at prices competitive to retail.

MOR, an acronym for middle-of-the-road, is targeting a 28-54 demographic, and will ascribe to a very conservative programming philosophy, avoiding clips laced with controversial lyrics or imagery. Each video will display an album purchase code, as well as MOR's toll-free, mail-order number (Billboard, Aug. 8).

The crew behind the concept has played its cards very close to the vest, refusing to reveal which cable networks will carry MOR Music, until its national debut Tuesday (1).

"We have been secretive," CEO **Peter Forsythe** admits. "But it's such a simple idea that we had to keep quiet to keep ahead of the competition."

Citing contractual obligations, Forsythe still wouldn't talk Aug. 21. However, he was eager to discuss MOR's Aug. 17 debut via the Galaxy 5, Transponder 10 broadcast satellite.

"We're up and running and we're already selling units," Forsythe says, although he wouldn't say how many. Nashville-based **Music City Record Dist. Inc.** has signed on as the channel's distributor. Some 700 sales associates are on line at an unnamed fulfillment house to process as many as 35,000 orders per day, according to the MOR presentation.

BIZARRE BAZAAR: The team at MOR Music is not the first to launch this concept, however. Kenosha, Wis., is home to "Noise Bazaar," a satellite-delivered, low-power "Home Shopping Network on acid." At least that's how executive producer **Jim Wells** describes this eclectic alternative to mainstream programming.

The weekly, one-hour "Noise Bazaar" is carried on the New York-based **Channel America** network, and Kansas City, Mo.'s **WBE** network, reaching more than 100 cities nationwide. Milwaukee independent **WJJA-TV** just came aboard, as well.

"We work hard to get videos that other people just aren't showing," says Wells, whose team includes **Jeff Moody, Debi DeVae, and Sue Stirn**.

The "Noise Bazaar" playlist runs the gamut from industrial and blues to reggae and heavy metal. One show may include clips by **Einsturzende Neubauten, Ministry, Black Uhuru, and No Man**.

"After a while, we started getting a lot of mail from people who said they couldn't find the albums anywhere," Wells says.

Thus the "bazaar" concept was

born. Since November, "Noise Bazaar" has sold about 500 units, says Wells. He'll order audio titles and longform video product from distributors and one-stops on consumer demand, and he currently is awaiting approval for credit-card sales via a toll-free phone service.

KEYNOTE: **Nitrate Films** director **Julien Temple** has signed on to be the keynote speaker at the 14th annual **Billboard Music Video Conference & Awards**, Nov. 4-6 in Los Angeles. Temple is the eye behind the **Rolling Stones IMAX** film, as well as **Me Phi Me's** current clip,

"Sad New Day," and **Tom Petty's** "Into The Great Wide Open" video. Temple's film credits include "Absolute Beginners" and "Earth Girls Are Easy." The keynote address is set for 9:30 a.m. Nov. 5.

DO IT YOURSELF: **DGC Records** and **Sonic Youth** will be busy this month screening videoclips made by the band's fans as part of a promotion on the "Dirty" album. Aspiring film makers were encouraged to choose any track on the release and submit a video by Tuesday (1). A winner will be announced at the end of the month.

THE EYE



by Deborah Russell

ROSTER ROUNDUP: The directors' roster at **Maddhatter Films** now includes **Casey Niccoli**, who reeled **Jane's Addiction's** "Been Caught Stealin'," and is married to former Jane's front man **Perry Farrell**. **Lanette Phillips** is representing the director for Maddhatter... **Rhea Rupert** is a new music video rep at L.A.'s **Fragile Films**.

POSTMODERN RAID: We can't help but notice the direct pipeline that seems to connect the door at hipster modern rock outlet **KROQ** Los Angeles and the hallowed halls of MTV. In April, **Andy Schuon**, MTV's newly appointed senior VP of music programming and promotion, left his job as PD at KROQ for a gig as MTV's VP of promotion. Just last week we learned **KROQ MD Lewis Largent** joined MTV as MD/programming, and **KROQ's Kennedy Montgomery** changed her title from DJ to VJ.

What next? "I Want My ROQ-TV"?

SHORTFORMS: **Teller**, the silent half of the wacky magic duo **Penn & Teller**, recently tested his mettle as music video director on **Too Much Joy's** "Donna Everywhere" clip for **Giant Records**. The clip, reeled in Topeka, Kan., incorporates the **Video Toaster** desktop video system created by Topeka-based **NewTek**.



Hangin' Out. RCA "folk rapper" Me Phi Me gives "Hangin' With MTV" host Gail Myron the inside story regarding his debut album, "One." He and his band performed live on the program, showcasing tracks from the album, including the first single, "Sad New Day."

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

Peter Gabriel, Digging In The Dirt
Extreme, Rest In Peace
Hi-Five, She's Playing Hard To Get
Warrant, Machine Gun
Firehouse, When I Look Into Your Eyes
Suzanne Vega, Blood Makes Noise
Mark Curry, Sorry About The Weather
Annie Lennox, Walking On Broken...
Lemonheads, It's A Shame About Ray

EXCLUSIVE

Def Leppard, Have You Ever...
Extreme, Rest In Peace
Peter Gabriel, Digging In The Dirt
Ugly Kid Joe, Neighbor

HEAVY

Alice In Chains, Would?
The Black Crowes, Thorn In My Pride
Boyz II Men, End Of The Road
Bobby Brown, Humpin' Around
En Vogue, Free Your Mind
INXS, Not Enough Time
Pearl Jam, Jeremy
Temple Of The Dog, Hunger Strike
TLC, Baby-Baby-Baby
U2, Even Better Than The Real Thing

BUZZ BIN

Morrissey, Tomorrow
Sonic Youth, 100%

BREAKTHROUGH

Mark Curry, Sorry About The Weather

STRESS

Bryan Adams, Do I Have To Say...
Eric Clapton, Layla
Helmet, Unsung
House Of Pain, Jump Around
Soup Dragons, Divine Thing
Spin Doctors, Little Miss Can't...
Toad The Wet Sprocket, All I Want
Suzanne Vega, Blood Makes Noise
Paul Westerberg, Dyslexic Heart

ACTIVE

Arrested Development, People...
Body Count, The Winner Loses
Del Amitri, Always The Last To Know
Firehouse, When I Look Into Your Eyes
Genesis, Jesus He Knows Me
Hi-Five, She's Playing Hard To Get
Elton John, The One
MC Serch, Here It Comes
Me Phi Me, Sad New Day
Slaughter, Real Love
Patty Smyth, Sometimes Love Just...
Warrant, Machine Gun
Roger Waters, What God Wants
Wilson Phillips, Give It Up

ON

Jude Cole, Start The Car
Faster Pussycat, Nonstop To Nowhere
Kiss, Domino
L7, Pretend We're Dead
Lemonheads, It's A Shame About Ray
Annie Lennox, Walking On Broken...
Saigon Kick, Love Is On The Way
Joe Satriani, Summer Song



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Elvis Presley, Don't Be Cruel
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MC Serch, Here It Comes
Helmet, Unsung
TLC, What About Your Friends
Boyz II Men, End Of The Road
Freedom Of Soul, This Is Love
The Amazin Jewel T. School Of...
Bryan Adams, Do I Have To Say...
Il Close, So What
Jude Cole, Start The Car
The Black Crowes, Thorn In My Pride
Army Of Lovers, Obsession
Ronnie Wood, Show Me
Angelique Kidjo, We We
Bad 4 Good, Nineteen



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ADDS

Jude Cole, Start The Car
Annie Lennox, Walking On Broken...

FIVE STAR VIDE

Lindsey Buckingham, Countdown

ARTIST OF THE MONTH

Elvis Presley, Various Clips

GREATEST HITS

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

HEAVY

Bryan Adams, Do I Have To Say...
Boyz II Men, End Of The Road
Peter Cetera, Restless Heart
k.d. lang, Constant Craving
David Sanborn, Bang Bang
Toad The Wet Sprocket, All I Want
U2, Even Better Than The Real Thing
Wilson Phillips, Give It Up

WHAT'S NEW

After 7, Kickin' It
Mary-Chapin Carpenter, I Feel Lucky
Charles & Eddie, Would I Lie To You
Crowded House, Weather With You
Del Amitri, Always The Last To Know
Elton John/Eric Clapton, Runaway...
Ephraim Lewis, Drowning In Your Eyes
Lyle Lovett, Church
Lionel Richie, My Destiny
Swing Out Sister, Am I The Same Girl
Wailing Souls, All Over The World



Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS

Mary J. Blige, Real Love
Gerardo, Here Kitty Kitty
Shawni Ranks, Gettin' It On
Fu-Schnickens, True Fu Schnick
Common Sense, Take It EZ
Miki Howard, Ain't Nobody Like You
Boyz II Men, End Of The Road
George Lamond, Where Does That...

BOX TOPS

Jodeci, Come And Talk To Me
Lil Suzy, Take Me In Your Arms
Poison Clan, Shake Whatcha...
Kris Kross, The Way Of The Rhythm
Ice Cube, Be True To The Game
House Of Pain, Jump Around
En Vogue, Giving Him Something...
Prince, Sexy MF
M.C. Ren, Final Frontier
Arrested Development, People...
Luke, Breakdown
East Coast Family, 1-4-All-4-1
Bushwick Bill, Ever So Clear
Jodeci, Come And Talk To Me
Mr. Scarface, Money And The Power
R. Kelly, Slow Dancin'
DJ Quik, Jus Lyke Compton
Billy Ray Cyrus, Achy Breaky Heart
Shabba Ranks, Mr. Loverman
Sir Mix-A-Lot, Baby Got Back (Remix)
Carmen Electra, Go Go Dancer
Dr. Dre, Deep Cover
Mary J. Blige, You Remind Me
Gangstarr, Dwyck
Spice 1, Welcome To The Ghetto
R. Kelly, Honey Love
Hammer, Gaining Momentum

AMERICA'S NO. 1 VIDEO

TLC, Baby-Baby-Baby



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

CURRENT

Wilson Phillips, Give It Up
Patty Smyth, Sometimes Love Just...
The Movement, Jump
Hi-Five, She's Playing Hard To Get
House Of Pain, Jump Around
Elton John, The One
Shakespeare's Sister, Stay
CeCe Peniston, Keep On Walkin'



Black Entertainment Television

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

ADDS

Miki Howard, Ain't Nobody Like You
TLC, What About Your Friends
Boyz II Men, End Of The Road

CURRENT

Pete Rock & C.L. Smooth, They...
Hammer, Gaining Momentum
Jabalani, Shine Your Light
East Coast Family, 1-4-All-4-1
Charlie Wilson, Sprung On Me
Arrested Development, People...
The Good Girls, Just Call Me
Wendy Moten, Step By Step
Al B. Sure!, Right Now
Lisa Stansfield, A Little More Love
Rachelle Ferrell, Till You Come Back...
EPMD, Crossover
En Vogue, Free Your Mind
Mary J. Blige, Real Love
Lionel Richie, My Destiny
Gary Brown, Somebody's Been...
After 7, Kickin' It
Full Force, Quickie
Miles Davis, The Doo Bop Song

HEAVY

TLC, Baby-Baby-Baby
Kris Kross, Warm It Up
Biyaface, Give U My Heart
Michael Jackson, Jam
Alyson Williams, Just My Luck
Lorenzo, Real Love
Joe Public, I Miss You
Ralph Tresvant, Money Can't Buy...
Freddie Jackson, I Could Use A...
Brian McKnight, The Way Love Goes
R. Kelly, Slow Dancin'
Bobby Brown, Humpin' Around
Eric B & Rakim, Don't Sweat...
House Of Pain, Jump Around
En Vogue, Giving Him Something...
Chaka Khan, You Can Make The...
Rude Boys, My Kinda Girl
The Cover Girls, Wishing On A Star
Hi-Five, She's Playing Hard To Get



Continuous programming
2806 Opryland Dr, Nashville, TN
37214

HEAVY

Aaron Tippin, I Wouldn't Have It...
Billy Ray Cyrus, Could've Been Me
Clint Black, We Tell Ourselves
Collin Raye, In This Life
Diamond Rio, Nowhere Bound
Doug Stone, Warning Labels
Little Texas, You And Forever And Me
Mark Chesnut, I'll Think Of Something
McBride & The Ride, Going Out Of...
Randy Travis, If I Didn't Have You
Sammy Kershaw, Yard Sale
Tracy Lawrence, Runnin' Behind
Trisha Yearwood, Wrong Side Of...
Vince Gill, I Still Believe In You
*Wynonna, No One Else On Earth

HDT SHOTS

*Billy Dean, If There Hadn't Been You
*Lorrie Morgan, Watch Me
Mark Collie, Even The Man In...
Marty Stuart, Now That's Country
Pam Tillis, Shake The Sugar Tree
Ricky Van Shelton, Wear My Ring...
Sawyer Brown, Cafe On The Corner
Travis Tritt, Lord Have Mercy On...

MEDIUM

Alison Krauss, New Fool
Billy Joe Royal, Funny How Time...
Billy Joel, All Shook Up
Boy Howdy, Our Love Was Meant To Be
Brooks & Dunn, Boot Scootin' Boogie
Chet Atkins/Jerry Reed, The Claw
Corbin/Hanner, Just Another Hill
Darryl & Don Ellis, No Sir
Dennis Robbins, My Side Of Town
Dixiana, That's What I'm...
Dolly Parton, Light Of A Clear...
Holly Dunn, As Long As You Belong...
Jeff Knight, Someone Like You
John Anderson, Seminole Wind
Kevin Welch, Somethin' Bout You
Lionel Cartwright, Be My Angel
Mac McAnally, The Trouble With...
Martina McBride, That's Me
Mary-Chapin Carpenter, I Feel Lucky
Matthews, Wright & King, Mother's...
Mike Reid, Keep On Walkin'
Rudney Foster, Just Call Me Lonesome
Shenandoah, Hey Mister
Suzy Bogguss, Letting Go
Tim McGraw, Welcome To The Club
Tim Mensy, This O' Heart
Tracy Byrd, That's The Thing About...
*DENOTES ADDS



THE NASHVILLE NETWORK
The Heart of Country
The Nashville Network

30 Hours Weekly
2806 Opryland Dr, Nashville, TN
37214

ADDS

Marty Stuart, Now That's Country
Travis Tritt, Lord Have Mercy On...
Tim McGraw, Welcome To The Club

HEAVY

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

LIGHT

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

MEDIUM

Billy Joel, All Shook Up
Boy Howdy, Our Love Was Meant To Be
Tracy Byrd, That's The Thing About...
B. Carroll/R. Skaggs, If We Only...
Lionel Cartwright, Be My Angel
Jeff Chance, Walk Softly On...
Mark Collie, Even The Man In...
Holly Dunn, As Long As You Belong...
Darryl & Don Ellis, No Sir
Radney Foster, Just Call Me Lonesome
Geezinslaw Bros., Help, I'm White...
Matthews, Wright & King, Mother's...
The Mavericks, This Broken Heart
Mac McAnally, The Trouble With...
Martina McBride, That's Me
John McEuen, Miner's Night Out
Tim Mensy, This O' Heart
Dolly Parton, Light Of A Clear...
Pirates Of The Mississippi, Too Much
Ronna Reeves, What If You're Wrong
Mike Reid, Keep On Walkin'
Billy Joe Royal, Funny How Time...
Pam Tillis, Shake The Sugar Tree
Kevin Welch, Somethin' Bout You
Michael White, Familiar Ground



Audio Vision

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

CURRENT

Madonna, This Used To Be My...
Take 6, I-L-O-V-E-U
Carly Simon, Love Of My Life
Take 6, Where Do The Children Play
Simply Red, For Your Babies
Bobby McFerrin, Baby
Paul Overstreet, Heroes
Najee, I Adore Mi Amore



Pump It Up

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

CURRENT

Gang Starr, Ex Girl 2 Next Girl
Grand Puba, 360 Degrees
Kris Kross, Warm It Up
Brand New Heavies, Heavy Rhytm...
Chubb Rock, Lost In The Storm
Disposable Heroes... Famous...
MC Serch, Here It Comes
House Of Pain, Jump Around

the Medialine

TV Dials In To Detroit Radio; Vibe-rant Treach; M Power

BY ERIC BOEHLERT

DETROIT TALK: Setting a sitcom at a black Detroit radio station and then airing it at 8:30 Tuesday nights seems like such a good idea, two networks will try it this fall.

NBC's "Rhythm & Blues" debuts in late September. "Martin," on Fox Broadcasting Co., premiered Aug. 27. The latter stars Martin Lawrence ("Do The Right Thing," both "House Parties," "Boomerang") as a talk-show host on fictional WZUP. The show chronicles Martin's trials at work and, more often, with women.

What did staffers at WCHB Detroit, a black, all-talk station, think of the first episode? "It's hilarious," says afternoon man John Arnold. "It's got its finger on the pulse and once it evolves and develops, like 'In Living Color' did, I think it'll be a hit."

Arnold likes the largely all-black cast and gives the writers high marks. "I thought the conversation was realistic, upbeat, modern, and accurate." Martin's character also struck a nerve. "We all have a friend like him; frontin' for the guys and on his knees for the ladies."

Arnold sees Lawrence as the next Eddie Murphy. Like Murphy, Lawrence has a deadly eye for character nuance and the way the sexes battle. It will be interesting to see how "Martin" progresses, since most of the best lines from the first episode came from Lawrence's own standup act.

As a black all-talk station, WCHB is a player in a quiet field. Station CEO Terry Arnold says since the '50s, when WCHB became the first black-owned station built from the ground up, its 1,000-watt signal has paled in comparison with newcomers serving black audiences.

With its recent signal upgrade, management decided to switch from blues and gospel to all-talk, even though, says Arnold, the approach has met with little success in other markets.

Arnold borrows heavily from the community for air staff, bringing in civil rights leaders, journalists, and ministers.

HIP-HOP: The Quincy Jones/Time Warner music magazine *Vibe* (formerly tagged *Volume*) readies its Sept. 14 debut issue. The crucial cover goes to *Naughty By Nature's Treach*. A curious choice since the magazine, at least publicly, has not yet been given the green light. Instead, its future depends on the success, particularly the single-copy sales success, of the first issue. While conscious of that marketplace challenge, editors also had to battle early skepticism that asserted *Vibe* would be too soft, too mainstream. That was magnified when Def Jam's Russell Simmons pulled out of the project. Has *Vibe* found the right balance?

SAME OLD: *M* magazine rounds up the usual suspects in its September, "Power Brokers" issue (David Geffen, Barry Diller, etc.) and offers its forecast for MCA Nashville selectee Tony Brown. "Once we all get sick of honky-tonk lyrics," writes *M*, "country music is likely to go the way of pesto pizza until the next recession." Hmmm...

NO MAS: New York Post rock critic Dan Aquilante cannot tell a lie. Reviewing a local David Byrne show, Aquilante felt compelled to admit he didn't stick around for the encore. Bad show? Bad seats? Bad karma? Nope, a bad burrito that, wrote Aquilante, had him on his knees until he finally "crawled out of the theater."

IN PRINT

FROM CAKEWALKS TO CONCERT HALLS
An Illustrated History Of African American Popular Music From 1895 To 1930
By Thomas L. Morgan & William Barlow
(Elliott & Clark, \$32.50)

In 127 succinct pages, Howard Univ. professor Morgan deftly chronicles some crucial years in the history of African-American music, offering a lean and linear summary of the way in which black sounds and styles entered the cultural mainstream in this country.

The subtitle of "From Cakewalks To Concert Halls" is something of a misnomer, since Morgan's tale actually begins with post-Civil War developments. He follows African-American music from its roots in minstrelsy, and demonstrates how the first great works of black musical theater were largely a reaction to the grotesque stereotyping

of early "coon songs." While developments in blues and jazz are touched upon, the emphasis here is on such relatively unexplored areas as the musical stage, vaudeville, and Tin Pan Alley. In separate artist profiles, Morgan isolates such critical figures as writers Bob Cole, the Johnson Brothers, Shelton Brooks, W.C. Handy, and the team of Noble Sissle and Eubie Blake; band leader James Reese Europe; performers Bert Williams and George Walker; and entrepreneur Clarence Williams.

What distinguishes this book from other histories are the dozens of full-color reproductions of period sheet-music covers from Barlow's collection. The graphics simultaneously delineate early music marketing methods and the often unobvious racism explicit in those methods. The sumptuous pictures alone will make this volume worth its hefty price tag to collectors.

CHRIS MORRIS

MERCURY MUSIC PRIZE



LONDON—This week's International section takes a look at the 10 nominees for the Mercury Music Prize, honoring excellent new music from the U.K. and Ireland released there in the 12 months prior to June 30, 1992.

The prize (for album of the year) is sponsored by telecommunications company Mercury, with the support of the British Phonographic Industry and the British Assn. of Record Dealers. BPI and BARD member firms are currently running a campaign to promote the contest and the music.

The nomination shortlist—drawn from entries submitted by U.K. record companies—was chosen by critics, journalists, and broadcasters. Using excellence as a criterion, irrespective of sales or music genre, they will announce the prize-winner Sept. 8 in London.

U.K. bookmaker William Hill is taking bets; the prize itself is worth 20,000 pounds to the winner (\$38,800 at \$1.94 to the pound). The background to each of the competing albums is detailed here by Billboard correspondents Hugh Fielder and Paul Sexton.

PRIMAL SCREAM, "Screamadelica" (Creation). This is the personal choice of Jon Webster, the man who instigated the Mercury Music Prize when he was managing director of Virgin Records U.K. "But how many copies has it sold?" asks Webster, now president of Virgin International. "The irony is that there are millions of



Rolling Stones fans out there who would recognize the influences, but wouldn't dream of buying a Primal Scream album."

Alan McGee, founder of the Creation label, has no complaints with U.K. sales of 150,000-plus so far. "Maybe a major label would have sold more if they'd put a lot of muscle into it. But would they have stuck with the band for eight years?"

McGee shares a common Glasgow upbringing with Primal Scream and is close friends with the members of Jesus & Mary Chain. His label also distributes the Saint Etienne album, giving McGee an interest in three of the Mercury nominations. He boldly asserts "Screamadelica" is one of the best U.K. albums ever made: "It's up there with the Beatles, the Rolling Stones, and Rod Stewart. On the first album, they were finding their punches, the second had moments of brilliance, but they've really come of age on this record. It's both sophisticated and authentic."

On the production side, Primal Scream blended dance DJs Andy Weatherall and the Orb with veteran Rolling Stones producer Jimmy Miller. "Nobody tried to go for an overall feel. Everybody just wanted to make a great record," says McGee.

"When it came out we did all the usual things—posters and press advertising, radio promotion, a national tour. But we probably kept going for longer than most big companies would have done because we believe in them more," says McGee.

Voted album of the year by most of the U.K. music press, "Screamadelica" sold 70,000 copies before Christmas—more than twice the two previous albums—and then expanded the fan base on the back of a top 10 single, "Movin' On Up."

YOUNG DISCIPLES, "Road To Freedom" (Talkin' Loud/Phonogram). The musical integrity beneath the 1990 launch hype of Phonogram's jazz/soul imprint Talkin' Loud has been vindicated by the Young Disciples' appearance on the Mercury Music Prize shortlist, according to the group's manager, Joel Laryea. "I personally think [Phonogram] extended the label push too long," he says, "but now it's quieted down and you've got the acts doing things for themselves."

The bohemian roster of artists that began the Talkin' Loud story also included jazz/funk veterans Incognito, cool jazz stylists Galliano, and soul singer/songwriter Omar, all of whom have enjoyed a degree of U.K. chart success. The Disciples' free-flowing lineup is based on the combination of London clubbers Femi Williams and Marco. The authentic American soulfulness stems from Georgia-born vocalist Carleen Anderson, daughter of James Brown alumni Bobby Byrd and Vicki Anderson, who guested on the album and helped promote it.

In spite of top 30 U.K. chart honors, "Road To Freedom" has thus far missed out on a U.S. release. It finally crosses the Atlantic in October—coincidentally on the Mercury label—and Laryea feels the award nomination helped to confirm the release. "It's an excellent chance for artists who haven't been that successful, including ourselves, to get some profile," he says. "[Mercury president]



Ed Eckstine and [R&B division VP] Lisa Cortez have always been very enthusiastic about the album. We keep constantly working. The band have been working with Loose Ends and Des'ree so there's continuous PR."

BHEKI MSELEKU, "Celebration" (World Circuit). The achievement of London independent World Circuit in making the Mercury shortlist is hard to overstate. The label is run by just two people (plus one intern), has battled against financial uncertainty in its five-year existence, and has made a "cause célèbre" of recording underappreciated international talent.

In 1991, World Circuit released "Silvershine" by Jamaican saxophonist Andy Hamilton, his debut album at the age of 73. "What we do is so diverse," says label director Nick Gold. "We have six or seven artists we work with regularly, but only released African and Latin music until Andy's record." "Silvershine" received rave press notices and World Circuit's toes were



dipped decisively into the jazz waters.

South African pianist, saxophonist, and singer Mseleku had relocated to London in the '80s and built a reputation via club gigs. Constant efforts by manager Russell Herman to snag a deal proved fruitless until Gold was recommended to look in at a show. Herman's perseverance, coupled with the success of the Hamilton album, eventually sealed the deal.

"Celebration" was recorded with highly respected American drums-and-bass duo Marvin "Smitty" Smith and Michael Bowie. Guests such as Steve Williamson and Courtney Pine were invited onto the record and Mseleku reached into his own pocket for extra studio time.

Gold says the appearance on the Mercury list has unlocked the door at retail. "The press was great. The problem was getting it racked by the chains. The nomination looks like it's going to double the sales. I hope it'll do a lot of good for other jazz musicians as well."



U2, "Achtung Baby" (Island). "Are we still favorites?" This was almost U2 manager Paul McGuinness' first question, as he prepared for the North American leg of the band's continuing world tour. In fact, the group has trailed Simply Red with bookmaker William Hill all along, but interest in the Mercurys in the U2 camp is clearly high. "The quirkiness of the list is the attraction of it," says McGuinness. "I have to admit I hadn't heard of all the records but it certainly made me want to go out and find out about them."

"Achtung Baby" may have been an acclaimed global multimillion-seller, but things can always be better. McGuinness comments, "It's been a critical success around the world but compared to, say, 'The Joshua Tree,' sales have been comparatively modest: 9 million copies, half of them outside North America. It's not fair to say it hasn't been a sales success—we'll put up with whatever sales we get—but compared to 'The Joshua Tree,' which did 13 million, it's a less commercial album. I don't think I mind that. This record was extremely radical—it was time for U2 to completely reinvent itself and that's a characteristic of the greatest bands that they can do that."

McGuinness cites the incomplete nature of Island's PolyGram distribution as a reason for any shortfall. "In some European countries, BMG still have it from an old deal. No one's quite sure whether that deal will run its full course. It's almost a psychological thing. People invest more time and effort in a project when they know there'll be more."

In North America, U2 will play to more than 2 million people. "That should have a marked effect on album sales," says McGuinness. "But elsewhere I'm not so sure. U2 is not a mass-market phenomenon. It has a very substantial core following, but it's not pop music."

SAINT ETIENNE, "Foxbase Alpha" (Heavenly/Creation). A band inspired by a classic Neil Young ballad and a French soccer side may not seem likely to make one of the most acclaimed dance-to-pop cross-overs of the year. Members of London trio Saint Etienne are themselves surprised even to be in the same neighborhood as U2 and Simply Red on the Mercury shortlist.

"We've sold 100,000 copies worldwide of the first album, which is outrageously good considering two years before it came out we'd never even set foot in a studio," says Bob Stanley, a former music journalist who with Peter Wiggs forms the group's writing/production engine room. The band's dancefloor remake of Young's "Only Love Can Break Your Heart," complete with vocals by now-permanent vocalist Sarah Cracknell, gave Saint Etienne a brief acquaintance with the top 40 last September. More notably, both "Heart" and "Nothing Can Stop Us" reached No. 1 on Billboard's dance chart, but Stanley says this has resulted in a different perception of the band in America.

"We must be perceived as a dance act over there," he muses. "Here, I suppose Primal Scream are the only other example of a group with fans equally at home with dance, indie, and pop. We're keen to have pop hits; we write pop songs you can dance to." They also ventured into production with just one such top 10 hit in June last year, Cola Boy's summerweight "7 Ways To Love."



Saint Etienne's second album will be out in January 1993, but the first material from it arrives at the end of September. The U.K. single will be the eight-minute "Avenue" but, mindful of the need for top 40 airplay to crack the U.S. singles market, America will go with the less-risky "You're In A Bad Way."

(Continued on next page)

International/Mercury Music Prize

MERCURY MUSIC PRIZE

(Continued from preceding page)



JESUS & MARY CHAIN, "Honey's Dead" (Blanco y Negro/Warner). The inclusion of Glasgow brothers Jim and William Reid in the Mercury final 10 will be seen as deserving recognition of a career that has walked a steady yet unspectacular commercial path, but sustained an extremely high critical threshold.

Unlike many others, J&MC has kept a high approval rating from the same music press that helped it to prominence. Its 1985 album debut, "Psychocandy," was rapturously received by British critics, although it wasn't until 1987's "Darklands" album and "April Skies" single that the group first breached the top 10 of both charts.

The "Barbed Wire Kisses" compilation and "Automatic" kept the Chain's fan base happy, but U.S. chart peaks of Nos. 188, 161, 192, and 105 for the four albums reflect an unfulfilled potential in North America that its Lollapalooza tours have gone some way to correcting. "Honey's Dead," the Chain's first album for the Def American label, peaked at No. 158 in May.

Chris Morrison of CMO Management points to some encouraging numbers in the U.S. "We've been in the alternative chart for half a year, and the album's sold consistently across the board. We've done about 150,000 in America so far. Last time, with 'Automatic,' we did 172,000 in total. I fully expect us to hit a quarter of a million eventually."

The Mercury nomination has also added some 4,000 to the album's U.K. sales total. "It's an excellent award," says Morrison, "because it's not glitzy like the Brits, it's for artistic merit and takes music from a broad spectrum."

BARRY ADAMSON, "Soul Murder" (Mute). Billed as Manchester's answer to Ennio Morricone, Barry Adamson makes soundtrack albums that have one essential difference: They are mostly scored for films that exist only in his head. Adamson



was previously the bassist with Magazine and Nick Cave & the Bad Seeds; "Soul Murder" is his first solo album. It showcases the musician's multi-instrumental skills, discordant sounds, orchestral arrangements, and varied styles, including a reggaefied version of "The James Bond Theme."

Mute Records' marketing manager, Mick Paterson, submitted "Soul Murder" for the Mercury prize along with Erasure's "Chorus." He says, "It was nice to be able to pitch two very diverse albums in there. And for us, getting into the shortlist is as good as winning."

Promotion for Adamson centered on the music press and specialist magazines. "The problem is that he's become categorized as a soundtrack artist," says Paterson, "and yet he's an artist in his own right. We don't want to 'ghettoize' him."

Following the announcement of the shortlist, Mute released "007" as a single. "Barry always thought it should have been a single, and we're looking for radio to pick up on it," says Paterson. "In one way or another we're bound to get a spin-off from the contest."

SIMPLY RED, "Stars" (EastWest). Seldom out of the U.K. top five since its release 11 months ago, "Stars" looks like a landmark to Simply Red publisher Peter Reichardt, managing director of EMI Music Publishing. "It's caught that moment in time like 'Brothers In Arms' and 'Thriller,'" he says.

For the band's fourth album, leader Mick Hucknall was determined to write all the songs. "There was an inaccurate perception that they'd only been successful with covers," says EastWest managing director Max Hole. "Mick knew

what he wanted and he had a strong producer in Stewart Levine. I felt there were at least three hits and it was a matter of choosing the order with Mick and his manager, Elliot Rashman."

Label marketing manager Elise Taylor planned a thematic campaign for the singles as the album cover was being designed. "We wanted to give a visual consistency as well as a constant reminder of the album," she says. The campaign was also timed to gain from Simply Red's three U.K. dates at progressively larger venues, and from TV specials over the year. In addition, a club mix of "Something Got Me Started" crossed the band over to the younger dance audience, according to Taylor. "We went for every single segment of the market and succeeded."

"Stars" has already topped 2.5 million in U.K. sales, and the target is to reach 3 million by Christmas. The U.S. has been considerably tougher; it has failed to reach the top 40, despite a top 20 single. "America has found it harder to pigeonhole the album in radio terms," says Hole, "but we are confident of getting there."



JOHN TAVENER & STEPHEN ISSERLIS, "The Protecting Veil" (Virgin Classics). The marketing manager of Virgin Classics, Liam Toner, says he always thought cellist Stephen Isserlis' performance of John Tavener's "The Protecting Veil"—a work commissioned by the BBC for its 1989 Promenade Concert season—could cross over to a broader audience.

"Here was a contemporary classical piece both tuneful and beautiful, which could appeal beyond the realm of the genre," he says. "I don't think you need to apply the word classical to this album: It's just a great piece of modern music."

Assured of coverage in the classical press, Toner opted to concentrate Virgin Classics' marketing campaign in rock magazines such as Vox and Q. "Vox even picked it as their classical album of the month," he says, "which meant it appeared alongside Bruce Springsteen and a couple of indie bands—perfect as far as we were concerned."

An excerpt from the work was also featured on a free CD with Classic CD magazine, aimed at the popular classical market. Says Toner, "That was a great help, especially for those people who might have had a bad experience with a modern classical piece and were reluctant to listen to another." The results appear to have already justified the effort: "The Protecting Veil" is already Virgin Classics' best-selling title.

Isserlis was signed to the label in 1987 by then-GM Kathy Copisarow, who A&R'ed the album and shared the belief it could reach the generation raised on Pink Floyd and Mike Oldfield. She deliberately chose Russian conductor Gennadi Rozhdestvensky for the project. "Although the U.K. market was crucial, the international market was important as well—and Gennadi, who is very knowledgeable about the contemporary scene, reinforced that potential."



JAH WOBBLE'S INVADERS OF THE HEART, "Rising Above Bedlam" (Oval/EastWest). Jah Wobble's Mercury showing is a boost not only to his career, but also to the partnership between EastWest and independent Oval Records, which was instrumental in giving the former Public Image bassist (and now world music artist) the opportunity to record the album in the first place.

Last year, EastWest managing director Max Hole proposed a deal with Oval founder Charlie Gillett: The Warner Music label would have first option on forthcoming Oval albums in return for financing each project. "Max proposed this on the basis of nothing at all," says Gillett, a world music champion.

The Oval chief ran across Wobble a couple months later. "He wanted to do something with Islamic beat, reggae, and other influences such as [German avant-garde pioneer] Can, but couldn't get any record-company interest. When I took the idea to Max, he said that was exactly the sort of thing he'd had in mind. And he specifically wanted Oval to A&R the album. In fact, he said that if Wobble himself had walked in with the tapes, he wouldn't have known how to handle it at EastWest."

Gillett admits it was not an easy album to A&R. "There are a lot of ingredients in there and it took a while for them all to fall together into a shape where every track seemed to enhance its neighbor." Seeking a track for radio, his patience (the band vetoed two selections as "unrepresentative" of its work) was rewarded with "Visions Of You"—featuring Sinead O'Connor on vocals—when the album was virtually complete.

The single went top 40 on the strength of TV spots and radio play when it was released in January, although the expected album boost didn't happen. Gillett maintains that its sales of almost 20,000 are "as many as the best world music artists. It's just that I'd hoped for more from the rock audience."

young disciples/road to freedom



congratulations on your mercury awards nomination

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International

BPW Prez: Raise Pop Music's Status Cites Cultural Contributions At PopKomm

BY JEFF CLARK-MEADS

COLOGNE, Germany—The leader of the German record business has sounded a rallying call to the country's music industry to fight for its rightful place in society.

Giving the keynote address at the PopKomm trade fair, held Aug. 20-23 here, Thomas M. Stein, president of record company trade group BPW, outlined the challenges by saying the public and political awareness of pop music's cultural, economic, and social value, had to be raised. He added, "Only he who knows the aim will find the way."

Stein argued that for the past 20 years, pop music has expressed the spirit and emotion of youth culture more than literature, theater, or art. He then contrasted this with the fact that pop is self-financing, while other forms of music such as opera receive massive state aid.

Stein also contended pop music is actively discriminated against by the government. "While printed works such as books, magazines, and even the musical score for Mozart's 'Zauberfloete' are subject to 7% VAT, for 'Zauberfloete' on record, the VAT amounts to 14%.

"We are not asking for subsidies for established artists or top stars.

We'd rather have financial aid on a national level for those who really need it in order to survive: independent labels and young artists. In such circumstances, the major labels would be prepared to take more risks.

"I am making a similar request to the media. Despite the battle for airtime and airplay, it is necessary to create some space for national newcomers acts and minority repertoire.

"Despite the dominance of international produce, we must create new dimensions in the national approach to culture; music must be treated with the same respect shown for film and theater. Radio and TV will have to understand that it is not very farsighted to base their programs only on international stars.

"We—and I mean the artists, producers, the industry, the media, and also the politicians—we have to be more aware of the valuable cultural good that is pop music. If culture does not include pop music then this is a kind of censorship of art. In this event, music is not made by 'artists' anymore."

Stein continued that, allied to this, is music's economic importance in Germany. He said the impact of record companies and publishing houses alone should be considered alongside the significance of the retail and live

sectors, discos, and instrument manufacturers.

"In 1991, the gross value [of all these areas] amounted to more than 8 billion deutschmarks [\$5.5 billion]. The number of jobs in music-dependent sectors is higher than 100,000. This number does not include people working in discotheques nor persons employed by complementary hardware/technical equipment industries."

Stein underlined that the German recorded music market—worth \$2.8 billion at retail in 1991—is the world's third-biggest, behind the U.S. and Japan.

That economic power has, though, been produced despite a number of disadvantages. "Only 10% of the population can be considered as intensive buyers.

"In comparison with other industries, the music industry has to deal with an extremely fast-changing market: 10,000 new products are offered each year. The lifespan of the product, four to eight months, is relatively short; the flop rate of about 90% is very high."

Stein also pointed to the declining singles market. Because of higher numbers of titles released and fewer copies bought, the financial risk for

(Continued on page 47)

Australian Labels Face Recession

BY ADAM WHITE

LONDON—The Australian recording industry's newest chief executives are stepping up to the plate for what may be their toughest career innings. The \$300 million (at wholesale) market is likely to show only modest growth—if any—this year, while the battle for market leadership is intense.

Brian Harris, 44, takes over Monday (31) as chairman of Warner Music Australasia, moving from EMI Music, where he was general manager. Tim Read, 42, became president of PolyGram Australia/New Zealand at the beginning of August; he was managing director of Phonogram

Records there.

"This time of year is always flat," says Harris of industrywide sales, "but it's true that volume is not what it was. That's been the case for some time; what sold 100,000 a year ago might sell 70,000 at the moment." Pricing of frontline titles at retail is "starting to creep up a little," he says, but there is still activity below the \$20 (Australian) mark.

"Some retailers have done silly things, selling hits at \$13-\$14 and making loss leaders out of big acts, even Michael Jackson," Harris states. The price battle has been mainly among the chains, he comments, notably the Coles and Myers outlets, and Brashes. "The independents are

trying at all costs to keep the prices up, of course."

Read says that although price competition at retail is not as intense as it was at Christmas, "it continues to burn away, and must give cause for concern." There was apprehension late last year that independent dealers would start going out of business, he notes, "but that doesn't seem to have happened so far. There is some evidence of destocking, however; perhaps the trade has taken an early warning."

The PolyGram executive observes that Australia as a whole is suffering the same sort of recession—if deeper—as many other countries. "We face exactly the same structural concerns, including unemployment in double figures. Just as worrying is that youth unemployment is at double or triple those levels."

Harris observes that midprice and catalog product continues to be strong, skewing the market to an older demographic. "EMI's Dr. Hook [hits] album will be very big, for instance, with 20 tracks for \$25 [around \$19 U.S.]. But with that kind of release, you've got to create the demand. It takes a tremendous amount of TV advertising activity."

The decline in the singles market appears to have stopped, in Read's view, with sales leveling out and suggesting good prospects for the CD single. "There's price activity in this area, too," says Harris, noting—al-

(Continued on page 47)

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

BRAZIL: Thousands of young people have given superstar Caetano Veloso a rousing 50th birthday tribute by turning the singer/composer's 1967 song "Alegria Alegria" into a modern political anthem. The song's popularity soared in July when it was featured as the theme music of the TV miniseries "Anos Rebeldes" (Rebellious Years), a portrayal of the youth movement that opposed the military regime that governed the country from 1964-85. Now "Alegria Alegria" is being used as a rallying call on a wave of student marches in Sao Paulo and Rio de Janeiro protesting against the current President, Fernando Collor de Mello, who has been accused of corruption. Ironically, the Bahia-born Veloso was booed when he first introduced the number at a music festival in 1967. At that time, its rock-influenced style suggested he had succumbed to U.S. cultural imperialism. Now, according to Veloso, "Alegria Alegria" generates more applause than any other song drawn from his 28-year career. In that time he has released more than 30 albums and juggled an eclectic mix of styles, including rock, samba, reggae, bossa nova, and Nigerian Juju.

DEAN GRABER

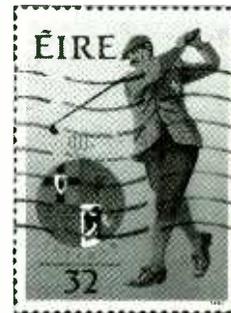
ROMANIA: For the third time since the overthrow of the Ceausescu dictatorship, the Electrecord record company has presented its "Gold Record" award. The winner is the singer Madalina Manole, for her album "Fata Draga" (Dear Girl), which has sold 100,000 copies. The previous winners were Stefan Hrusca (1991) and Alexandru Andries (1990) . . . Also reinstated this year, for the first time in 21 years, was the international pop music festival "Gerbul De Aur" (The Golden Stag), which began in 1968 but was banned from 1971 by Ceausescu. About 30 singers from 30 countries were present, and the prizes amounted to \$31,000. Overall winner of the Golden Stag prize was the young Indonesian singer Trie Utami. Among the celebrities taking part were Riccardo Fogli (Italy), Patricia Kaas (France), and Johnny Logan (Ireland).

OCTAVIAN URSULESCU



IRELAND: The surprise choice of a country standard, "The Tennessee Waltz," among the jigs, reels, airs, and hornpipes on uilleann piper Pdraic Mac Mathuna's debut album, "Blas Na Meala" (Hives Of Honeyed Sound; Gael-Linn Records), is an indication of the way in which several staunchly traditional Irish musicians have broadened their repertoire in recent years. The Galway-born piper's music is rooted in the West Clare style and bears the influence of such great pipers as Seamus Ennis, Willie Clancy and Liam O'Flynn. On various tracks he alternates between a set of B-flat pipes, given to him as a wedding present by pipe maker Nick Adams, and a concert pitch set made in the '30s by Leo Rowsome. On "Blas Na Meala," Mac Mathuna is heard both as soloist and in an ensemble setting when he is joined by such notable musicians as Noel O'Grady (bouzouki), Sean Keane of the Chieftains (fiddle), Nollaig Ni Chathasaigh (fiddle/viola), Frank Lane (dobro/acoustic guitar), and Trevor Hutchinson (acoustic bass). "The Tennessee Waltz" segues into a tune that the Irish emigrants took to America, a reel known as "Keep The Old Ark Rolling." The song is virtually identical to an Irish hornpipe called "The Boys Of The Bluehill."

KEN STEWART



NORWAY: Thanks to a pleasant mixture of melody and self-written humorous lyrics, the six-man a cappella group Bjelleklang, signed to BMG Ariola, is shooting and scoring with two albums, "Daeng Daeng" and "Holiholihoo." Although released in 1990, "Daeng Daeng" is still a firm favorite, having sold 40,000 copies to date, while "Holiholihoo," released this year, will soon be awarded a platinum disc for sales of 50,000 copies. On both albums Bjelleklang includes humorous, Norwegian-language versions of international hits, including UB40's "Red Red Wine" (Rod Rod Vin), the Bangles' "Walk Like An Egyptian" (Kamel Fra Lillestrom) and George Michael's "Faith" (Feit).

KAI ROGER OTTESON

ZIMBABWE: The biggest sound here is European dance-club rave music, as produced by home-grown idol Rozalla. Already known abroad as the "Queen of rave," here at home, where there is no such musical tradition, she has no peer and has become a virtually permanent fixture on the charts. Born in Zambia, Rozalla grew up in this country, beginning her singing career at the age of 13. Her first single, released three years later on the Gramma label, topped the chart, and overnight she became the country's leading female star.

ARTHUR GOLDSTUCK

newsline...

THE READING FESTIVAL, held Aug. 28-30 in Reading, England, was due to be filmed by TV production company Fujisankei Communications International for a three-hour broadcast in Japan. A pre-Christmas U.K. TV showing is also anticipated. Headlining bands at Reading included the Wonderstuff, EMF, Public Enemy, and Manic Street Preachers.

THE KICK music publishing and artist management organization, based in Cologne, Germany, is taking a step into the international marketplace by taking on European representation for American artist Garland Jeffreys.

SONY MUSIC AUSTRALIA has signed a three-year distribution deal with Columbia Tristar Hoyts Video. Starting Tuesday (1), all the video company's rental product will be handled by Sony's distribution company, E.D.C.

PopKomm Music Fair Savors Success Credits German Industry And Media Publicity

COLOGNE, Germany—PopKomm is now not only the biggest music fair in Germany, it is second only to MIDEM in Europe.

According to the organizers, more than 5,000 delegates attended this, the fourth edition of the event. That compares with just more than 9,000 at this year's 26th running of MIDEM.

PopKomm managing director Dieter Gorny says the secret of success is that the whole German industry is involved with PopKomm. "All the managing directors of the major record companies have been here this year," he states. "Everybody here, everybody involved, is a fan of music. That's the difference between us and MIDEM."

Another reason for success is that the event has courted publicity from mainstream media. "We have been on the evening news on television and radio across Germany, and in the newspapers as well," he says. "We are a news event for the German public."

Though the public were excluded from the fair, Gorny estimates 95% of delegates were German. He anticipates this will change next year when PopKomm spreads its publicity net to a wider European audience, although he does not expect non-German companies to exhibit.

"We will have about 150 stands next year compared with 100 this year, but it won't be until we've got in all the German companies who want to come that there will be room for people from other countries." PopKomm was held for the first time this year in Cologne's huge convention center, Koln Messe, having outgrown the Gurzenich hall in the city center. Koln Messe has sufficient room for the event to expand on the same site for the foreseeable future.

Gorny is undisturbed about the lack of space next year for non-German exhibitors although he is delighted about the prospect of a higher proportion of international delegates. "We want PopKomm to grow organi-

cally; we want it to grow without losing the spirit it has."

Tribute to that spirit was paid by Thomas M. Stein, chairman of the German IFPI group, in his opening address. He stated, "This event has become a serious national forum for the German music business."

"PopKomm today is not only a convention of nearly all the German music industry, but of related branches as well: publishing houses, organizers of events, and, very importantly, of the artists themselves."

"The more than 200 bands performing in 20 clubs transform PopKomm '92 into Germany's greatest pop show."

He continued, "The exchange of information [at PopKomm] and the dialog with commerce, politicians, and cultural institutions will help the German music industry to define itself and to occupy a position in public life—as a serious economic factor, a vehicle of culture and the spirit of the times." **JEFF CLARK-MEADS**

Music Fair Panel Probes Pop & Pride Says Biz Must Overcome 'Inferiority Complex'

■ BY MIRANDA WATSON

COLOGNE, Germany—A PopKomm panel analyzing the cultural worth of pop music felt the sector still has a long way to travel before it reaches its true stature.

There is also an unfairly negative perception in Germany of the quality of domestic product, it was argued. Rudolf Heinemann, head of Cologne-based radio station WDR, said, "We have gotten used to thinking German rock and pop is inferior to that from the U.K. and America. We have to overcome this. In countries like Italy, this inferiority complex doesn't exist—people are proud of their music."

PopKomm managing director Dieter Gorny reminded the panel, "PopKomm is a cultural event and we are here to

talk about music as a cultural item."

Warner Music managing director Gerd Gebhardt responded, "There is a very negative feeling toward national product in Germany. You have to have been dead for 200 years to pass as culture in Germany. This is something we need to change. We have the artists, the songs, and the quality. Now we just need some support."

The media came under attack for not supporting German productions. Gorny said, "We can talk about the quality of our music all we like, but if it isn't getting airplay or TV exposure, then how can the public ever be in a position to judge it for themselves?"

EMI Electrola managing director Helmut Fest added, "The public stations are all run by 60-year-old hippies who refuse to play German talent. The

only way we could change this situation would be to sack them all."

"On the visual side, new German talent has no chance on German TV, and MTV likes to take our advertising money but plays very little of our music."

Heinemann argued, though, that PopKomm should drop its pretensions of having a cultural aspect. "Nobody hung a cultural mantle on MIDEM," he declared. "PopKomm is an economic event and should drop this cultural talk."

Fest said he would prefer the discussions to stick to economics and politics. "I'm not so interested in culture," he said. "I'm more interested in getting political backing to help us address our main problems—taxes, home-copying, and piracy."

WESTERNHAGEN UNITES ROCK, GERMAN LYRICS

(Continued from page 13)

well as non-German-speaking markets including Belgium, Holland, and Denmark.

However, the singer embraces the acclaim of his homeland and plans no grand assault on the Anglo-rock world.

"I met him after the show," recalls Ikin, "and he's quite happy doing what he's doing. He is quite content in being the star he is today in Germany and doesn't want to change for the rest of the world."

Even in Germany, however, Westernhagen was not an overnight success and his route to the top has not always been straight up. Born in Dusseldorf in 1948, he attended acting school and started playing guitar and harmonica in a beat band at age 14. He was able to combine a recording and acting career, earning both the coveted Ernst-Lubitsch-Film Prize and the Goldene Kamera Award for an out-

standing theatrical performance on television.

"My theatrical background has been beneficial to my lyric writing since I know how to use the spoken word and how to apply dramaturgy and timing," says Westernhagen.

Gerd Gebhardt, managing director of Warner Music Germany, credits the role played in breaking Westernhagen by his predecessors Siggie Loch and Manfred Zumkeller, as well as the company's commitment to long-term artist development with Westernhagen and other veteran acts, such as Klaus Doldinger's group Passport.

Although Westernhagen was signed to WEA in 1974 by Loch, he released five albums before charting in 1981 with "Sekt Oder Selters" (Champagne Or Mineral Water). The album's title phrase came from a film Westernhagen appeared in at the time, playing the

role of Theo, a rebellious young man up against the world, recalls Zumkeller, now senior VP of Warner Music Europe in London. He has known Westernhagen since 1982, when he was head of marketing and A&R for EMI in Germany. "I tried to lure him away," quips Zumkeller, who later joined WEA in Germany.

The breakthrough of "Sekt Oder Selters" in 1981 became even more dramatic when two other Westernhagen albums charted with it simultaneously, "Mit Pfefferminz Bin Ich Dein Prinz" (I'm Your Prince With Peppermint) and "Stinker."

Gebhardt attributes this chart success to Westernhagen's popularity as an actor at that time combined with the fact that he expressed the spirit of the times with his music.

Zumkeller agrees. "His lyrics have (Continued on next page)

Warner Marks X From Japan For Int'l Success

AT THE TOP of Rockefeller Center, overlooking the spires of the New York skyline, the elegant Rainbow Room shook uncharacteristically with the sound of pounding, melodic heavy metal and the sight of exploding fireworks.

The pyrotechnics and power chords were limited to the ballroom's video screen, however, as execs from Warner Music International, Japanese affiliate MMG Records, and Atlantic Records announced an international launch of the band X From Japan.

Before an audience of press from international media and influential metal mags, X From Japan (whose moniker has been adapted to avoid confusion with the Los Angeles group of the same name) was introduced and feted by MMG Records president Ryuzo Kosugi, Warner Music International chairman and CEO Ramon Lopez, and Warner Music International senior VP Peter Ikin. Both the setting and the

record market, to function in an independent manner. Warner Music International, however, is now moving to break the confines of tradition and to employ our global forces in a strong alliance with our American partners at Atlantic Records and our talented Japanese colleagues at MMG...so that X From Japan has the opportunity to achieve a great career in the major markets of the world. It is upon these progressive steps that the future growth of our global business will depend."

OUTSIDE, IT'S AMERICA: As the members of U2 throw their arms around the world on this year's Zoo TV tour, at one of the band's first outdoor U.S. dates at Giants Stadium in New Jersey, the massive set of chrome radio towers, video banks, and junked cars seemed as much a statement on American excess as Bono's chants—"Coca-Cola! McDonald's!"—dur-

ing "Bullet The Blue Sky." But amid a huge crowd, U2 also achieved remarkable intimacy on a simple, bare, satellite stage in the center of the stadium floor. (Was this what four lads from Liverpool once looked like at their stadium shows?) The best effect of all was unplanned: a summer storm that streaked down through the spotlights. "Thank you for the rain," said Bono. "It just sort of makes us feel at home."

HOME & ABROAD



by Thom Duffy

presence of other heavy hitters—Warner Music Group chairman Robert Morgado, Atlantic Records co-chairman and co-CEO Doug Morris, and EastWest Records president/CEO Sylvia Rhone—sent the "priority" message loud and clear.

X From Japan, says Ryuzo Kosugi, have already become million-plus sellers with each of their last three albums in Japan. The video screened for the gathering was filmed during a three-night stand by the band at the stadium-sized Tokyo Dome. It shows a five-man group that not only embrace the dynamics and power melodies of Western metal—they credit Van Halen and Motley Crue as influences—but mix them with an intriguing sexuality and hints of Japanese theater tradition. Call it Kabuki meets Kiss.

In the coming year, the band will be recording a disc in Los Angeles for release in the U.S., Japan and worldwide. English language tracks seem likely.

But the press was skeptical, recalling the experience of Loudness, a previous top Japanese metal act that met with mixed success outside its homeland.

In his comments, Ikin put the efforts on behalf of X From Japan in perspective:

"As our industry has become increasingly global, it is no longer simply a matter of breaking American and English acts around the world," he said. "A more difficult challenge lies in the need to develop international artists in foreign markets. The tradition in our industry has been to allow Japan, which is now a major player in the world

BORDER CROSSINGS: After selling out 51 shows in the U.K. this summer, including 15 clean dates at London's Hammersmith Odeon, Erasure is off on a European tour including stops in Prague and Budapest, all in support of the band's Mute/Elektra "Abba-esque" tribute EP to ABBA. Setting up their "Phantasmagorical Entertainment" tour set for multiple nights in most cities, the band lands in New York at the Beacon Theater in late October and just-announced shows at the Wiltern Theatre in L.A. in mid-November... Ireland's Chris DeBurgh begins a three-month swing through the U.K. and Germany Sept. 11 at the Aberdeen Exhibition & Conference Centre in Scotland. The tour coincides with the European release of "Power Of Ten," co-produced by DeBurgh and Rupert Hine.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 1515 Broadway, 39th Floor, New York, N.Y. 10036, or faxed to 212-536-5358.

WESTERNHAGEN UNITES ROCK, GERMAN LYRICS

(Continued from preceding page)

always been very important in expressing the view of what's happening on the street," he says.

Yet a period of personal and creative turmoil for Westernhagen followed. "In 1981 I was not ready for this enormous success and I had trouble coping with it," he says. "When you become a pop star it is very easy to lose sight of yourself and then your creativity is gone. I had to find a healthy basis to continue my work."

After four relatively slow-selling albums, Westernhagen went back to the roots of rock'n'roll with the 1987 album "Westernhagen," which went gold.

"Westernhagen really gained popularity in the past five years," says Goetz Elbertzhagen of the artist's management company, Kick. "The gold album 'Westernhagen' was like a second wind in his career. At that time he also got his private life into balance with his marriage to Romney—his American wife. He is a creative artist who has continuously grown, who is very objective about himself and knows where his strength lies."

In 1989, the "Halleluja" album entered the charts at No. 1—a feat unequalled in Germany by any other WEA artist—neither Prince nor Phil Collins. The "Halleluja" tour was recorded live and released in 1990 simultaneously with a live video.

"Westernhagen Live" also went to No. 1 on the German albums chart, while the accompanying "Westernhagen Live" video is the only longform music video in Germany to achieve platinum status with 50,000 sold.

Westernhagen's triumphant open-air tour of stadiums this spring was a major media event, including coverage on MTV Europe. A total of 750,000 fans attended the shows. The tour will be continued in major indoor venues this fall. WEA claims the '92 Westernhagen tour is the biggest ever staged in Germany—either by a domestic or by an international artist.

The marketing setup for the spring release of "Ja Ja" actually began last year when tickets for the tour went on sale. Billboards and posters announced both the upcoming tour and album. Then early this year, WEA Germany launched its largest marketing campaign to date for a domestic artist, including posters and billboards, a retail teaser campaign and contest, and nationwide radio spots announced the album's release. The campaign coincided with front page stories in eight major magazines, including the first cover story on a German pop star in the reputable "Stern" magazine. Westernhagen took part in a 2½-week goodwill tour to major radio stations throughout Germany—an uncommon move for a superstar—and performed on prime-time television.

Meanwhile, the video for "Krieg," the album's first single, became the first clip by a German-language musician chosen for rotation on MTV Europe.

Gebhardt credits that exposure for Westernhagen's appearance for the first time ever on the Austrian and Swiss charts as well as for interest in the album in Belgium, Holland, and Denmark.

Do other non-German-speaking markets beckon?

Longtime supporters such as Zumkeller point out Westernhagen already



Elton John, left, and Phil Collins, center, greet German superstar Westernhagen, who has staged Germany's largest stadium tour to date this spring and summer. (Photo: Fotex/R.Drechsler)

sells as many albums as other English-speaking acts throughout Europe and has further potential in territories such as Eastern Europe. But he is cautious about any attempt to Anglicize this German superstar.

"I would be afraid he would lose part of his charisma," says Zumkeller. "He may lose the charm and importance of his lyrics."

Westernhagen says he would like to tour more widely in new territories in the future. "However, the current tour production is just too huge when you

are starting out with smaller venues," he says.

And as far as plans for an English-language recording are concerned, Westernhagen says, "Of course it is every musician's dream to perform in the U.S. and if there is a demand I would be pleased to tour and record an English-language album, but I currently do not see the necessity," he says. "I would be pleased if my music sung in German would appeal to Anglo-American audiences."

AUSTRALIAN LABELS FACE RECESSION PRESSURE

(Continued from page 45)

most as a joke—that "people are giving away houses with singles." He agrees that CD singles are coming on strong: "In fact, they've almost killed off the cassette single quicker than we expected."

Both executives suggest their own companies are in robust shape for the current climate and any upturn. "Things have been coming through for us, in particular, from Mercury Records in the U.S.," declares Read, including Vanessa Williams, Ugly Kid Joe and Billy Ray Cyrus. He contends that, overall, the company's market share has been running as high as 24% recently. PolyGram has the chart-topping "Jesus Christ Superstar" cast package (on Emerald City/Polydor) from the show's smash Australian revival.

"It looks as if that album will do 300,000 to 400,000 in sales," agrees Harris, "and we haven't had an album in Australia do that in some time." For his part, even ahead of taking the Warner reins, he points to the strength of the new INXS release, and anticipates strong business with

upcoming titles from the U.S.

Read and Harris are both involved with their respective companies' affiliates in New Zealand. PolyGram has a new general manager there, Victor Stent, who recently joined from Virgin Retail in Australia. Tim Murdoch continues to run Warner's Kiwi company, but now will report to Harris.

Read has taken over from PolyGram Australia's departed group managing director, Michael Smellie, and is accountable to London-based Maurice Oberstein, executive VP of PolyGram International. Harris succeeds long-serving (and now retired) Warner Music Australia chairman, Paul Turner, and reports to Sydney-based Stephen Shrimpton, senior VP of the Asia/Pacific region for Warner.

PolyGram was market leader in Australia last year with a share around the 19% mark, and—according to industry estimates—revenues of approximately \$80 million Australian (\$60 million U.S.). Warner Music took a 17% slice of the action in 1991, with sales estimated at around \$70 million (\$54 million U.S.).

GERMAN TRADE CHIEF: RAISE POP'S STATUS

(Continued from page 45)

record companies had risen sharply. He said the German music industry spends \$27 million each year on producing records from new artists.

Stein concluded, "Pop music is much more than culture; it is an important economic factor in our country offering jobs, securing income, and performing preliminary work for areas such as TV, advertising, films, broadcasting, and discotheques.

"But the economic development of

the music business can take place only in a friendly politico-economic framework." In Stein's view, this framework would involve extension of copyright laws to control bootlegs, the enhanced public perception that the music business is a true profession, and an awareness by industry people of their own social worth.

An interview with Thomas Stein will appear in next week's Billboard.

Canadian Rights Agency, CRIA Close To New Licensing Deal

(Continued from page 6)

product that contains at least eight musical works.

- There will be no royalty deduction allowed for free goods.
- Companies will have a nonroyalty allowance of 2,000 units on all formats of free merchandise for promotional purposes, provided the product is drilled, cut, or identified as promotional product.
- Publishers will now receive interest payments on unpaid mechanical royalties.

CUSTOMARY PRACTICES

Basskin says he insisted such wide-ranging issues be covered in the pact. "Through the negotiations, more and more areas came to light that had never really been fully discussed or negotiated before," he explains. "So much of this industry runs on industry custom and industry practice. As a lawyer, I'd rather have these things codified and that was really my motivation throughout."

"If [the record companies] didn't want to pay a higher rate in Canada than the U.S., I told them they would have to sign a deal that lays out all this procedure. In every other country, these are subjects of lengthy detailed agreements except in Canada and the United States."

Robertson claims, "We matched the same [mechanical] rate that's being paid in the United States. We're paying 6.25 cents, the U.S. rate, in Canadian currency. And there were many more concessions made [by us] in the area of controlled composition."

Since a Canadian dollar is currently worth about 84 cents (U.S.), however, the Canadian mechanical rate is worth only 5.25 cents in U.S. currency.

WORKABLE AGREEMENT

Industry sources familiar with the long and emotional negotiations say the proposed agreement is workable.

"I don't think either party can stand up and say, 'It was an unbelievable victory, we slayed the opposition,'" says Bob Jamieson, president and GM of BMG Music Canada. "It's a reasonable deal in most areas."

"The agreement is good for both sides," says Jerry Renewych, president, Warner/Chappell Music Canada. "It's good for the record companies who wanted a longer-term commitment regarding royalties. Publishers were successful in curtailing the erosion of mechanical income to a floor of 50% on controlled composition, and we're getting a full royalty on midline product."

"We're going to have to live with it [the agreement] and it's going to cost us money," says Stan Kulin, president of Warner Music Canada. "I do think there should have been a concession made on midprice product. Not budget, but midprice, which doesn't fall into the percentage we agreed upon."

"There are some areas hard to live with, but there's give and take on both sides," says Gerry Lacoursiere, president of PolyGram Group Canada.

Basskin argues such an encompassing agreement is imperative because of the imperfections of existing agreements between music publishers and the recording industry.

"The system we have here has weaknesses which allow the record industry to have it all over the publishers," he says. "A multitude of sins can be buried under the words, 'Well, this is industry custom.' It's a meaningless phrase and an opportunity for every kind of uncertainty and potential abuse to creep in."

"The existence of controlled-composition clauses in [artist] agreements, for example, greatly weakens and reduces the value of songs and provides a disincentive for performers to use outside songwriters. Some labels have as many 85% or 95% of their releases covered by controlled-composition clauses. The net result is the opportunity for publishers to really get the value out of their songs is gone forever."

"Why do controlled compositions exist? It's because the structure of the industry and the reluctance of publishers to license collectively produced a structure that made it possible for the record industry to use their economic clout to get as many artists as possible to sign these things. It is essentially impossible, unless you're big enough, to avoid signing them. Certainly, no first-time artist can ever negotiate out of them."

"Controlled comp has always been the real bone of contention," says PolyGram's Lacoursiere. "How can someone who's not a party to the agreement between two people step in and try to change the agreement?"

Similarly, Kulin says, "If an artist has agreed to controlled-comp clause it's not up to the publishers and ourselves to decide that he shouldn't have done it," says Kulin.

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HITS OF THE WORLD



EUROCHART HOT 100 8/14/92 MUSIC & MEDIA

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

17	16	FRIDAY I'M IN LOVE CURE FICTION
18	NEW	DAMN I WISH I WAS YOUR LOVER SOPHIE B HAWKINS COLUMBIA/SONY
19	17	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY/POLYGRAM
20	20	DISAPPOINTED ELECTRONIC VIRGIN
1	1	ALBUMS
2	2	GENESIS WE CAN'T DANCE VIRGIN
3	3	MICHAEL JACKSON DANGEROUS EPIC/SONY
4	5	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
5	6	QUEEN GREATEST HITS II PARLOPHONE
6	7	GUNS N' ROSES USE YOUR ILLUSION I GEFKEN
7	4	DIE PRINZEN DAS LEBEN IST GRAUSAM HANSA
8	10	ELTON JOHN THE ONE ROCKET
9	9	DR. ALBAN ONE LOVE LOGIC/BMG ARIOLA
10	8	WESTERNHAGEN JAJA WARNER BROS
11	11	SNAP THE MADMAN'S RETURN LOGIC/BMG ARIOLA
12	16	METALLICA METALLICA PHONOGRAM/POLYGRAM
13	13	INXS WELCOME TO WHEREVER... POLYGRAM
14	12	FAITH NO MORE ANGEL DUST SLASH/METRONOME
15	14	LIONEL RICHIE BACK TO FRONT MOTOWN
16	15	QUEEN GREATEST HITS PARLOPHONE
17	17	SOUNDTRACK WAYNE'S WORLD WARNER
18	18	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFKEN
19	19	MEGADETH COUNTDOWN TO EXTINCTION CAPITOL
20	NEW	CURE WISH FICTION/METRONOME
		BANZIG III HOW THE GODS KILL DEF AMERICAN/PHONOGRAM

3	2	FROM YESTERDAY KEISUKE KUWATA VICTOR
4	4	OCTAVE KOME KOME CLUB SONY
5	5	SWEET 16 MOTOHARU SANO EPIC/SONY
6	7	HELLO LOVERS MISATO WATANABE EPIC/SONY
7	6	NEPTUNE TOSHINOBU KUBOTA SONY
8	8	NOURYO TUBE SONY
9	NEW	SUPER BEST II CHAGE & ASKA PONY CANYON
10	9	BODY & SOUL KEIKO TERADA BMG/VICTOR

9	7	JEAN-MARC THIBAUT LE PRINTEMPS DES CALSES... SONY/PLP
10	11	VERONIQUE SANSON SANS REGRETS WEA
11	9	GENESIS WE CAN'T DANCE VIRGIN
12	14	27 ARTISTES URGENCE URGENCE VIRGIN
13	17	U2 ACHTUNG BABY ISLAND/POLYGRAM
14	NEW	STEPHEN EICHER ENGELBERG POLYGRAM
15	20	DIRE STRAITS ON EVERY STREET POLYGRAM
16	12	MICHEL SARDOU LE GRAND REVEIL TREMA/SONY
17	13	GUNS N' ROSES USE YOUR ILLUSION II BMG
18	16	LAURENT VOULZY CACHE DERRIERE BMG
19	15	M.C. SOLAAR QUI SEME LE VENT RECOLTE LE... POLYGRAM/POLYDOR
20	NEW	SNAP THE MADMAN'S RETURN BMG

AUSTRALIA (Australian Record Industry Assn.) 8/30/92

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

JAPAN (Music Labo) 8/24/92

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

FRANCE (Nielsen/Europe 1) 8/22/92

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

ITALY (Musica e Dischi) 8/17/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP ARIOLA
2	5	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
3	2	MARE MARE LUCA CARBONI RCA
4	4	TOO FUNKY GEORGE MICHAEL EPIC
5	7	THE ONE ELTON JOHN ROCKET
6	3	IN THE CLOSET MICHAEL JACKSON EPIC
7	9	IL PAESE DEI BALOCCHI EDOARDO BENNATO VIRGIN
8	8	JUMP KRIS KROSS COLUMBIA
9	NEW	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
10	NEW	SEXY MF PRINCE & THE NEW POWER GENERATION PAISLEY PARK
1	1	ALBUMS
2	3	ELTON JOHN THE ONE ROCKET
3	4	CLAUDIO BAGLIONI ASSIEME ILTRE IL CONCERTO COLUMBIA
4	2	883 HANNO UCCISO L'UOMO RAGNO FRI
5	6	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
6	5	LIONEL RICHIE BACK TO FRONT MOTOWN
7	8	FRANCESCO BACCINI NOMI E COGNOMI CGD
8	7	SNAP THE MADMAN'S RETURN ARIOLA
9	NEW	VARIOUS ARTISTS FESTIVALBAR '92 RCA
10	9	AMEDEO MINGHI I RICORDI DEL CUORE FONIT CETRA
		MANGO COME L'ACQUA FONIT CETRA

GERMANY (Der Musikmarkt) 8/18/92

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE DR. ALBAN LOGIC/BMG ARIOLA
2	2	ABBA-ESQUE ERASURE MUTE
3	5	HOW DO YOU DO! ROXETTE EMI/ELECTROLA
4	4	RHYTHM IS A DANCER SNAP LOGIC/BMG ARIOLA
5	15	WE ALL NEED LOVE DOUBLE YOU? ZYX/MIKULSKI
6	6	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFKEN
7	9	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
8	7	YOU BRING ON THE SUN LONDONBEAT RCA/BMG ARIOLA
9	8	INSTANT KARMA! JOHN LENNON PARLOPHONE
10	11	HOW IS IT? MICHAEL JACKSON EPIC/SONY
11	3	PLEASE DON'T GO DOUBLE YOU? ZYX/MIKULSKI
12	10	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL RELEASE/EASTWEST
13	13	SEXY MF PRINCE PAISLEY PARK/WEA
14	12	NOTHING ELSE MATTERS METALLICA VERTIGO
15	14	TOO FUNKY GEORGE MICHAEL EPIC/SONY
16	19	NOVEMBER RAIN GUNS N' ROSES GEFKEN

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP ARISTA
2	4	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE
3	3	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY
4	9	BAKER STREET UNDERCOVER PWL INTERNATIONAL
5	5	JUST ANOTHER DAY JON SECADA SBK
6	6	DO YOU WANT ME FELIX deCONSTRUCTION
7	2	BARCELONA FREDDIE MERCURY & MONTERRAT CABALLE POLYDOR
8	14	ROCK YOUR BABY KWS NETWORK
9	23	WALKING ON BROKEN GLASS ANNIE LENNOX RCA
10	7	AIN'T NO DOUBT JIMMY NAIL EASTWEST
11	12	THE MAGIC FRIEND 2 UNLIMITED PWL/CONTINENTAL
12	15	LET ME TAKE YOU THERE BETTY BOO WEA
13	24	CRYING ROY ORBISON WITH K.D. LANG VIRGIN AMERICA
14	16	WHAT KIND OF FOOL KYLIE MINOGUE PWL INTERNATIONAL
15	17	I FOUND HEAVEN TAKE THAT RCA
16	17	MY DESTINY LIONEL RICHIE MOTOWN
17	11	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS & SARAH BRIGHTMAN REALLY USEFUL
18	13	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
19	28	HUMPIN' AROUND BOBBY BROWN MCA
20	10	SHAKE YOUR HEAD WAS (NOT WAS) FONTANA
21	18	UH HUH OH YEH PAUL WELLER GO! DISCS
22	NEW	TAKE THIS HEART RICHARD MARX CAPITOL
23	8	THIS CHARMING MAN THE SMITHS WEA
24	NEW	BULLETPROOF! POP WILL EAT ITSELF RCA
25	NEW	YOUTH GONE WILD/DELIVERING THE GOODS SKID ROW ATLANTIC
26	39	SILENT ALL THESE YEARS TORI AMOS EASTWEST
27	NEW	MOVIN' ON BANANARAMA LONDON
28	31	NEIGHBOR UGLY KID JOE MERCURY
29	20	HOW DO YOU DO! ROXETTE EMI
30	33	HIGH HYPER GO GO deCONSTRUCTION
31	21	I DROVE ALL NIGHT ROY ORBISON MCA
32	34	THEN CAME YOU JUNIOR GISCOSME MCA
33	22	LOW LIFE IN HIGH PLACES THUNDER EMI
34	NEW	ALL SHOOK UP BILLY JOEL EPIC
35	26	MR. LOVERMAN SHABBA RANKS EPIC
36	NEW	YOU LIED TO ME CATHY DENNIS POLYDOR
37	NEW	DAS BOOT U96 M&G
38	NEW	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
39	19	L.S.I. THE SHAMEN ONE LITTLE INDIAN
40	29	A SMALL VICTORY FAITH NO MORE SLASH

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	THE SMITHS BEST... I WEA
2	2	MICHAEL JACKSON DANGEROUS EPIC
3	4	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA
4	1	GENESIS WE CAN'T DANCE VIRGIN
5	6	LIONEL RICHIE BACK TO FRONT MOTOWN
6	3	INXS WELCOME TO WHEREVER YOU ARE MERCURY
7	5	SIMPLY RED STARS EASTWEST
8	14	ANNIE LENNOX DIVA RCA
9	NEW	BILLY RAY CYRUS SOME GAVE ALL MERCURY
10	7	JIMMY NAIL GROWING UP IN PUBLIC EASTWEST
11	8	ENYA SHEPHERD MOONS WEA
12	9	RIGHT SAID FRED UP TUG
13	12	JIM REEVES THE DEFINITIVE JIM REEVES ARCADE
14	10	MADNESS DIVINE MADNESS VIRGIN
15	11	NIRVANA NEVERMIND DGC
16	16	MARIAH CAREY MTV UNPLUGGED EP COLUMBIA
17	17	JOE COCKER THE LEGEND-THE ESSENTIAL... POLYGRAM
18	18	ALEXANDER O'NEAL THIS THING CALLED LOVE-GREATEST HITS TABU
19	20	SOUNDTRACK THE COMMITMENTS MCA
20	23	SNAP THE MADMAN'S RETURN ARISTA
21	15	FREDDIE MERCURY & MONTERRAT CABALLE BARCELONA POLYDOR
22	27	PREFAB SPROUT A LIFE OF SURPRISES-THE BEST OF... KITCHENWARE
23	26	FAITH NO MORE ANGEL DUST SLASH
24	38	MEAT LOAF BAT OUT OF HELL EPIC
25	24	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
26	28	QUEEN GREATEST HITS II PARLOPHONE
27	21	MICHAEL JACKSON BAD EPIC
28	19	MORRISSEY YOUR ARSENAL HMV
29	22	JOE SATRIANI THE EXTREMIST EPIC
30	31	U2 ACHTUNG BABY ISLAND
31	25	SUPERTRAMP THE VERY BEST OF SUPERTRAMP A&M
32	NEW	BARBARA DICKSON DON'T THINK TWICE IT'S ALL RIGHT COLUMBIA
33	NEW	HUE & CRY TRUTH AND LOVE FIDELITY
34	32	GUNS N' ROSES USE YOUR ILLUSION I GEFKEN
35	33	ELTON JOHN THE ONE ROCKET
36	29	SHAKESPEAR'S SISTER HORMONALLY YOURS LONDON
37	30	PRINCE & THE NEW POWER GENERATION DIAMONDS AND PEARLS PAISLEY PARK
38	34	MICHAEL JACKSON THRILLER EPIC
39	36	RICHARD MARX RUSH STREET CAPITOL
40	35	BRAND NEW HEAVIES BRAND NEW HEAVIES ACID JAZZ/EMI

SPAIN (TVE/AFYVE) 8/15/92

THIS WEEK	LAST WEEK	SINGLES
1	2	UNA HISTORIA DE ELLEGIBO ELLEGIBO BLANCO Y NEGRO
2	3	HISTORIAS DE AMOR O.B.K. BLANCO Y NEGRO
3	4	RHYTHM IS A DANCER SNAP BMG/ARIOLA
4	5	PLEASE DON'T GO DOUBLE YOU? BLANCO Y NEGRO
5	1	SENSACION DE VIVIA XUXA BMG ARIOLA
6	7	DE QUE ME SIRVE LLORAR O.B.K. BLANCO Y NEGRO
7	6	THIS USED TO BE MY PLAYGROUND MADONNA SIRE/WARNER
8	10	YOU BRING ON THE SUN LONDONBEAT BMG ARIOLA
9	NEW	FINE DAY OPUS 3 WARNER
10	NEW	UNA ROSA ES UNA ROSA MECANO BMG ARIOLA
1	1	ALBUMS
2	2	JULIO IGLESIAS CALOR CBS/SONY
3	5	VARIOUS ARTISTS MAQUINA TOTAL 4 MAX MUSIC
4	NEW	O.B.K. LLAMALO SUERO BLANCO Y NEGRO
5	6	VARIOUS ARTISTS BARCELONA GOLD WARNER
6	3	VARIOUS ARTISTS POR FIN ES VIERNES MAX MUSIC
7	4	JOAQUIN SABINA FISICA Y QUIMICA BMG/ARIOLA
8	7	ELTON JOHN THE ONE POLYGRAM
9	8	LIVE AT WEMBLEY '86 QUEEN EMI
10	9	SERGIO DALMA A DIVINA ED. MUSICALES
		VARIOUS ARTISTS SKATE BOARD 4 BLANCO Y NEGRO

CANADA (The Record) 8/10/92

THIS WEEK	LAST WEEK	SINGLES
1	1	THIS USED TO BE MY PLAYGROUND MADONNA SIRE/WEA
2	5	MOVE THIS TECHNOTRONIC SBK/SBK
3	3	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
4	2	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PLG
5	6	THE BEST THINGS IN LIFE LUTHER VANDROSS A&M/PGD
6	4	WARM IT UP KRIS KROSS COLUMBIA/SONY
7	7	TENNESSEE ARRESTED DEVELOPMENT COLUMBIA/SONY
8	10	BABY GOT BACK SIR MIX-A-LOT DEF AMERICAN/WEA
9	8	JUST ANOTHER DAY JON SECADA SBK/SBK
10	9	NU NU LIDELL TOWNSELL ISBA/ISBA



Where The Boys Are. The Navarre Corp. apparently wants to make sure it feels like summer all year round by its Brooklyn Park, Minn.-based headquarters. So it went out and signed an exclusive deal to nationally distribute the new Beach Boys album, "Summer In Paradise," on the band's Brother Entertainment label. Pictured, from left, are Elliott Lott from Brother Records Inc.; Ron Alexenburg of Alexenburg Entertainment, a consultant to the Beach Boys; the Beach Boys' Mike Love; Eric Paulson, Navarre's president and CEO; Frank Mooney, Navarre's West Coast branch manager; and Chuck Cheney, Navarre's executive VP and CFO.

Superstores Changing Spanish Scene Local Retailers Prep For Major Onslaught

■ BY HOWELL LLEWELLYN

MADRID—With two superstores already opened and more on the way, Spain's 700 music retail outlets are bracing themselves for a massive shakeup in the music retail business over the next 12 months.

According to industry experts, the influx of record superstores is bound to transform consumers' buying habits, unleash a bitter sales war, and propel the country's retail business from somewhere in the early '70s into the '90s.

Gone will be the days when record buying meant a snap purchase of a top 20 album while on a shopping trip to the local department store. Record buyers in Spain, and especially in the capital of Madrid—which will bear the brunt of the retail revolution—will discover the luxury of spending

an entire morning browsing through endless racks of musical units, videos, books, and other paraphernalia, observers say.

Virgin Retail leads the onslaught in September when it opens Barcelona's first megastore in the Olympic city. The company plans to open another superoutlet in central Madrid late next year.

But before that Madrid store opens, French multimedia giant FNAC will open in that city its first outlet in Spain early next year, a 45,000-square-foot outlet in a former department store. FNAC also plans a Barcelona megastore by 1994.

Local music retailers, however, have already beaten Virgin and FNAC to the punch in opening superstores in Madrid. In April 1991 local outfit Madrid Rock opened the country's first megastore, an 18,000-square-foot, three-floor outlet on the capital's main shopping street, Gran Via. Then in November, Madrid record-selling pioneer Discoplay opened its own two-floor megastore a few hundred yards away. This megastore will in turn be expanded to four floors this November to bring total display space to 25,000 square feet.

This time next year, a 1-square-mile area of central Madrid will house Madrid Rock, Discoplay, FNAC, Virgin—and an outlet of El Corte Ingles, Spain's largest department store chain with 20 outlets in 14 cities.

"El Corte Ingles has the lion's share of at least 20% [market share], while none of the rest go above 6%," says Carlos Grande, director of APYVE, Spain's music performing rights association.

LETHARGIC RETAIL SCENE

According to Emilio Canil, founder and owner of Discoplay, a great majority of Spaniards are still the sort that go to El Corte Ingles to buy one record occasionally. Only about 10% of music shoppers in Spain are regular buyers, unlike about 40% in other countries, he says.

Due to its dominant position in the marketplace and the fact that most Spaniards are not collectors or vinyl addicts, El Corte Ingles—with its record section placed next to perfumes or stationery—represents the

very image of music retail.

Until now, that is. In a legacy of the rule of General Franco when business secrecy was absolute, and when the company dominated Spain's fledgling retail market, El Corte Ingles declines to discuss its views on the megastores invasion and the impending threat to its market leadership. However, other players speak keenly about the unprecedented transformation of the retail scene.

Virgin Retail Espana marketing director Augusto Abril says Spain's music business trails other European countries in penetrating households. For instance, he points out that while the Netherlands has a population of 15 million people, music sales total \$895 million. In Spain, which has a population of 40 million, music sales barely reach \$684 million.

"Spain is evidently underdeveloped," he adds.

Madrid Rock's commercial director, Alfredo Moreno, agrees. "Very few people [here] have the custom of buying a bunch of records at a time—they buy one occasionally, unlike, say, in London. Here record buying is still mainly a department store activity."

But things are changing slowly in Spain, adds Virgin's Abril. Many teenagers now have CD players in their homes, and in three years Spain will be on a par with the rest of Europe, he predicts.

"The idea of buying music as a leisure activity is a new concept in Spain," Abril continues. "There are two main reasons. First, until now there was simply nowhere for the record buyer to browse in a music environment. And second, retail itself is a new concept that is only just taking off. Spain has been underdeveloped in this area."

In the late '80s, a number of U.S.-style chain stores with names like Hollywood, California, 7-11, and Bob's started opening up shops, bringing to the consumer a sudden awareness that more modern and aggressive retailing was necessary.

As part of that trend, VIPS, with 18 stores across Spain, is the main music retailer among the American-style chains, but its stock is still limited compared with Madrid Rock or Dis-

(Continued on next page)

Trans World Same-Store Sales Droop

■ BY DON JEFFREY

NEW YORK—Trans World Music Corp. reports second-quarter results showing strong gains in profits and revenues but a decline in same-store sales.

The music and video retailer's stock, meanwhile, fell to its lowest price of the year on the day the figures were disclosed.

For the three months that ended Aug. 1, Albany, N.Y.-based Trans World reports net income rose 133% to \$332,000 from \$142,000. The company attributes the increase to an improvement in gross margins—to 40.1% of sales from 37.9% last year—that resulted from "lower inventory shrinkage and less promotional markdowns."

Second-quarter net sales rose 8.5% to \$90.3 million from \$83.2 million.

But the bad news was that same-store sales (for outlets open at least one year) fell 1% from last year's second quarter. The company blames a weak July in which there was "reduced mall shopping traffic and a lower unit volume of new product releases."

Jeffrey Jones, CFO, says, "Most mall retailers suffered similar problems. Clearly it's the lack of consumer confidence: People are hanging onto the buck."

Jones notes net profit rose significantly in the quarter in part because margins improved after "we changed our formula for advertising." But he adds, "In the third quarter we're going to get a little more promotional because sales are soft right now."

Craig Bibb, stock analyst with PaineWebber, says, "It was a disappointing quarter, particularly after they had positive surprises in two prior quarters."

Bibb says the drop in same-store sales came despite an "easy comparison" with the previous year, in which comp sales were down 2% from 1990.

The analyst adds the "biggest disappointment" was the company's selling, general, and administrative expense (SG&A), which rose to 37.7% of revenues in the quarter from 35.5% last year.

Jones says SG&A was higher because "a whole new infrastructure for running the company has been rolled out" and that much of that cost "was

booked in the second quarter."

In the quarter, the retailer opened 38 new stores for a total of 626. It says it plans to open 55 more this year, including 29 leased music and video departments. At year's end, Trans World will be operating about 50 leased departments in Montgomery Ward, K mart, and Tandy's The Incredible Universe stores. Trans World operates its own music and video outlets under the names Record Town, Tape World, Coconuts, and Saturday Matinee.

The company's stock fell to a 52-week low of \$15.625 a share in over-the-counter trading at press time. It began its decline from a high of \$25.50 when the company announced earlier this year a 1.2-million-share public offering at \$18.25 a share that included the sale of 600,000 shares by chairman Robert J. Higgins. The company's proceeds from the sale were \$10.3 million, which it used to pay down its revolving debt.

For the six months that ended Aug. 1, the company reports net profit of \$791,000 on revenues of \$181.8 million, compared with a net loss of \$440,000 on revenues of \$162.1 million last year.

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SUPERSTORES ARE CHANGING THE SPANISH RETAIL SCENE

(Continued from preceding page)

copy.

Also, in response to the rapid development of Spain's music retail industry, El Corte Ingles has also opened two specialist stores in central Madrid.

Madrid's main music chains, Discoplay and Madrid Rock, reacted to the changing retail landscape by opening superstores.

Including its superstore, Madrid Rock has three stores in that city and one in Seville. Madrid Rock is part of the wholesale distributor Arnedo Discos, founded by Pepe Arnedo in 1974.

Discoplay founder Canil is considered to be the doyen of Spain's music retail industry—he began selling records from a Sunday streetmarket stall in 1965 and opened his first city center shop in 1970. Currently, the chain has five stores in Madrid, including the megastore. Retail, however, accounted for only 20% of Discoplay's 6 billion peseta (\$63 million) volume in 1991, with the remainder coming from mail order, including concert ticket sales. Canil says he plans to expand the mail-order business into other products, such as books, clothes, bicycles, and tools.

But Canil is not abandoning music retail. "I want to open stores in towns of less than 100,000 population," he says. "There's a cultural substrata that's there to be tapped in the

smaller places too, so it makes sense to go there. But who knows, in five years I might have one store or 50, it all depends."

Moreover, at press time the company was on the verge of opening its first store in Moscow in a joint venture with Retal, the retail arm of Me-

'We can't sit around waiting for Virgin or somebody to come and eat us up'

lodiya, the former Soviet Union's only state record distributor, with which Canil signed an exclusive distribution deal eight years ago.

Canil says he is aware Virgin and FNAC pose formidable competition. But he adds that he is reacting to it by expanding his mail-order and retail businesses. "We can't sit around waiting for Virgin or somebody to come and eat us up," says Canil.

American Elliot Rubenstein, who opened CD Connection—Madrid's first all-CD shop—two years ago, says he is not worried about the new competition. CD Connection is four miles from the city center, where the superstores are massing. "The me-

gastores will change city-center retail habits, but a lot of people find going downtown a pain," he says. "I concentrate on suburbs further out."

Madrid Rock's Moreno thinks the arrival in Madrid of FNAC and Virgin will saturate the market, but expects El Corte Ingles to suffer most.

"Four years ago, there were no great record shops in Spain, so things are moving," he says.

For its part, Virgin isn't resting on its laurels either. Before it has even opened its first store in the country, the chain appears to be planning for a full-scale invasion. After opening its stores in Barcelona and then Madrid, Virgin has its targets set on the cities of Seville, Bilbao, and Valencia.

In September, Virgin's Barcelona store will open in two phases—16,000 square feet in September, followed by 7,000 square feet in 1993 in a former bank building in the same city center.

Moreover, Abril says the Barcelona store will offer unparalleled service from 50 sales staffers who will all be music specialists. "Our sales personnel will be people crazy about music, who will share the customers' thrill in tracking down the most obscure record," he says. But Madrid Rock and Discoplay already employ a "specialization" policy. Madrid Rock, for example, gives every job applicant a 200-question "exam" covering national and international music.

While Spain's music industry debates how the chains will divvy up market share, the clear winner will be the shopper, according to observers. As Discoplay's Canil puts it, "I think the arrival of FNAC and Virgin is both inevitable and positive, because it will put within reach a series of products that will change consumer mentality and in the end benefit everybody."

FOR THE RECORD

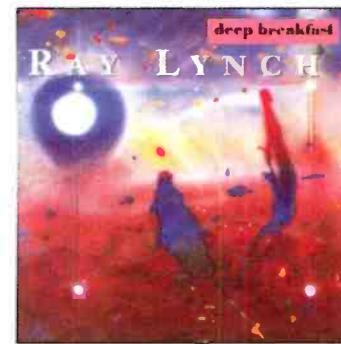
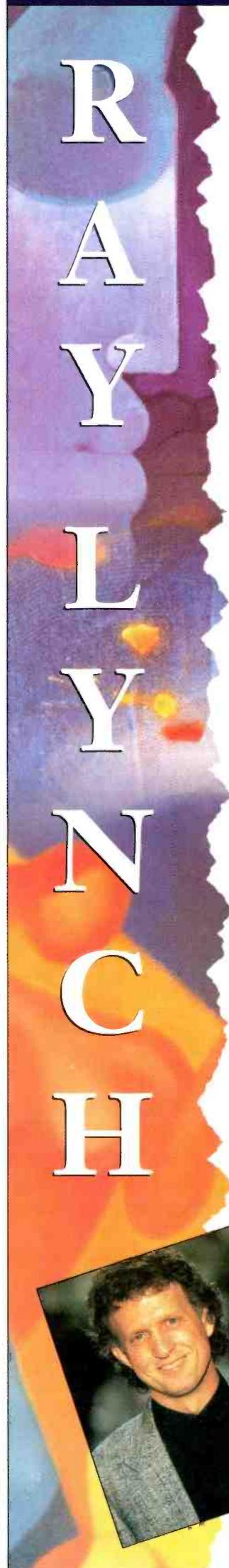
NEW YORK—An article in the Aug. 29 issue regarding the merger of Ingram Merchandising Services Inc. and Encore International contained several errors.

Contrary to a statement in the article, Ingram Entertainment Inc. is a division of Ingram Distribution Group Inc. Also, Ray Capp was executive VP/COO of Ingram Entertainment, not of Ingram Distribution, and Ron Peek is not a former Ingram executive; he has been with IMS since January 1991.

The executive staff of the merged companies is as follows:

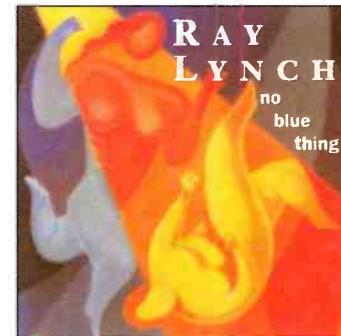
- John Taylor, president and CEO of Ingram Entertainment, also acts as CEO of IMS.
- Ray Capp, president/COO, IMS
- Ron Peek, senior VP of operations, IMS
- Ray Creighton, executive VP of sales and marketing, IMS
- Larry Goldberg, chairman, Encore
- Pat Nugent, branch manager of operations for the Eastern U.S., IMS, based in Columbia, Md.

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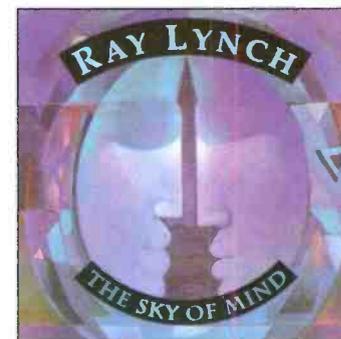
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3	4	13	THE VISIT WARNER BROS. 26880*	LOREENA MCKENITT
4	6	5	DREAM Geffen 24477*	KITARO
5	3	19	ROCKOON MIRAMAR MPCD 2802*	TANGERINE DREAM
6	5	45	SUMMER ● WINDHAM HILL WH-11107	GEORGE WINSTON
7	7	11	YONNONDIO NARADA ND-62013*	PETER BUFFETT
8	8	23	DARE TO DREAM PRIVATE MUSIC 82096*	YANNI
9	9	15	THE SPIRIT OF OLYMPIA NARADA ND-64006*	DAVID ARKENSTONE/KOSTIA
10	10	170	WATERMARK ▲ REPRISE 26774*	ENYA
11	18	3	THE GAMES GTS 4567*	JOHN TESH
12	12	17	SEA OF GLASS HEARTS OF SPACE HS11030-2*	GILES REAVES
13	11	27	BOOK OF ROSES COLUMBIA CK 48601*	ANDREAS VOLLENWEIDER
14	14	11	MIGRATION SILVER WAVE SD704*	PETER KATER & R. CARLOS NAKAI
15	21	3	LOVE THEMES GOLDEN GATE 71802*	GARY LAMB
16	13	123	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
17	15	13	THE OPENING OF DOORS WINDHAM HILL 11114-2*	WILL ACKERMAN
18	17	41	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
19	16	9	ALMA DEL SUR NARADA ND-63908*	VARIOUS ARTISTS
20	20	7	ICE: CHAPTER III NOUVEAU 10454*	CELESTIAL NAVIGATIONS
21	19	7	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
22	24	42	ENYA ● ATLANTIC 81842	ENYA
23	23	59	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
24	22	15	OLYMPUS REAL MUSIC RM-0011*	MARS LASAR
25	RE-ENTRY		BLUES FROM THE RAIN FOREST SUMERTONE S2CD-01*	MERL SAUNDERS

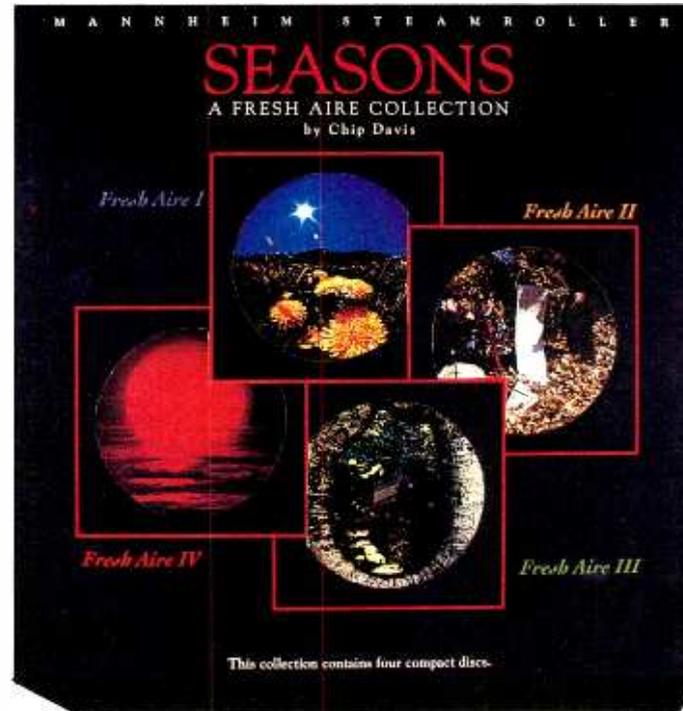
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2	4	13	AMERICAS MESA 79041-2-M*	STRUNZ & FARAH
3	2	11	EYES OPEN 40 ACRES & A MULE CK 48714*/COLUMBIA	YOUSOU N'DOUR
4	3	23	LOGOZO MANGO 162539918*	ANGELIQUE KIDJO
5	5	15	TRIBAL VOICE HOLLYWOOD HR-61288-2*/ELEKTRA	YOTHU YINDI
6	6	15	A WORLD OUT OF TIME SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
7	8	5	ALL OVER THE WORLD CHAOS 48653/COLUMBIA	WAILING SOULS
8	7	7	THE OTHER SIDE OF THIS RYKO RCD 10207*/RYKODISC	AIRTO MOREIRA
9	10	17	APOCALYPSE ACROSS THE SKY AXIOM 314-510 857*/ISLAND	MASTER MUSICIANS OF JAJOUKA
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11	9	9	HARVEST STORM GREEN LINNET GLCD 1117*	ALTAN
12	NEW ▶		KIRYA SHANACHIE 64043*	OFRA HAZA
13	NEW ▶		PARTNERS REPRISE 26822*	FLACO JIMENEZ
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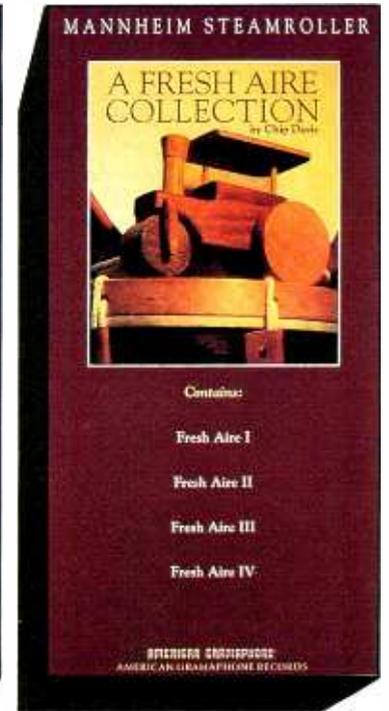
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Retail Bashing: Magazine Article Takes Aim At 'Homogeneous' Music Chains



by Ed Christman

IN CASE ALL the retailers out there didn't notice, the U.S. record store community was recently convicted of having "poor selection, lousy service, and boring atmosphere." Its punishment: losing future market share to direct marketers and invading British retail chains like Virgin Retail and HMV.

For those of you who missed the trial, a transcript can be found in the Sept. 3 issue of Rolling Stone magazine in a story authored by Jeffrey Ressler. Unfortunately, the retailers' defense was downplayed in the article.

Ressler gets most of his testimony against retailers from some of the best-known and most respected record label executives in the business. Their overall assessment of U.S. chain stores is not pretty: Comments in the article ranged from "record stores are in the stone age" to "customer service sucks."

To say the least, retail executives are not too happy with the attitude label executives have toward their stores as portrayed in the article. "It seems to me that their comments were mean-spirited and in many ways not constructive," says one senior retail executive. "They displayed no empathy for the impact that the current economy is having on us nor on what

role financial considerations play in the way we run our businesses."

Historically, sniping between different segments of the business—whether it be between labels and retailers, or labels and their distributors—occurs when business is slow and, peek-a-boo, guess what kind of sales environment serves as the backdrop to the current discussion.

While Retail Track disagrees with the way most of the conclusions on record stores are presented in the Rolling Stone article, make no mistake: Some good points are raised and, in general, exchanges of this type are healthy for any industry.

Having said that, let's take a look at some of the charges leveled against retailers in the story.

• Lousy service from employees who are poorly informed and have a

lousy attitude: Well, yeah, most music chain retailers privately agree that the service they offer is weak and needs to be dramatically improved. But touting service at retailers like The Gap over music stores is comparing apples to oranges. A music store carries a significantly greater number of SKUs. Also, how much product knowledge do you need to sell a pair of jeans?

• The fun and funky record store of yesterday is a forgotten gem, while today's outlets sport a plain vanilla look: Not really. Those fun and funky record stores thankfully are still run by independent retailers. Label executives, however, rarely get the chance to visit them because, justifiably, they don't sell them direct due to financial considerations. The plain vanilla record stores are that way, in part, because chains are trying not to intimidate the older demographics—remember all that stuff about the graying of America and teenagers buying less music?

• Unimaginative merchandising displays: This point is nicely made. First, engage the retailers by unilaterally deciding to take away their great

(Continued on next page)

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RETAIL TRACK

(Continued from preceding page)

test merchandising tool—the 6-by-12-inch longbox—and then attack the way their stores look.

• Poor selection, especially from a catalog perspective: Let me get this straight. Label executives spend half their time complaining that radio plays too much old music and not enough new, and now they are attacking retailers for carrying too many new titles and not enough old albums. You need superstores to offer good selection, and with the economics of the U.S. marketplace, unfortunately not every outlet can be one. All major chains are building bigger stores and, in general, most chain outlets provide a much wider selection than they did, say, five years ago. Depending on the chain, catalog sales can range between 45%-75% of total album sales.

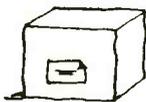
• Failure to carry essential titles by enduring artists: Nothing warms a music buff's heart more than a good argument over what is an essential title by an enduring artist and what is not. Fortunately, record stores don't have to engage in those types of arguments because they have computers, and computers make financial decisions about inventory, not artistic ones. If a classic title is not selling, it's not the computer's fault. Also, chains are not the only ones making financial decisions when it comes to catalog. Can anyone tell me why either of the *Pretty Things*' masterpieces—"S.F. Sorrow" and "Parachute" (dubbed album of the year in 1971 by a certain music magazine, then based in San Francisco)—are currently not available on a U.S. label and haven't been for more than 15 years?

• Direct marketing is the future of the industry: Maybe, but not anytime soon. Music sales almost doubled from 1981 through 1991, and the fact of the matter is the entire industry owes most of its growth to the explosion in the number of chain stores. While direct-marketing efforts will take a greater role at some point in the future, savvy label executives, including those quoted in the article, know that most of the industry's growth will continue to come as guys like Jack Eugster, Russ Solomon, Bob Higgins, John Marmaduke, and Scott Young keep opening more stores.

• The British chains will show the Americans a thing or two: While HMV has tremendous potential, has been making great strides in bettering its business, and has a management that is greatly respected by this columnist, the English merchant has yet to kick

butt here in the U.S. As for Virgin, it can hit a home run in Paris; but the jury won't know for at least two years how well it can perform in the U.S.

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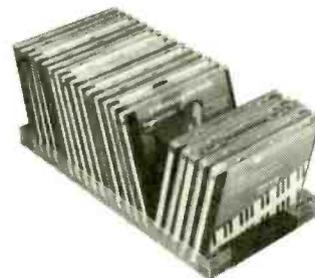
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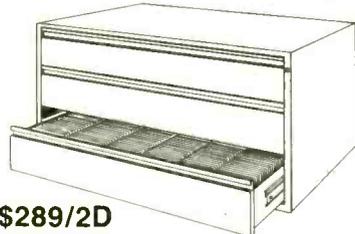
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CAN-AM
Merchandising

Red Decibel Cranks Out Columbia Deal; DCC Strikes More Gold

MAJOR DECIBELS: Minneapolis-based hard rock/metal indie **Red Decibel Records** has signed a distribution pact with **Columbia Records**.

The 2-year-old label, whose roster includes such headbanging Midwestern acts as **Rapsallion**, **Drophammer**, the **Libido Boys**, **Bloodstar**, **Coup De Grace**, and **Fat**

Tuesday, is operated by 22-year-old **Jake Wisely**, who also served as executive producer of the hard rock video magazine **Video Sheet Metal**. The label's product was previously distributed independently by **Metal Blade** and **Caroline**; according to the terms of the new pact, Columbia has first refusal on releases, and Red Decibel will still be able to dis-

tribute non-Columbia releases through the indies.

Columbia West Coast A&R manager **Benjie Gordon** (who also signed former Twin Cities indie champ **Soul Asylum** to the label) says he hopes Red Decibel will be a hard-rock equivalent of **Def Jam** for the major label.

GOLD RUSH: DI suffers from the not-so-rare disease known as collectoritis, so jubilation reigned last week when Northridge, Calif.-based **DCC Compact Classics** dropped some samples of its 24-karat Gold compact disc line on us.

DCC, which established the line earlier this year, is going whole hog on its gold discs, which are remastered from the original two-tracks by engineer **Steve Hoffman**. The sound is brilliant and warm, and the original artwork is crisply reproduced (for instance, check out the fancy foil work on **Cream's** "Wheels Of Fire" and the high definition of the graphics for **Bob Dylan's** "Highway 61 Revisited").

DCC, which has already issued seven titles (by **Dylan**, the **Eagles**, **Joni Mitchell**, and two apiece by the **Doors** and **Cream**), will continue its series with forthcoming gold numbers by the **Band**, **Bob Seger**, **Jethro Tull**, and another **Doors** title, "L.A. Woman."

Meanwhile, **Sebastopol, Calif.-based Mobile Fidelity Sound Lab**, which pioneered the audiophile-oriented approach with its Gold Ultradisc series, is forging ahead with its own glittery reissue program. Current gold titles include the **Cannonball Adderley-Miles Davis** collaboration "Something Else," **Jimmy Reed** at Carnegie Hall, **Tom Petty's** "Hard Promises," and **John Lee Hooker's** "The Healer." In October, Mobile Fidelity will issue a gold version of **Queen's** "A Night At The Opera"; in memory of lead singer **Freddie Mercury**, a portion of the sales proceeds will go to AIDS research.

Mobile Fidelity has so far issued some 60 gold Ultradiscs; according to spokeswoman **Pat Weaver**, the company may increase its gold output to two titles per month in 1993.

HALLELUJAH: Austin, Texas' gifted singer/songwriter **David Halley** has long been a favorite in these quarters, so a whoop and a holler went up when DI learned Halley, who inexplicably could not attract major-label interest, has finally found a home at the new **Antone's Records** imprint **Alone Star Records**.

Halley's album "Stray Dog Talk," an augmented version of Halley's 1989 cassette-only release produced by **J.D. Foster**, will inaugurate **Alone Star** this fall. Vocalist **Toni Price's** debut will follow on the label early in the new year. **Alone Star**, run by **GM** and **Antone's** mainstay **Susan Piver**, will concentrate on nonblues Austin-based artists.

FLAG WAVING: "I'm goin' out to Nudie's to pick up a jacket," says L.A. singer/songwriter **Chris Gaffney**.

Gaffney's decision to purchase one of the pricey, gaudy Western jackets made by the celebrated North Hollywood tailor of country stars was spurred by his wife **Julie**, Gaffney explains.

"The night of my album release party, Julie and I stayed at that Silver Saddle Motel [in North Hollywood]," he says. "We went into the Palomino [the San Fernando Valley country music club] and had a couple of Bloody Marys. Julie said, 'It would be really neat if we went

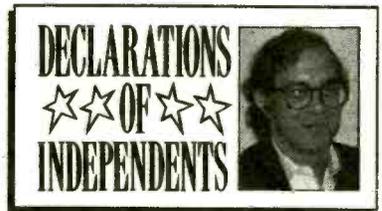
Cold Hard Facts is a unique blend of country, traditional Mexican *nor-teño*, R&B, and blues. His one-of-a-kind style, heard to terrific advantage on his second **Hightone Records** album, "Mi Vida Loca," has come to be lumped in with the Southern California roots style known broadly as "Western beat."

Gaffney, a Southern California native, has cut two previous albums: "Road To Indio," recorded for L.A.'s **ROM Records** in 1986, and "Chris Gaffney And The Cold Hard Facts," made for **Hightone** in 1990.

Gaffney tours infrequently (if you're in Southern California, you can catch him Sept. 12 at Street Scene in San Diego and Oct. 3 at the Alligator Lounge in L.A.); he says he would tour more frequently if he could get "the mutineers"—the other members of the **Cold Hard Facts**—to hit the road.

But Gaffney is currently planning a late-October swing with two fellow **Hightone** artists: **Dave Alvin** and **Rosie Flores**. The three singers will be backed by a shared band, made up of members of **Alvin's** and **Flores'** groups.

Gaffney adds with a laugh, "When I mentioned the common band to my band, they said, 'Well, what are we gonna do?' I said, 'Well, you can sit home! You didn't wanna go anyway!' They're tough to get out."



by Chris Morris

by that Nudie store.' I said, 'Only if you buy me something, honey.'

"She didn't buy me anything. I put a down payment on it. It's ready today. It's got the kitchen sink on it—a bunch of Porter Wagoner shit."

Gaffney is probably one of the few performers ever to own a Nudie outfit who also plays the accordion. The music he makes with his band the

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

▶ ROGER WATERS

Amused To Death
PRODUCERS: Patrick Leonard & Roger Waters
Columbia 47127

As ambitious and apocalyptic as ever, the builder of "The Wall" returns with a conceptual album that excoriates the evils of the 20th century—World War I, the Tiananmen Square crackdown, the Persian Gulf war—in Q Sound. Led by a potent album rock track in "What God Wants (Part I)" and punctuated by masterful guitar playing by Jeff Beck, the album offers a panorama of typically acerbic musings on life, death, war, and the media, as well as the promise of other radio-worthy cuts in "Watching TV," the title track, and the two-part "Perfect Sense."

▶ ERIC CLAPTON

Unplugged
PRODUCER: Russ Titelman
Reprise 45024

Since MTV launched its "Unplugged" series in January 1990, few performances have galvanized audiences to the extent this one has. Happily, Reprise is making it available as a simultaneous music and video release, with a big push to boot. Clapton and some of his longtime collaborators are in liquid form here, shuffling through such classics as "Layla," unreleased cuts like the instrumental "Signe," and the bluesman's moving tribute to his late son, "Tears In Heaven." Passionate, polished, irresistible.

▶ PATTY SMYTH

PRODUCER: Roy Bittan
MCA 10633

As her duet with Don Henley, "Sometimes Love Just Ain't Enough," continues a fast sprint up the Hot 100, it appears Smyth will finally top the success of her mid-'80s band, Scandal, with this stellar MCA debut. Her distinctive belting vocal style is now shaded with softer, more worldly nuances—as proven on affecting, acoustic-framed gems like "No Mistakes" and "I Should Be Laughing." Former E Street Band keyboardist Roy Bittan's first outing as a producer is quite promising. He has created tight and rhythmic arrangements that support Smyth's role as a rock diva without sacrificing strong instrumentation and song structure.

▶ VARIOUS ARTISTS

Hellraiser III: Hell On Earth, Movie Soundtrack
PRODUCERS: Various
Victory 383 480 007

Motorhead-bangers and fans of such hard rockers as Material Issue, Ten Inch Men, Electric Hogs, and Chainsaw Kittens will

revel in this wickedly jagged collection of tunes from the upcoming Clive Barker horror pic. Entries by Tin Machine, Soup Dragons, and KMFDM temper the metal foundation on which the rest of the set is built. Title track, also included on Motorhead's brand-new album, stands out in a formidable lineup.

★ LUCINDA WILLIAMS

Sweet Old World
PRODUCERS: Lucinda Williams, Gurf Morlix & Dusty Wakeman
Chameleon 61351

Long-awaited label debut by Texas country/folk artist delivers at every turn by virtue of lucid lyrics cradled in flawless melodies. Williams dishes out sparkling country rockers like "Six Blocks Away" and "Lines Around Your Eyes" with equal flair as she spins gut-wrenching tales of family tragedy like "He Never Got Enough Love" and the prosaic "Pineola," which owes a debt to Flannery O'Connor. (Also note the steamy, swampy "Hot Blood.") This triumphant release could earn Williams a place among those who have successfully bridged the gap between country, rock, and pop.

RAMONES

Mondo Bizarro
PRODUCER: Ed Stasium
Radioactive 10615

Punk's grand not-so-old men make the leap to a new label with a running start. Fierce yet good-timey gabba-gabba, cut with heat by sidekick Stasium, is still soup du jour for the New York quartet; crushers include the Tipper Gore takeout "Censorshit"; the long, balladic "Poison Heart"; luff-filled tracks like "The Job That Ate My Brain," "Cabbies On Crack," and "Heidi Is A Headcase"; and faithful remake of the Doors' "Take It As It Comes." This is the band's most exciting and accessible outing in some time.

★ BAD4GOOD

Refugee
PRODUCER: Steve Vai
Interscope/Atlantic 92185

Their ages combined, these four rockers are two years younger than Willie Nelson, and that's where the similarities end. Ringleader Thomas McRocklin, 12, displays six-string wizardry worthy of his mentor and producer (who writes a chunk of the band's material); singer Danny Cooksey, known for TV and film acting roles, proves a prodigious vocalist; and the rest of the band struts with the cockiness of the best of 'em (check out brilliant instrumental-cum-drum-solo "Tyre Kickin"). Beyond the novelty, this record has potential at hard-edged album rock outlets and should stand as a beacon to aspiring rockers everywhere.

SYLVIA SYMS

You Must Believe In Spring
PRODUCER: Mike Renzi
Elba 5004

The great song stylist died last May, only months after this album was completed. She pays tribute to the words of Alan and Marilyn Bergman, which means the material is up to her literate standards, not to mention the tunes that accompany their words, like "Nice N' Easy," "Summer Me, Winter Me," "Yellow Bird," "How Do You Keep The Music Playing?," and the lovely title song. The disc, of course, also becomes a fitting memorial tribute to Sylvia Syms.

THE FLAMING LIPS

To Death In The Future Head
PRODUCERS: The Flaming Lips & Dave Fridmann
Wamer Bros. 26838

Seriously bent Oklahoma-bred unit with several indie albums behind it swerves onto a major label. If the Beatles circa "Strawberry Fields Forever" had holed up with Syd Barrett in a garage instead of in Ahhey Road Studios, they might have emerged with something like this—a damaged yet somehow melodic concoction awash in technological oddness. For those residing in modern rock's left field, album is capable of altering some consciousnesses.

SPOTLIGHT



WARRANT
Dog Eat Dog
PRODUCER: Michael Wagener
Columbia 52584

L.A. hard rock unit opts for a steelier sound on third album, hoping to rehabilitate its image in the eyes of those who view the group as the preeminent dispenser of pop-metal balladry. New producer Wagener is a good choice to turn the trick: Loud guitars supply plenty of crunch on tuff tracks like "Machine Gun," "Bonfire," "Hollywood," and "All My Bridges Are Burning," while occasional ballads like "The Bitter Pill" won't alienate co-ed fans. Credible entry shouldn't hurt Warrant's chart-topping chances.

R & B

▶ FREDDIE JACKSON

Time For Love
PRODUCERS: Various
Capitol 96859

Jackson has already won legions of devotees with his mellifluous tenor, and though he doesn't surprise here, he doesn't disappoint. On his fifth solo album, this quintessential R&B lovelorn works his reliable magic on typically steamy ballads, but adds a smattering of up-tempo grooves, jazz-influenced fare, and poppy mood pieces for a somewhat more textured outing. Label mate Najee adds his horn prowess to the gently affecting "All I'll Ever Ask," while D'Atra Hicks comes aboard for the AC gem "Live My Life Without You." Mix includes updated version of "Me & Mrs. Jones."

DANCE

▶ TEN CITY

No House Big Enough
PRODUCERS: Ten City, David Morales, Martin Van Blockson, Byron Burke, Kerri Chandler
EastWest 92170

Third effort by revered Chicago trio is a welcome return to house roots after a somewhat disappointing foray into urban radio terrain on the previous "State Of Mind." Lead singer Byron Stingley's falsetto has matured nicely, and it adds a warm and sweet flavor to the set's raw, R&B-inflected grooves. "My Peace Of Heaven" is already an international club smash, while "Only Time Will Tell" and "All Loved Out" should keep the dancefloors packed. Best chance for mainstream crossover is the slow, romantic "School Me," which combines a contagious hook with a lush, retro-soul arrangement.

JAZZ

▶ DAVID MURRAY

Special Quartet
PRODUCER: Bob Thiele
DIW/Columbia 52955

Without making too many weighty comparisons, David Murray's tenor is

dominating the '90s as John Coltrane's did the '60s, making this new release—featuring former Coltraneans McCoy Tyner and Elvin Jones—"Special" indeed. Kicking off with Coltrane composition "Cousin Mary," this powerhouse combo tears through midtempo Murray originals "Dexter's Dues" and "3D Family," then turns dreamily Latinesque on "La Tina Lee" and deeply soulful on "In A Sentimental Mood."

BELA FLECK & THE FLECKTONES

UFO Tofu
PRODUCERS: Bela Fleck, Roy Wooten, Howard Levy, Victor Lemonte Wooten
Warner Bros. 45016

Eccentric banjoist moves wholeheartedly into fusion terrain with a fresh slab of funk-oriented originals. While older fans may miss Fleck's more eclectic approach, breezy mix of banjo, harmonica, and keyboards and bottom-heavy rhythms should finally perk up ears of jazz programmers. Title track, "Sex In A Pan," "Bonnie & Slyde," and "Scuttlebutt" all show radio appeal.

T.S. MONK

Take One
PRODUCERS: Thelonious Monk Jr. & Don Sickler
Blue Note 99614

Thelonious' son moves into a more straightforward postbop mode on new combo outing. Current sextet, which includes reedmen Bobb Porcelli and Willie Williams and trumpeter Don Sickler, runs through a pleasing repertoire of bop-oriented covers (including three familiar works by Monk Sr.). Relaxed and pretty, this could make a dent at jazz radio.

BENNY CARTER

Harlem Renaissance
PRODUCER: Ed Berger
Musicmasters Jazz 65080

Most octogenarians can't even hold a saxophone, let alone play one beautifully, but altoist Carter, who celebrated his 85th birthday Aug. 7, shines on this live set cut in February in New Brunswick, N.J. First of two CDs here features Carter's big band playing standards and originals, while second finds the group augmented by the Rutgers University Orchestra for two suites. Playing is pretty and unmannered, extended compositions are compelling, and Carter remains a formidable improvisational figure.

★ 29TH STREET SAXOPHONE QUARTET

Your Move
PRODUCER: Brian Bacchus
Antilles 512 524

Second label effort from this adventurous New York ensemble offers more reed-only access to its canny, confidently swinging sound. Highlights of a powerful, lyrical album include the smooth, understated title theme, the sharp, funky "Frequent Flyer," the graceful, up-tempo "Pamela," and the deliciously dolorous "Forecast."

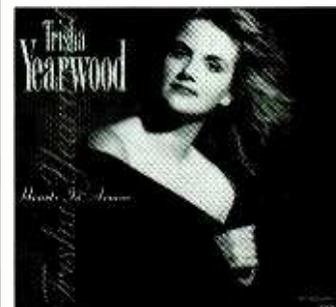
LATIN

ELISEO ROBLES

Rompes Un Corazon
PRODUCER: None listed
Rames 5014

While polka-rooted Tejano can often become a tad repetitive, this veteran Tex-Mex warbler manages to evade the overtly predictable with a catchy set of toe-tapping (but teary-eyed) love songs buttressed by his aching delivery. The romantic but melancholy title cut leads off the album before giving way to a bevy of hard-luck narratives highlighted by two-step tales "Cuando Pienso En Ti" and "Perdida Te Vas."

SPOTLIGHT



TRISHA YEARWOOD
Hearts In Armor
PRODUCER: Garth Fundis
MCA 10641

As good as Yearwood's debut album was, it pales in comparison to this one. It's not only Yearwood's full and richly expressive voice that makes this collection so memorable—it's also the thought-provoking songs and Fundis' attentiveness to buoying rather than burying lyrics. Providing vocal harmonies on the various cuts are Don Henley, Vince Gill, Emmylou Harris, Garth Brooks, and Raul Malo (of the Mavericks). Best tracks: "Nearest Distant Shore," "Woman Walk The Line," and the magnificently mournful title cut.

COUNTRY

★ LARRY CORDLE, GLEN DUNCAN & LONESOME STANDARD TIME

PRODUCERS: Glen Duncan, Larry Cordle
Sugar Hill SH-CD-3802

Cordle has long distinguished himself as a songwriter, and Duncan is a magical fiddler. Together they make vigorous, full-bodied bluegrass, spotlighting such Cordle co-written familiars as "Highway 40 Blues" and "Lower On The Hog."

★ THE WOOD BROTHERS

PRODUCER: Glen Duncan
K-Tel 1042-2

This duo still has the aura of a skilled cover band searching for its own sound, but sometimes it finds it, and the results are wonderful. Best cuts: "Nothing Can Hurt You," "How Long Does It Take You (To Stop Loving Me)," "The Reason," and the honky-tonk throwback "Alcohol Of Fame."

CLASSICAL

★ BEETHOVEN: CELLO SONATAS NOS. 1 & 2; VARIATIONS ON THEMES OF MOZART

Mischa Maisky, Cello; Martha Argerich, Piano
Deutsche Grammophon 431 801

The superior quality of this album comes as no surprise. Argerich seems to inform most every collaboration she undertakes with an extra measure of musical energy that lifts a performance beyond reasonable expectations. And that is not to take anything away from the first-rate playing of Maisky. A wonderful disc that will reward and astonish listeners for years to come.

MESSIAEN: QUARTET FOR THE END OF TIME; THEME & VARIATIONS

Loriod, Poppen, Fischer-Dieskau, Meyer
EMI Classics CDC 54395

The captivating Quartet, hardly wanting for high-quality catalog representation, boasts credentials here that none of the competition can muster. Loriod, wife and colleague of Milhaud, has assembled an excellent group of young musicians. Moreover, the late composer himself was at the sessions and is said to have advised on interpretive nuances not always clear in the score. The absorbing performance benefits from a warm and transparent recording. Of somewhat lesser musical interest is the pleasant set of variations, played by violinist Poppen and pianist Loriod.

NEW & NOTEWORTHY

THE SOFT BOYS

A Can Of Bees, Underwater Moonlight, Invisible Hits

PRODUCER: Pat Collier
Rykodisc 20231-3

Springboard for alternative pop icon Robyn Hitchcock, this revered British combo produced his first (and possibly best) songs. Also featuring Kimberly Rew (later of Katrina & the Waves), the Soft Boys mixed clever, hook-laden tunes with Hitchcock's surrealistic pop proclivities. Augmented by live cuts, alternate versions, and unreleased tracks, these three reissues of U.K. sides previously unavailable in the U.S. are an archivist's delight. The set includes faves like "Human Music," "Leppo And The Jooves," "Wading Through A Ventilator," "Skool Dinner Blues," "I Wanna Destroy You," "Tonight," and jangle-pop gem "Queen Of Eyes." Covers include John Lennon's "Cold Turkey" and Syd Barrett's "Vegetable Man."

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

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 31-Sept. 4, **Strategic Marketing Planning**, The Michigan Business School, Ann Arbor, Mich. 313-763-1000.

SEPTEMBER

Sept. 1, "**The New Record Industry Hero: The Controller**," seminar covering recording budgets, artist tour support, and songwriter royalty statements, presented by the Los Angeles chapter of NARAS, A&M Records, Los Angeles. 818-843-8253.

Sept. 5, **Chicago Music Showcase—Reggae Presentation**, Harold Washington Library Center, Chicago. Dorrelle Burnett, 312-747-4826.

Sept. 9, **MTV Awards**, UCLA Pauley Pavilion, Los Angeles. 818-505-7800.

Sept. 9-12, **NAB Radio Convention**, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 12-16, **In The City International Music Convention**, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.

Sept. 12-16, **Canadian Country Music Week**, Calgary, Alberta. 416-739-5014.

Sept. 17, **City of Hope Dinner**, honoring BMG chairman/CEO Michael Dornemann, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611.

Sept. 18-23, **NARM Wholesalers Conference**, Hyatt, Newport Beach, Calif. 609-596-2221.

Sept. 19-21, **Focus on Video '92**, Canadian Exposition and Conference Center, Toronto. 416-531-2121.

Sept. 21-25, **Image World New York, Featuring Video Expo and The Camp Show**, Jacob K. Javits Convention Center, New York. Benita Roumanis, 800-800-5474.

Sept. 23-26, **Radio/Television News Direc-**

tors Convention, San Antonio Convention Center, San Antonio, Texas. 202-659-6510.

Sept. 28, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.

Sept. 29, **BMI Awards**, BMI office, Nashville. 615-291-6700.

Sept. 30, **Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 30-Oct. 4, **NewSouth Music Showcase**, Swiss Hotel, Atlanta. 404-892-2287.

OCTOBER

Oct. 1-3, **Foundations Forum**, Stouffers, Los Angeles. 212-645-1360.

Oct. 1-4, **Audio Engineering Society Convention**, Moscone Convention Center, San Francisco. 212-661-8528.

Oct. 8-11, **SRO '92**, conference for talent buyers, booking agents, and managers, presented by the Country Music Assn., Stouffers Hotel, Nashville. 615-244-2840.

Oct. 12, **Tenth Annual Academy of Country Music Celebrity Golf Classic**, benefit for the T.J. Martell Foundation, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 15-16, **ITA Fifth Annual Super Seminar on Special Interest Video**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Charles Van Horn, 212-643-0620.

Oct. 15, **Fourth Annual Calypso and Steelband Music "Sunshine" Awards**, Equitable Center Auditorium, New York. Gilman Figaro, 201-836-0799.

Oct. 19, **Second Annual Met Music Golf Tournament**, benefit for the T.J. Martell Foundation, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-755-5700.

Oct. 26-29, **Berlin Independence Days**, Berlin. Linda Owen, 512-467-7979.

Oct. 28-31, **CMJ Music Marathon Convention**, Vista Hotel, New York. 516-466-6000.

NOVEMBER

Nov. 4-6, **Billboard Music Video Conference & Awards**, Ma Maison-Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.



All Together Now. Producer Jimmy Iovine, left, works with Ronnie Spector, center, formerly of the Ronettes, and Darlene Love, formerly of the Crystals, as they prepare to record "Rockin' Around The Christmas Tree" for A&M's "A Very Special Christmas II," set for Oct. 20 release. The all-star album, a follow-up to 1987's "A Very Special Christmas," will benefit the Special Olympics.

GOOD WORKS

NAT KING COLE Scholarships: Capitol-EMI Music Inc. has selected the recipients of its third annual Nat King Cole Memorial Scholarships, established in 1990 to honor the late singer, who was one of the staples of the Capitol Records catalog. Each \$10,000 scholarship, given out over a four-year period to encourage minority students to remain in school, was expanded last year to the national level. This year's recipients are **Jessica Elizabeth Taylor** of Detroit; **Trevor Lawrence** of Los Angeles; **Nydia Noriega** of Miami; and **Sergio Serratos** of North Hollywood, Calif.

COMMITTEE PRESIDENT: Bob Emmer, executive VP of **Rhino Records**, has been appointed president of the executives committee for **Shaare Zedek Medical Center Jerusalem**. Since 1988, the executives committee has supported projects in the pediatrics department at the medical center. Under Emmer's direction, the proceeds of "Evening In Monte Carlo IV," on Oct. 17 in Los Angeles, will be dedicated to endowing an examination and treatment room in the pediatrics department. For info on the benefit, call 310-659-6800 or 800-GESUNT-4.

A NIGHT BEFORE opening a two-night stand at Yankee Stadium in New York as the opening act for **U2**, **Michael Franti**, chief rapper for the **Disposable Heroes Of Hiphoprisy**, was scheduled to perform his songs as poetry at the Nuyorican Poets Cafe Aug. 28 to benefit the **Lower East Side Needle Exchange Program (LESNEP)**, one of two programs in New York City that deals with active addicts in the prevention of AIDS. For info on LESNEP, call **Maia Solovitz** at 212-560-4944 or 212-879-2305.

FIRST FOR EARTH: What is billed as the "First Earth Pledge Concert" takes place Sept. 3-6 at the Sovereign Poospatuck Indian Reservation in Mastic, Long Island, N.Y. The event will promote the importance of the International Earth Summit, which sought to develop a global strategy to improve the world's environment. All proceeds from the event will benefit the **Earth Summit Committee to Promote the Pledge**, a committee of the **United Nations Conference on Environment and Development**. Artist lineup is scheduled to include **Motorhead, Night Ranger, Saga, Flame, Die Warzau, Lynch Mob, Commitments, Midfunk, Medicine Men, Patti Austin, Phenix Horns, Steve Gadd Band, Saigon Kick, Lenny White, Stanley Clarke All Star Jazz Band** with **Al DiMeola** and **George Duke**, and **Joe Lynn Turner All Star Band**. For more info, call **Maryanne Lataif** at 310-286-0666.

ANTONY AWARD: The **Society Of Singers** will award its **ELLA Lifetime Achievement Award** to singer **Tony Martin** at a gathering Oct. 23 at the Beverly Hilton Hotel, where a posthumous honor to **Nat King Cole** will also be bestowed. The ELLA award is in honor of **Ella Fitzgerald**, a past recipient of the award. Chairman of the board is **Frank Sinatra**, another honoree. SOS is dedicated to providing emergency relief and financial assistance to professional singers in need. For more info, contact 213-651-1696.

LIFELINES

BIRTHS

Girl, **Anna Louise**, to **Arthur Moorhead** and **Maura Walsh-Moorhead**, July 13 in New York. He is director of U.S. operations for Erato/Elektra International Classics.

Girl, **Adina Alessandra**, to **Bob Leone** and **Kitty Gill**, Aug. 5 in New York. He is projects director for the Songwriters Hall of Fame and the National Academy of Popular Music. She is a singer and writer of pop and children's music.

Boy, **Sam**, to **Doug** and **Elisa Marshall Keogh**, Aug. 10 in New York. She is art director for Arista Records there.

MARRIAGES

Sting to **Trudie Styler**, Aug. 22 in Wiltshire, England. He is an A&M recording artist.

George Hajioannou to **Daria**, Aug. 22 in Philadelphia. He is a pro audio specialist and independent digital editing consultant. She is rhythm guitarist/lead vocalist of the band Daria.

DEATHS

Mark Heard, 41, of a heart attack, Aug. 16 in Springfield, Ill. (See story, this page.)

Morris Schrier, 82, Aug. 18 in Encino, Calif. Schrier was former VP, secretary, and general counsel of MCA Inc. He joined the New York office as an attorney in 1939. After serving in various executive positions, he was elected VP and secretary in 1959. He retired in 1979 but remained an independent counsel to the company. He is survived by his son, Daniel; his daughter, Carol Rocamora; and five grandchildren. In lieu of flowers, donations may be made to Memorial Sloan Kettering Cancer Center, Morris M. Schrier Fund.

Christian Artist Heard Dies Was Also Noted Producer, Composer

BY BOB DARDEN

WACO, Texas—Christian musician/iconoclast Mark Heard died Aug. 16 in Springfield, Ill., following a heart attack suffered July 4 at the Cornerstone Festival in Bushnell, Ill. He was 41.

Heard was a near-legendary figure in contemporary Christian music, a gifted composer/producer/performer better known among his peers than among the general public.

Ironically, his most recent release, "Satellite Sky" (released through Enclave Entertainment, distributed by FMG Distribution), has received some of the best reviews of his career.

The Macon, Ga., native became active in contemporary Christian music in the late '70s with the ground-break-

ing Solid Rock label.

Through his own 15-album career, Heard has released a number of projects considered classics in the genre: "Appalachian Melody," "Stop The Dominoes," "Eye Of The Storm," "Tribal Opera," "Dry Bones Dance," and "Second Hand."

As a producer, Heard's most recent work was *Vigilantes Of Love's* "Killing Floor" with R.E.M.'s Peter Dinklage. He also produced releases for Jacob's Trouble, John Fischer, Randy Stonehill, Pat Terry, Garth Hewitt, and Pierce Pettis' "Tinseltown" for High Street Records.

Heard's songs have been covered by artists as diverse as Joan Baez, Olivia Newton-John, Phil Keaggy, and Leslie (now Sam) Phillips.

Heard is survived by his wife, Janet, and 4-year-old daughter Rebecca.

Friends of the Heard family have established a nonprofit, tax-deductible fund to help defray medical expenses from the lengthy hospital stay. Contributions may be made to the Heard Family Fund and sent c/o New Sound, P.O. Box 197, Merrimac, Mass. 01860.

Services were held Aug. 19 in Macon.

FOR THE RECORD

In a letter to the editor in the Aug. 29 issue *Giant Records* owner Irving Azoff mentioned a range of video costs of \$10,000-\$200,000, not the lower amount that appeared due to a typographical error.

FOR THE RECORD

"The Baby-sitters Club" video series is produced by Scholastic and distributed by GoodTimes Home Video. Incorrect information was given in the Holiday Products Showcase in the Aug. 29 issue.

The attorneys who recently joined the Paul, Hastings law firm from Milgrim, Thomajan & Lee (*Billboard*, Aug. 29) specialize in intellectual property law.

Due to incorrect information supplied with the photo of MCA recording artist Donna deLory, several people in the photo were misidentified in the photo caption that appeared in the Aug. 29 issue. The people in the photo, from left, are Paul Atkinson, executive VP of A&R, MCA Records; Gary Gilbert, deLory's attorney; Al Teller, chairman, MCA Music Entertainment Group; Donna deLory; Richard Palmese, president, MCA Records; Louis Levin, deLory's manager; and Paul Kremen, director of A&R, MCA Records.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

2nd Features Visits 'Paris,' 'Mississippi' 58 LIVE Demonstrates Rental Instinct 61
 Rincon, DIC Animated Over Deal 60 Narrowing In On Special-Interest 62

Compton's Broadening Exposure Takes New CD-ROM Titles To Variety Of Outlets

BY CHRIS MCGOWAN

LOS ANGELES—Multimedia publisher Compton's NewMedia will dramatically step up its efforts to expand into record, video, and book stores this fall and early next year.

The Carlsbad, Calif.-based firm, a division of Encyclopedia Britannica, will launch "The History Of The Grammy Awards" and "The Billboard History Of Rock 'N Roll" on CD-ROM and make available point-of-purchase material and co-op ad support to record and video stores. In addition, Compton's will launch some 200 book titles on disc in early 1993, utilizing technology that will allow them to be played in a variety of CD-ROM formats.

Compton's NewMedia Inc., formerly Britannica Software, currently is best known for titles such as "1992 Guinness Multimedia Disc Of Records" and "Compton's Multimedia Encyclopedia." The latter is the equivalent of a 26-volume encyclopedia, with 9 million words, 15,000 images, and 60 minutes of audio all included on one disc.

In regards to record stores, Compton's VP of marketing and sales, Thomas R. McGrew, says, "They have the interest [in CD-ROM] but don't know exactly how to position it. I think they can do more than computer stores. They have more space, more traffic,

better locations, and there are more of them. And in consumers' minds, it's just another shiny disc."

Compton's has three upcoming titles that McGrew feels "are pretty much a bull's-eye into record stores." Due in September are "Jazz: A Multimedia History" (\$99.95), which can be played in the MPC format, and "The Multimedia Grammy Awards: 1992 Edition" (\$69.95), for the MS-DOS platform.

The Grammy title, published under an agreement with NARAS, the recording academy, includes a full historical database of all winners and nominees. The user will be able to type in any name, award, category, or year, and retrieve information about winners

and nominees. The text will be accompanied by more than 250 pictures from the ceremonies and over 45 minutes of audio, focusing on memorable events from the Grammy archives.

The first volume of "The Billboard History Of Rock 'N Roll," covering the years 1962-72, will ship this fall and be compatible with MS-DOS or Windows; the price is not yet set. The title will be based on Billboard's charts and publications, and include photographs, album covers, musical excerpts, and commentary from music experts. Subsequent releases will cover 1952-61, 1973-82, and 1983-present.

"In the case of the music retailer, (Continued on page 61)

S&S Drops Academy Titles In Distrib War With Artec

NEW YORK—Academy Entertainment has found itself caught in a territorial battle between two distributors, Artec and Sight & Sound.

S&S senior VP Larry DeVuono says the wholesaler is no longer carrying Academy titles unless accounts specifically request them. The ban extends to S&S' weekly

mailers, where title exposure is always heaviest. His reason: Artec, which owns Academy, has been establishing branches in S&S territories as both seek wider regional coverage.

"It's unfortunate they chose to do this at this time," says Jules Abramson, sales VP of Academy, also trying to expand distribution. "I'm not sure how we're going to resolve this problem." Abramson adds: "I'm hopeful we can get this on track. We think highly of them."

Academy anticipates a strong year, in part because of its family-oriented Story Line series, which is pitched at the supermarket rental trade. President Trisha Robinson acknowledges Story Line "got off to a slow start" when it launched a year ago, but now claims "virtually every food chain" has picked up recent titles such as "Kiss Shot" and "Buffalo Jump." They'll account for more than 50% of shipments. Each of the five releases shipped or announced is rated G, PG, or PG-13.

Maverick, Academy's other line extension, "is everything Story Line is not," according to Abramson. It includes R-rated rental features such as "Paris Is Burning" and "The Lunatic." Academy's core schedule, meanwhile, has been augmented by the acquisition of "Boris And Natasha" and "Chains Of Gold" from the library of defunct MCEG/Virgin. HBO Video originally won the rights to eight MCEG/Virgin releases, but lost them when the company went into bankruptcy.

Dolby Digital May Be Heard On Home Vid, Audio Products

BY SUSAN NUNZIATA

NEW YORK—Dolby Laboratories is working to bring its SR•D multi-channel digital film sound process to home users. The San Francisco-based developer has entered into an agreement with Zoran Corp. for the manufacture of low-cost integrated circuits that would be made available to Dolby's hardware licensees for use in consumer products.

SR•D has been applied to the theatrical releases "Batman Returns" and "Honey, I Shrunk The Kids" and is available in 10 theaters nationwide (Billboard, June 6). Although existing home video and audio titles would not be able to take advantage of the six channels of digital sound offered by the process, Dolby is discussing applications for the technology with the makers of VHS, laserdisc, CD, 8mm, and other audio and video software, according to the company's marketing/communications manager, Joe Hull. He declined to give details on which firms

were exploring the technology or when home software products might be expected.

In the theatrical market, the company is aiming at having one encoded 35mm film released per month through the remainder of 1992, and is continuing to supply decoders to theaters "in a controlled, progressive way" this year, says Hull. "Currently, we have more theaters who want it than we can deliver," he says. "Compared to what it might be a year from now, it's a small quantity of decoders that will be built. Zoran's chip will also be applied to the theatrical decoder, and will simplify it and its cost."

The first-generation theatrical decoding hardware requires five digital signal processors, but Zoran is planning to make the technology available in a single integrated circuit. Hull notes Zoran expects to have a chip suitably priced for the high-end consumer market by the end of 1993 and initial consumer hardware incorporated. (Continued on page 59)



Video Aces. Actress Rachel McLish, seated, star of New Line Home Video's "Iron Eagles III: Aces," made a stop recently at distributor Ingram/Commtron in Des Moines, Iowa, to sign autographs for sales reps as part of a five-city promotional tour. Shown, from left, are Jim Crowley, regional sales manager, Columbia TriStar Home Video; Jesse Moreno, Ingram/Commtron; Ron Samuels, McLish's husband and producer of the "Iron Eagles" series; Jeff Rabinovitz, director of sales, Columbia TriStar; and Patti Bodner, director of marketing, New Line Home Video. Street date for the title is Sept. 16.

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Home Video

Powerful 'Influence'; Red-Hot 'Paris'

• "A Woman Under The Influence" (1974), Touchstone Video, prebooks Monday (31).

The late film maker John Cassavetes strongly objected to his films being shown on TV in any form, including home video. His recent death was film's loss but video's gain. Look at just 10 minutes of this first in a series of Cassavetes' video releases and you realize his work achieves a level of realism like nothing you've seen on TV. His quest for truth and honesty in the relationships of his characters was unsurpassed, and in this study of a stressful marriage, Peter Falk and Gena Rowlands give performances of such painful depth it's difficult to watch, but impossible to tear your eyes away. See it with "Scenes From A Marriage."

• "Paris Is Burning" (1991), Academy Entertainment, prebooks Thursday (3).

This documentary on the bizarre world of New York's underground drag balls manages to be enlightening,



by Michael Dare

pathetic, and vastly entertaining. These transvestite and very stylized dance competitions are where voguing came from, and though many may be repulsed by this closeup look at the seamy underbelly of society, those with an open mind will find a fascinating, sympathetic film about black men with the strange desire to look like white women. See it with "Victor/Victoria."

• "Mississippi Masala" (1992), Columbia Tristar Home Video, available 9/9.

She's an Indian born in Africa who has never seen India; he's an African

born in Mississippi who has never seen Africa. Together, they personify a unique mixture of family prejudices that would seem to make their relationship unworkable under any circumstances. Which is what makes this passionate story of an interracial love affair such an enticing tale. As directed by Mira Nair, Denzel Washington and Sarita Choudhury are superb as ordinary people in extraordinary circumstances. See it with "West Side Story."

• "Life Is Sweet" (1991), Republic Pictures Home Video, available now.

Alison Steadman gives an amazing couple of performances as a pair of identical twins in this eccentric comedy about middle-class life in England. One's bulimic and kinky, the other's bookish and goody-goody. They both live at home with peculiar parents, and they're as far from "The Patty Duke Show" as one could possibly imagine. Writer/director Mike Leigh knows exactly how families work, and he's crea-

(Continued on page 61)

Billboard.

FOR WEEK ENDING SEPTEMBER 5, 1992

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	1	9	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98
2	10	46	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98
3	3	43	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
4	15	79	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
5	2	43	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98
6	4	15	THE OFFICIAL 1992 NCAA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 5577	19.98
7	8	280	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ♦ VidAmerica VA 39	19.98
8	RE-ENTRY		MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98
9	NEW▶		NFL ROCKS PolyGram Video 085379-3	19.95
10	RE-ENTRY		MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
11	RE-ENTRY		CHICAGO CUBS: LIFELONG LOVE AFFAIR Major League Baseball	19.95
12	18	16	ATTACK: ANDRE AGASSI & NICK BOLLETTIERI Columbia TriStar Home Video SPV-49504	19.95
13	14	33	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98
14	12	13	TRIUMPH ON TOBACCO ROAD. FoxVideo (CBS/Fox) 5552	19.98
15	16	17	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98
16	7	36	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
17	11	5	GREAT OLYMPIC CONFRONTATIONS HBO Video	19.98
18	5	115	CHAMPIONS FOREVER ♦ J2 Communications J2-0047	19.95
19	6	7	WWF: BATTLE OF THE WWF SUPERSTARS Coliseum Video WF104	59.95
20	20	13	1992 WINTER OLYMPICS HIGHLIGHTS FoxVideo (CBS/Fox) 5553	19.98

Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	1	9	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	14.98
2	8	35	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
3	3	71	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	14.95
4	7	19	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
5	2	105	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
6	4	31	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.95
7	5	19	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
8	9	41	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
9	17	46	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
10	6	295	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
11	NEW▶		STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
12	18	41	QUICK CALLANETICS-HIPS AND BEHIND ♦ MCA/Universal Home Video 81063	14.95
13	10	47	QUICK CALLANETICS-STOMACH ♦ MCA/Universal Home Video 81062	14.95
14	15	190	KATHY SMITH'S FAT-BURNING WORKOUT ♦ FoxVideo (Media) FH1059	19.98
15	11	25	CORY EVERSON'S STEP N' TIME Barr Entertainment 60005	19.95
16	12	147	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
17	RE-ENTRY		CORY EVERSON'S STEP TRAINING VIDEO Barr Entertainment 877956-27-9	19.95
18	19	114	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ FoxVideo (Media)	19.98
19	20	180	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
20	NEW▶		MARILU HENNER'S DANCEROBICS Barr Entertainment 11208	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/3PI Communications.

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

TLC, "Oooooohhh... On The Video Tip," 6 West Home Video/LaFace/Arista Video, 22 minutes, \$9.98.

With TLC's continued success in both the R&B and pop sectors, the arrival of this get-to-know-the-girls video was inevitable. Group members Chilli, T-Boz, and Left-Eye discuss the themes of some of their hits—including safe sex, the importance of being a good friend, and self-confidence—sing the praises of manager Pebbles and producers L.A. Reid & Babyface and Dallas Austin, and do a lot of hanging out. Snippets of clips for numbers including current sensation "Baby-Baby-Baby" provide further evidence of why these charismatic young women have made it.

CATHERINE APPLEFELD



"Peter" creator Sergei Prokofiev explains the role of a composer while calling forth demonstrations of the trumpet, oboe, clarinet, and other instruments representing each character before the story begins.

C.A.

TRAVEL

"Newport And The Rhode Island Coast," 45 minutes, "The Maine Coast," 50 minutes, SITE Productions, \$24.95 each.

Unlike the average video travelog, these programs (part of a six-part series on New England attractions) offer an almost documentary-like depth of information while beautifully evoking the atmosphere of the regions visited. "Newport And The Rhode Island Coast" shows Rhode Island to be a virtual microcosm of the entire New England coast, from the beaches of the state's southwestern region to the islands in the mouth of Narragansett Bay, where Newport is situated. And this tape spends as much time in Newport's wonderful Colonial and Victorian districts as in the opulent mansions. "The Maine Coast," narrated by a Down East storyteller with an almost too-perfect accent, is a leisurely progression up the coast to Mount Desert Island and Acadia National Park. Because of the amount of territory explored, some well-known scenic spots are necessarily bypassed. For the viewer who wishes to learn as well as look at lovely pictures, these tapes are highly recommended.

MORRIS KLIEGMAN

sound like Olympics filler, with too little analysis of the boats themselves and the mechanics of championship sailing.

JIM BESSMAN

DOCUMENTARY

"The History Of The Comics," Kultur Video, 90 minutes each, \$19.95 each.



This four-volume set is the story of all the characters and superheroes who thrilled and made us laugh over the years. Among the characters featured are Betty Boop, Little Orphan Annie, Dick Tracy, Batman, Superman, Captain America, the "Peanuts" gang, Spiderman, and many more. The influence on the tone and look of comics of such magazines as Mad, Creepy, Eerie, and Heavy Metal is also discussed, as are the characteristics of comics from Japan and Europe. Anyone who has delighted in the antics and adventures of these cartoon personalities will not be disappointed.

MARC GIAQUINTO

"The Planets," BMG Video, 56 minutes, \$19.98 (Deluxe Collector's Edition, \$34.98). This dazzling spectacle of sight and sound defies simple classification. The soundtrack, a synthesizer version of Gustav Holst's 1916 suite "The Planets," is performed by its arranger, Isao Tomita, in digital hi-fi stereo; the visuals, a combination of outer space photographs taken by U.S. and Soviet spacecraft with computer animation and special effects, are produced with digital video technology. There is no narration, only occasional on-screen captions. By no means an astronomy lesson, this video will appeal more to fans of "Star Trek" and "2001" than to students. (The boxed Collector's Edition contains a four-color poster, a facts booklet, a 128-page book on astronomy, and the U.S. Space Camp Catalog.)

M.K.

"The Voyager Odyssey (1977-1989)," BMG Video, 44 minutes, \$19.98.

The two Voyager spacecrafts spent 12 years crossing the solar system and sent back dazzling pictures of their first-ever interplanetary fly-by. With a soundtrack of familiar classical pieces, this video traces the routes of the two ungainly yet dignified Voyager craft as they drift across the asteroid belt to Jupiter, Saturn, and beyond. The space photography is enhanced by

computerized special effects that seem to depict moons' orbits or planetary energy fields—yet there is neither narration nor any other means of telling viewers what they're watching. Using such dramatic and informative images as mere video-art seems a waste.

Viewers who hitch a ride on this cosmic roadtrip should be able to understand where they're headed.

DREW WHEELER

EDUCATIONAL

"They Lied To You In School," White Buffalo Multi-Media, 30 minutes, \$24.95.

Ray Fadden is a Mohawk elder and founder of the Six Nations Indian Museum in upstate New York. In this fascinating lecture, he sets the record straight concerning the Indians' contributions to our civilization, showing them to be much more civilized than the white man's forefathers. Washington and Jefferson had 400 slaves apiece. The Iroquois outlawed slavery in all of their territory. The video is essentially one single shot of a man with a stick in front of a wall giving a lecture, so it's perfect for schools that are interested in telling the other side of the settling of America.

MICHAEL DARE

INSTRUCTIONAL

The Frugal Gourmet Collection: "Desserts," "Garlic! Garlic! Garlic!," "The Pasta Buffet," "The Turkey," "Whole-Meal Salads," MPI Home Video, 30 minutes each, \$12.98 each.



Chef Jeff Smith is at his avuncular best when he's giving cooking instructions on such basics as cooking a turkey, roasting garlic, and making a meal-size salad. His enthusiasm and easygoing manner, staples for his PBS audience since the series began in 1983, take the rigors out of kitchen chores. But the five programs here emphasize entertainment as much as they do instruction, and in several instances follow-along cooks will be bewildered by the speed with which Smith gets from start to finish. That's particularly the case for complicated dishes like a Chinese dessert made of sweet rice and candied fruits. Success is in the details, which often are missing. For the answers, Smith suggests borrowing his cookbooks from the library (suggesting their purchase is a bit too commercial for public TV). MPI plans to release nearly 200 "Frugal Gourmet" cassettes over the next year. At \$12.98 each, they're a better deal—and better for you—than any fast-food joint.

SETH GOLDSTEIN

DOLBY DIGITAL MAY BE HEARD ON HOME VIDS

(Continued from page 57)

porating the technology could be available by 1994, with more popularly priced units reaching the market in 1995 as chip costs continue to decrease.

The process, known as AC-3, is an audio coding technique that offers six channels of digital audio. It is designed to provide separate left and right surround channels as well as offer the localization and soundfield stability associated with multichannel formats, such as 70mm film with magnetic soundtracks. Multichannel encoded material can be played back in conventional two-channel stereo or in mono, according to Dolby. The

system is also designed to allow tailoring of the dynamic range to the noise level of a specific listening environment.

The benefits would be a better dynamic range, lower distortion, more natural acoustic reproduction, and improved placement of instruments and effects. To achieve its full benefits, the process would require five speakers and an optional subwoofer, according to Dolby.

The theatrical system is available to movie houses for about \$20,000. The Zoran IC would be marketed to Dolby's hardware licensees for about \$20 as well as a licensing fee.

Billboard®

FOR WEEK ENDING SEPTEMBER 5, 1992

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★ ★ NO. 1 ★ ★				
1	1	5	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986 24.99
2	2	19	101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
3	3	23	FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067	1991 24.95
4	4	9	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992 12.99
5	6	41	FANTASIA Walt Disney Home Video 1132	1940 24.99
6	5	69	THE JUNGLE BOOK Walt Disney Home Video 1122	1967 24.99
7	7	49	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991 24.99
8	12	221	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986 19.95
9	16	151	BAMBI Walt Disney Home Video 942	1942 26.99
10	9	19	DANCE! WORKOUT WITH BARBIE Buena Vista Home Video 1361	1991 19.99
11	11	23	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991 19.98
12	10	101	PETER PAN Walt Disney Home Video 960	1953 24.99
13	14	362	DUMBO ◊ Walt Disney Home Video 24	1941 24.99
14	8	206	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
15	17	143	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988 24.95
16	13	210	ROBIN HOOD ◊ Walt Disney Home Video 228	1973 29.95
17	21	50	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990 22.99
18	23	51	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990 12.99
19	25	45	THE BRAVE LITTLE TOASTER Walt Disney Home Video 1117	1988 19.99
20	18	119	THE LITTLE MERMAID Walt Disney Home Video 913	1989 26.99
21	15	307	ALICE IN WONDERLAND ◊ Walt Disney Home Video 36	1951 24.99
22	24	9	DISNEY CARTOON CLASSICS: FUN ON THE JOB Walt Disney Home Video 410	1992 12.99
23	19	9	SEBASTIAN'S PARTY GRAS Walt Disney Home Video 1312	1991 12.99
24	NEW ▶		FOUR TURTLES AND A BABY Family Home Entertainment 27420	1992 12.98
25	NEW ▶		PLANET OF THE TURTLES Family Home Entertainment 27421	1992 12.98

♦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.

CHILDREN'S

Shelley Duvall's Bedtime Stories: "Little Toot/Choo Choo," "Elizabeth And Larry/Bill And Pete," "Elbert's Bad Word/Weird Parents," MCA/Universal, 25 minutes each, \$12.98 each.

Cable's family programming maven turns to children's picture books in these videos. Each presents two fully animated adaptations hosted by Duvall, who sings the praises of books and imagination. "Elbert's Bad Word/Weird Parents" offers offbeat Audrey Wood stories narrated by Ringo Starr and Bette Midler. "Elizabeth And Larry/Bill And Pete" tells tales of special, funny friendships as read by Jean Stapleton and Dudley Moore. Best of the lot is "Little Toot/Choo Choo," with the Hardie Gramatky classic told by Rick Moranis and Virginia Lee Burton's book read by Bonnie Raitt. The animation is a wonder, and the celebrity narrators couldn't be better.

CATHERINE CELLA

"Peter And The Wolf," "The Carnival Of The Animals," "Peer Gynt," Bogner Entertainment Inc., 30 minutes each, \$14.98 each.

The classic tales are brought to life in delightfully simple and captivating puppet shows, part of a new series mastered by puppeteer Jim Gamble. Though entertainment is priority one, these videos also adeptly tackle the task of introducing kids to classical music, and thus do not skimp on musical accompaniment: "Peer Gynt" is highlighted by the Budapest and Debrecen Philharmonic orchestras, while the Hamburg Symphony Orchestra is featured in "Peter And The Wolf." In the latter, a puppet of

SPORTS

"The 1992 America's Cup," ESPN Home Video, 105 minutes, \$24.99.



Docu on the 28th America's Cup captures its most hotly contested running ever in footage gleaned from ESPN. But as is made clear early on, the Cup, won in San Diego by America, is evidence that big money and technology have become at least as important as sailing skill. Indeed, lengthy background material covers the various funding methods, supercomputerized testing, expensive espionage exploits, and months of trials, totaling nearly \$500 million spent by the U.S. and eight competing countries. Still, the racing itself is spectacular, though tape tends too often to look and

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.

Rincon Pacts With DIC; Disney Bows New Sales Line

TOONFUL: Rincon Children's Entertainment has made a deal with Burbank, Calif.-based DIC Enterprises to market, distribute, and promote DIC's animated children's video properties. The newly created DIC Entertainment banner will encompass the DIC Toon-Time Video label and the DIC Tune-Time audio label.

Before the Rincon joint venture, DIC (which produces numerous Saturday-morning cartoons) had licensed those rights to different companies on a series-by-series basis; this is also DIC's first foray into the audio business. The deal with Los Angeles-based Rincon, itself a joint-venture label with BMG Kidz, covers the U.S. and Canada.



by Moira McCormick

The first dozen videos under the new partnership, scheduled for October release, include "WishKid" (with the voice of Macaulay Culkin), "Hammerman" (featuring rap superstar Hammer), "Pro-Stars!" (animated adventures of Michael Jordan, Bo Jackson, and Wayne Gretzky), "Care Bears," "Hulk Hogan's Rock N' Wrestling," "Swamp Thing," "G.I. Joe," and "Captain N: The Gamemaster."

Each is priced at \$9.98 and available in a 48-piece self-shipper featuring DIC characters. Also available with each cluster of video releases will be "Toon Time's Top Toons," a collection of four videos for \$12.98 each. Notes a DIC spokesperson, "DIC properties are often cross-promoted; as a result, DIC enjoys strong relationships with key companies tied to the children's market, including Mattel, Hasbro, Nintendo, Kenner, General Mills, Sega, Burger King, Pepsi, and more."

The most recent Rincon video release, in conjunction with Ode Sounds & Visuals, is "La Pastorela, The Shepherd's Tales" (80 minutes, \$19.98), the Mexican Christmas classic, available in both English and Spanish, starring Linda Ronstadt, Paul Rodriguez, Cheech Marin, Freddy Fender, Flaco Jimenez, Robert Beltran, and Don Novello.

DISNEY DOINGS: Walt Disney Home Video has debuted a new sell-through line comprising family-oriented theatrical titles, all now available at \$19.99. First titles in the line are "The Rocketeer," "Honey, I Shrunk The Kids," "White Fang," "Shipwrecked," "Wild Hearts Can't Be Broken," "Return To Snowy River," "Anne Of Green Gables," "Anne Of Avonlea," "Mark Twain And Me," and "Back To Hannibal."

Disney and Nabisco have launched a cross-promotion involving a \$5 mail-in refund offer, available on all Walt Disney Classics titles, including the upcoming "Beauty And The Beast." From Oct. 24 through Dec. 31, consumers can mail in the refund certificate, videocassette proof of purchase, four proofs of purchase from selected Nabisco products, and cash-register receipts for all items in order to receive the refund. The Disney Classics line includes "101 Dalmatians," "Alice In Wonderland,"

"Dumbo," "Fantasia," "Mary Poppins," and others.

THE Captain On Video: Captain Kangaroo has finally made it to video. The

good gray Captain (Bob Keeshan), whose children's TV program debuted in 1955, had never been available on videocassette. Now he's the subject of a new line of tapes from View-Master Video, via Captain Kangaroo's exclusive licensing agent, KinderGroup Inc. The tapes will combine classic clips from the 37-year-old series with new live-action footage, featuring songs, poems, and other segments. KinderGroup has readied six tapes, available in October and priced at \$9.99 each, including "Captain Kangaroo's Animal Alphabet" and "Counting With The Captain."

View-Master has also announced a contract extension with Together Again Productions/Warner Bros. Records to market and distribute its popular Kidsongs video and music series through 1998. Seven new titles in the Kidsongs series (there are currently 12 titles), which has sold nearly 4 million copies to date, will be released over the term of the agreement. First new release is "We Wish You A Merry Christmas," the first Kidsongs holiday title, due in October.

PEEP PEEP: Strand Home Video's charming "Thomas The Tank Engine" series is the subject of two gift-set configurations for the holiday season. Thomas The Tank Engine & Friends Video and Toy Gift Sets, which a company spokesperson says sold out last year, have returned for '92. Each set includes one of five different Thomas video titles, packaged with a die-cast metal toy (in the shape of Thomas, Percy, Jams, and other locomotive friends), available Oct. 8. New this year, and available now, is the Collector's Set, a four-pack of Thomas videos in a library case. Both gift sets include the brand-new release "Thomas Gets Bumped."

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	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
2	3	2	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
3	2	5	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
4	NEW ▶		WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13
5	7	3	RUSH	MGM/UA Home Video 902527	Jason Patric Jennifer Jason Leigh	1991	R
6	5	8	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
7	4	11	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
8	12	3	JUICE	Island World Paramount Home Video 32758	Omar Epps Jermaine Hopkins	1992	R
9	6	7	BUGSY	Columbia TriStar Home Video 70673-5	Warren Beatty Annette Bening	1991	R
10	8	5	STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 81264	Sylvester Stallone Estelle Getty	1992	PG-13
11	10	12	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
12	9	7	SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
13	11	9	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
14	13	7	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG
15	16	3	RUBY	Triumph Releasing Corporation Columbia TriStar Home Video 92183	Danny Aiello Sherilyn Fenn	1992	R
16	14	9	KUFFS	Universal City Studios MCA/Universal Home Video 81245	Christian Slater	1991	PG-13
17	15	12	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
18	18	5	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G
19	19	5	LOVE CRIMES	HBO Video 99727	Patrick Bergin Sean Young	1991	NR
20	23	8	MAN IN THE MOON	Media Home Entertainment FoxVideo M902500	Sam Waterston Tess Harper	1992	PG-13
21	22	3	HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE	Triton Pictures Paramount Home Video 83081	Sam Bottoms Eleanor Coppola	1991	R
22	21	20	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
23	17	13	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
24	26	6	EUROPA EUROPA	Orion Classics Orion Home Video 5064	Not Listed	1991	R
25	24	3	THIS IS MY LIFE	FoxVideo 1953	Julie Kavner Dan Aykroyd	1992	PG-13
26	25	12	FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
27	29	11	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
28	27	5	SHAKES THE CLOWN	Columbia TriStar Home Video 92493	Bobcat Goldthwait Julie Brown	1992	R
29	20	16	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
30	28	14	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	PG-13
31	36	10	NAKED LUNCH	FoxVideo 5614	Peter Weller Julian Sands	1991	R
32	30	18	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
33	31	8	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-1001-3	Rolling Stones	1970	R
34	38	22	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
35	33	3	CAPTAIN AMERICA	21st Century Film Corp. Columbia TriStar Home Video	Ronny Cox Ned Beatty	1990	PG-13
36	34	5	TRUE IDENTITY	Touchstone Pictures Touchstone Home Video 1256	Larry Henry Frank Langella	1991	R
37	NEW ▶		WILD ORCHID 2: TWO SHADES OF BLUE	Epic Home Video Columbia TriStar Home Video 59823	Nina Siemaszko Tom Skerritt	1991	NR
38	39	23	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
39	32	5	FINAL APPROACH	Vidmark Entertainment 5524	Hector Elizondo	1991	R
40	37	2	GATE II	Epic Home Video Columbia TriStar Home Video 59663	Louis Tripp Pamela Segall	1992	R

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

'Basic Instinct' Is Joining The LIVE-ly Fall Rental Market

BY JIM McCULLAUGH

LOS ANGELES—LIVE Home Video plans to juice up the fall rental market with the Oct. 14 release of "Basic Instinct," the controversial thriller starring Michael Douglas and Sharon Stone.

The title, which has grossed more than \$110 million at the U.S. box office and \$265 million worldwide, will be backed by a multimillion-dollar marketing and advertising campaign, second in scope only to the company's release of "Terminator 2: Judgment Day" last year.

Along with such major-grossing films from rivals—including Touchstone's "Sister Act," Warner Home Video's "Lethal Weapon 3," FoxVideo's "Alien 3," and MCA/Universal's "Far And Away"—the fall rental landscape is shaping up as potentially one of home video's strongest seasons (see story, page 6).

Of particular note to smaller video retailers, according to Stuart Snyder, LIVE senior VP of sales and marketing, LIVE is offering a special "six-pack" "Basic Instinct" prepack.

Included in the \$599-priced six-pack are six copies of the title, a 3-by-6-foot banner, 25 keychains, and five

shelf-talker cards.

A "12-pack," priced at \$1,199.76, will also be available, which will include 13 copies of the movie, a 3-by-6-foot banner, 35 keychains, and 10 shelf-talkers.

LIVE will also back the title with both pre- and post-street-date TV advertising, the latter hitting six to eight weeks after street date on the major networks as well as on ESPN, MTV, and VH-1.

Consumers will also be offered a "Basic Instinct" 900 number "video sweepstakes," where prizes will include dream vacations, merchandise, and a choice between a Lotus sports-car or \$40,000 in cash. The 900 spot will appear on both cassettes and in TV ads.

LIVE will also feature trailers on "Basic Instinct" to hype interest in such other LIVE titles as "T2" and the upcoming theatrical release "Reservoir Dogs."

The company will also support a later "previously viewed" campaign by supplying retailers with stickers and in-store material.

"Basic Instinct" will also be the first title from LIVE to use a new "no-fault" defective policy. Retailers can return any defective copies of the

movie within the first 90 days of release for a replacement copy.

At a press conference here Aug. 24, Snyder and David Bishop, LIVE's senior VP/GM, tied the new "no-fault" policy to a broad list of formal company positions designed to answer issues raised by David Ballstadt, former Video Software Dealers Assn. president, in public keynote remarks made at the recent VSDA convention in Las Vegas.

Specifically, Bishop indicated LIVE was conscious of retailers' interests in lower-cost product and would therefore continue its "Right Price" \$49.98 program on lesser-

known titles.

Moreover, "LIVE has always supported post-street-date advertising," he said. "Additionally, LHV's co-op policy allows retailers to use funds for previously viewed sales and rentals for up to six months after street date. 'T2's' campaign featured ads eight weeks after street date to ensure the profitability of that title. We'll continue that strategy with all new high-profile titles."

Bishop said LIVE also supports longer pay-TV windows on titles, as well as anti-copying technology.

"Basic Instinct" and the upcoming "Universal Soldier" will be the first

LIVE titles to incorporate Macrovision anti-copying technology.

Finally, said Bishop, LIVE attempts to adhere strictly to street dates.

"We don't do it as a policy," he said, referring to street-date changes. "We've moved the street date once in the last year on a title we felt didn't do our job in getting the message to retailers. Our sales doubled as a result. The rule is we won't change dates and we'll be very selective when we choose to break this rule, taking all customer sensitivities into account."

2ND FEATURES

(Continued from page 58)

ted characters that are delightful to behold. See it with "Darling."

• "Daughters Of The Dust" (1992), Kino on Video, prebooks 9/7.

An entirely different type of family life is examined in this stunning debut film from writer/director Julie Dash. The Sea Island Gullahs are descendants of African captives who live on an island off the coast of South Carolina

and Georgia. Because of their isolation, they have created a unique and fascinating culture, which this film examines with incredible power and depth. The music and photography are so overpowering, the images so profound and meditative, that you might not even notice the lack of plot in the usual sense. This is world-class cinema. See it with "Boyz N The Hood" for two very different views of black life.

• "Complex World" (1992), Hemdale Home Video, prebooks 9/9.

The Heartbreak Hotel is an underground rock club featuring some of the weirdest music ever written. The mayor considers it a blight on the city, and an ex-CIA operative running for president wishes his son weren't one of the performers. Meanwhile, terrorists want to blow it up in order to extort money from him, but, unfortunately, absolutely nobody will believe they've actually planted a bomb. This wacked-out comedy manages to make fun of all things modern, with a high concept and an extremely low budget. It's hysterical. See it with "Wayne's World."

DOUBLE BILL OF THE WEEK
"Highway 61" (1992), Paramount

Home Video, prebooks 9/8, and "Leaving Normal" (1991), MCA/Universal, prebooks Tuesday (1).

These two new comedies do everything road movies are supposed to do. In "Highway 61," a frozen corpse, a runaway roadie, some stolen drugs, a trumpet-playing barber, and a man who might be Satan make for one of the most original and hip rock'n'roll road films of the year. From Canada to Dylan's birthplace to St. Louis to New Orleans, "Highway 61" gives a strange history of American music with outrageous humor, quirky performances, and a fine score by Nash the Slash. "Thelma & Louise" has spawned a school of female buddy films, and so far "Leaving Normal" is the best of the bunch. Avoiding the mythic aspect of "T&L," this is a more down-to-earth and much funnier story of two losers on the road. Christine Lahti is a hardcore, man-hating cynic and Meg Tilly is an emotional wreck who gets in deeper trouble the more she follows her heart. Together, they travel from Normal, Wyo., to Alaska and discover more than they were looking for. It's a heartfelt and whimsical look at a friendship based on bad choices.

COMPTON'S NEWMEDIA BROADENING EXPOSURE

(Continued from page 57)

they've missed the boat a number of times," cautions McGrew. "The technology boat has landed at their dock, and they've ignored it—first with computer software, then with video." In both cases, new types of retail outlets sprung up to meet consumer needs. "Now here we come with a whole new technology, a hybrid of video, animation, and audio," says McGrew.

To help record and video stores add the format, Compton's is making available a P-O-P display for its CD-ROM titles. The display is divided into 12 merchandising slots that display the titles' faces. Titles can be stocked two deep.

And this summer Compton's began providing on-site training programs to meet the individual needs of store sales personnel, with six merchandising representatives available to meet with retailers. In addition, Compton's is offering a variety of co-op advertising programs and market development funds.

McGrew feels CD-ROM can benefit video stores in a time of increasing competition. He notes that "dealers have already done quite a bit to increase foot traffic and boost their bottom line." An example of this is adding snacks and Nintendo sections. "CD-ROM is a natural extension to this business," adds McGrew.

He notes that CD-ROM falls under laws restricting computer software rentals, according to the Software Publishers Assn. If the legal hurdles could be overcome, though, McGrew says "we would be happy to have them rent CD-ROMs. We think rental will stimulate the business, expand the market, and get more people excited. We have the same mentality as SEGA."

Compton's is targeting bookstores with some 200 CD-ROM book titles set for release in the first quarter of 1993. Among the initial releases will be

"Let's Go USA," "Let's Go: Europe," "Hawaii Golf: The Complete Guide," "California Golf: The Complete Guide," "The Doctors Book Of Home Remedies," and "The Pill Book." Retail tags will mostly be in the \$49-\$59 range, according to McGrew.

In a breakthrough for the CD-ROM industry, each Compton's book title will have multiple format compatibility. In other words, users will be able to play any title on Macintosh, MS-DOS, Windows, or Sony CD-ROM/XA systems, according to McGrew. Prior to this, a particular release could be

'CD-ROM is a natural extension to this business'

played only on a specific system.

This cross-platform compatibility is due to Compton's M.O.S.T. (Multiple Operating System Technology) software, which puts different tracks (one for each different format) on the same CD.

While he expects this to have enormous consumer appeal, McGrew adds that titles such as encyclopedia and game discs will still have to be released in multiple formats (at least for now) because of their greater memory requirements. For example, the "Multimedia Encyclopedia" is available in both MS-DOS and Windows versions and will soon be issued in a Macintosh edition.

McGrew says Compton's encyclopedia CD-ROM titles have sold more than 25,000 total units apiece. He estimates that in the current CD-ROM market, sales range generally between 3,000 units for mediocre titles to 25,000 for top-sellers. Asked if 100,000-unit sellers might be possible by the end of

1993, McGrew responds, "That's quite possible, if the title is compelling and sexy."

McGrew estimates that there are currently nearly 100,000 CD-ROM drives (all formats) on line in schools, more than 50,000 in libraries, and probably 500,000-600,000 total in homes and offices. "There might be 150,000 to 200,000 more sold by Christmas, if things go as we think they will," he says.

NEC, Sony, Chinon, Mitsumi, Toshiba, and Hitachi currently are the leading makers of drives for PCs, while NEC and Apple make most of the drives for Macintosh systems. Radio Shack, Computerland, CompUSA, and Computer City are among the leading retail outlets for drives.

In terms of CD-ROM titles, Compton's has been selling directly to Egghead Discount Software, B. Dalton's Software, Walden Software, Electronics Boutique, and Babbages. "Tower is doing a test in one store in Chicago," adds McGrew. "We're talking to Tower and a few others [record chains]." Select Tower outlets in Los Angeles and New York have also been experimenting with Voyager Co. CD-ROM titles this year (Billboard, May 30).

McGrew thinks record and video retailers would be wise to consider carrying entertainment-oriented multimedia titles. "If the entertainment value goes up, people will look for it in an entertainment store. And if you have a technology in the beginning, you're usually the ones who have it in the end.

"This machine [a CD-ROM player] is the entertainment machine, the education machine, and the reference machine. And it will be able to show movies eventually. It can do all these things, and so it's causing these different disjointed areas to come together."

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Unforgiven (Warner Bros.)	7,741,277	2,087 3,709	2	46,130,479
2	Single White Female (Columbia)	6,415,422	1,744 3,679	1	21,437,095
3	Rapid Fire (20th Century Fox)	4,815,850	1,828 2,634	—	4,815,850
4	Death Becomes Her (Universal)	3,806,650	1,866 2,040	3	41,926,820
5	Christopher Columbus (Warner Bros.)	3,101,563	1,506 2,059	—	3,101,563
6	A League of Their Own (Columbia)	2,710,066	1,715 1,580	7	93,762,380
7	3 Ninjas (Buena Vista)	2,568,339	1,910 1,345	2	19,072,712
8	Raising Cain (Universal)	1,855,895	1,515 1,225	2	16,158,560
9	Sister Act (Buena Vista)	1,704,225	1,172 1,454	12	123,807,170
10	Stay Tuned (Warner Bros.)	1,676,375	1,600 1,048	1	7,079,900

Special-Interest Stores Are Getting More Specialized

HOW-TO IS HOT: Special-interest video is burgeoning and becoming more specialized. That's the word from **Mary Harbison**, marketing associate at **Dr. Know The Medical Media Store**, an outlet in Portland, Maine, that is almost exclusively rental and devoted to medical patient information tapes.

"We have 48 tapes on diabetes alone," she says as one example of the 1,000-title library.

Opened a year ago and the brain-child of **Richard Copp**, the unusual store is part of a health-care facility complex. "That offers us a natural proximity," says Harbison, noting the location is a key to success.

The key demo is the 35-54 age bracket, says Harbison. Although the elderly are likely most impacted by serious medical problems, Harbison says "the older person is not that much into video." However, relatives of such patients are obvious prospects, she adds.

Generally, there are three types of health education tapes," Harbison says. These are professional training tapes; advertising and public relations tapes produced by pharmaceutical and other medical supply companies; and patient education videos produced by hospitals, medical boards, foundations, and so on.

ALL SALE, NO RENTAL: One of the best-known of the new special-interest retail operations is **How To Video Source** in New York at 57th Street and Third Avenue. The 9-month-old store has already gone from 1,000 to 1,600 titles since it opened, says co-owner **Jonathan Palgon**.

The management decided from the beginning to do sales only. Inspired when former graphics designer Palgon started shopping without success for some dance instruction videos, the idea blossomed when Palgon's high school buddy **Joseph Meyersdorf** wanted to take a flier on the store. The two partners have never looked back.

"We have been written up in almost everything you can think of from the New York Times and USA Today to all kinds of video trades," says Palgon.

All this success in how-to video is not lost on **Howard Silvers**, a manufacturer and distributor whose **Increase Video** has been doing just that—adding 76 titles recently for a total of 250 instructional videos. Silvers is also in the documentary video business via **Silver Mine Home Video** and has several audio imprints.

GLEN ON THE GO: Peter Glen, a familiar name at industry trade shows, is busy this summer. "I'm doing nine cities in nine days," says Glen, who in the past has enlisted

the **Video Software Dealers Assn.** and the **National Assn. of Recording Merchandisers** meets.

Glen's latest gambit includes an appearance Oct. 11 in Philadelphia for bicycle shop owners at Interbike Eastern States Bicycle Expo. Glen says all types of retailers have many common problems in terms of maintaining good customer service.

BY THE BOOK: "Made In America," the late **Sam Walton's** biography written in conjunction with author **John Huey**, offers a fascinating

insight into the operations of **Wal-Mart** and some incredible numbers, say several video retailers now stocking the tape version

from **Bantam Audio Publishing**. But does Wal-Mart itself offer the tome?

"They're ordering it, but not in huge quantities," says **Jenny Frost**, VP/publisher at Bantam, the manufacturer and distributor. Frost says Wal-Mart, like other mass merchandisers at this point, has been rather wary about the audio book boom.

SAM SAYS: Walton himself in the first-person account admits to the basic conservatism of Wal-Mart as he inspired it, except he was "hardly conservative" in terms of being a fierce competitor. He proudly relates some of the wild stunts in early Wal-Mart promotions as the company strained to attract consumers but kept "below the radar of all our competitors until we were so big they couldn't catch us."

Reciting a basic axiom of the book, Walton says, "Spirited competition is good for everybody's business. There's no way we would be running anything nearly as good as our stores today if **K mart** hadn't been around to make us do it. And I think they would admit that our presence has made them into a better retailer."

BY THE NUMBERS: Some of Wal-Mart's incredible numbers are highlighted as Walton tells of addressing many of the 400,000 associates, or store personnel, via satellite hookups.

The firm operates 2,000 tractors hauling 11,000 trailers fanning out from 20 distribution centers. With the centers representing a total 18 million square feet of warehouse space all served by laser-operated conveyor belts moving goods out 135 doors, Wal-Mart handles 85% of its merchandise itself, compared with "50%-60% for our competitors."

In a voice remarkably like Walton's own, which is actually heard twice on the two cassettes, the narrator relates how Wal-Mart enjoyed \$1 million in profits on sales of \$30 million in 1970, mushrooming to \$41 million in profits on sales of \$1.2 billion a decade later.



by Earl Paige

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	5	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
2	35	2	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
3	2	5	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
4	3	20	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
5	4	9	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
6	7	9	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
7	36	2	PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
8	5	9	PRINCE AND THE N.P.G.: SEXY MF	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
9	6	13	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
10	8	6	PENTHOUSE: THE GREAT PET HUNT, PART 1	Penthouse Video A*Vision Entertainment 3-50331	Various Artists	1992	NR	19.98
11	9	8	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-10019-3	Rolling Stones	1970	R	29.95
12	-12	15	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
13	26	3	BILLY RAY CYRUS	PolyGram Video 440085503-3	Billy Ray Cyrus	1992	NR	12.95
14	16	7	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
15	28	2	THE TERMINATOR TWIN PACK	Carolco Home Video Live Home Video 48943	A. Schwarzenegger Linda Hamilton	1992	R	29.98
16	10	43	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
17	13	15	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
18	17	11	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	1992	NR	14.98
19	11	9	THIS IS GARTH BROOKS	Liberty Home Video 40038	Garth Brooks	1992	NR	24.98
20	19	42	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
21	15	7	PENTHOUSE: WINNERS 1992	Penthouse Video A*Vision Entertainment 503323	Various Artists	1992	NR	16.98
22	22	69	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
23	18	15	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
24	25	14	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
25	27	27	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
26	14	8	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R	19.98
27	21	23	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
28	23	9	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
29	NEW ▶		THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG	19.99
30	32	17	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	39.95
31	NEW ▶		PLAYBOY: INTIMATE WORKOUT FOR LOVERS	Playboy Home Video Uni Dist. Corp. PBV0715	Various Artists	1992	NR	29.95
32	24	6	STAR TREK 25TH ANNIVERSARY SPECIAL	Paramount Pictures Paramount Home Video 80177	William Shatner Leonard Nimoy	1991	NR	19.95
33	29	17	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
34	30	9	MISERY	New Line Home Video Columbia TriStar Home Video 77773	Kathy Bates James Caan	1990	R	19.95
35	NEW ▶		1992 PLAYBOY VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
36	20	11	MARIAH CAREY: UNPLUGGED + 3	SMV Enterprises 19V-49133	Mariah Carey	1992	NR	19.98
37	33	29	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
38	34	2	THE MAKING OF THE COMPANY VIDEO	RCA Victor 902660914-3	Dean Jones Elaine Stritch	1970	NR	14.98
39	37	15	BUNS OF STEEL	The Maier Group TMG111	Greg Kinnear	1989	NR	14.95
40	31	42	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

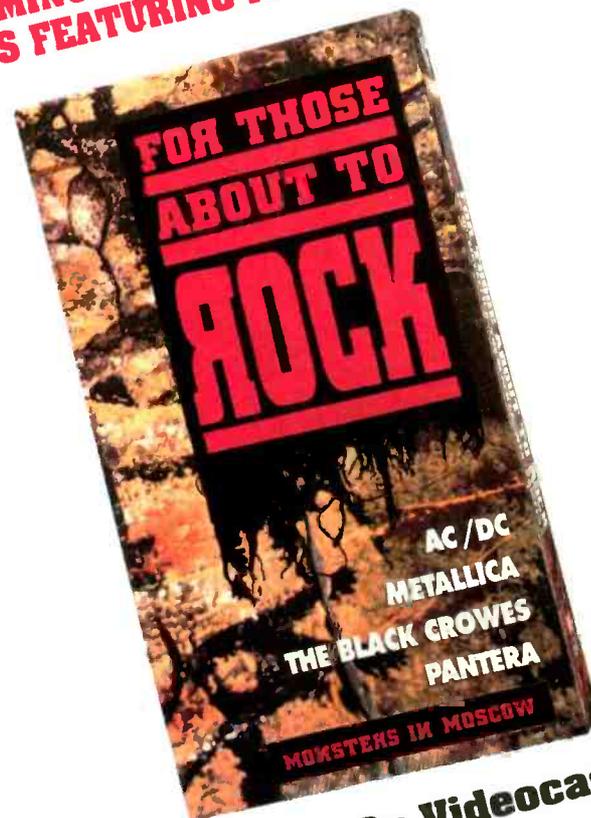
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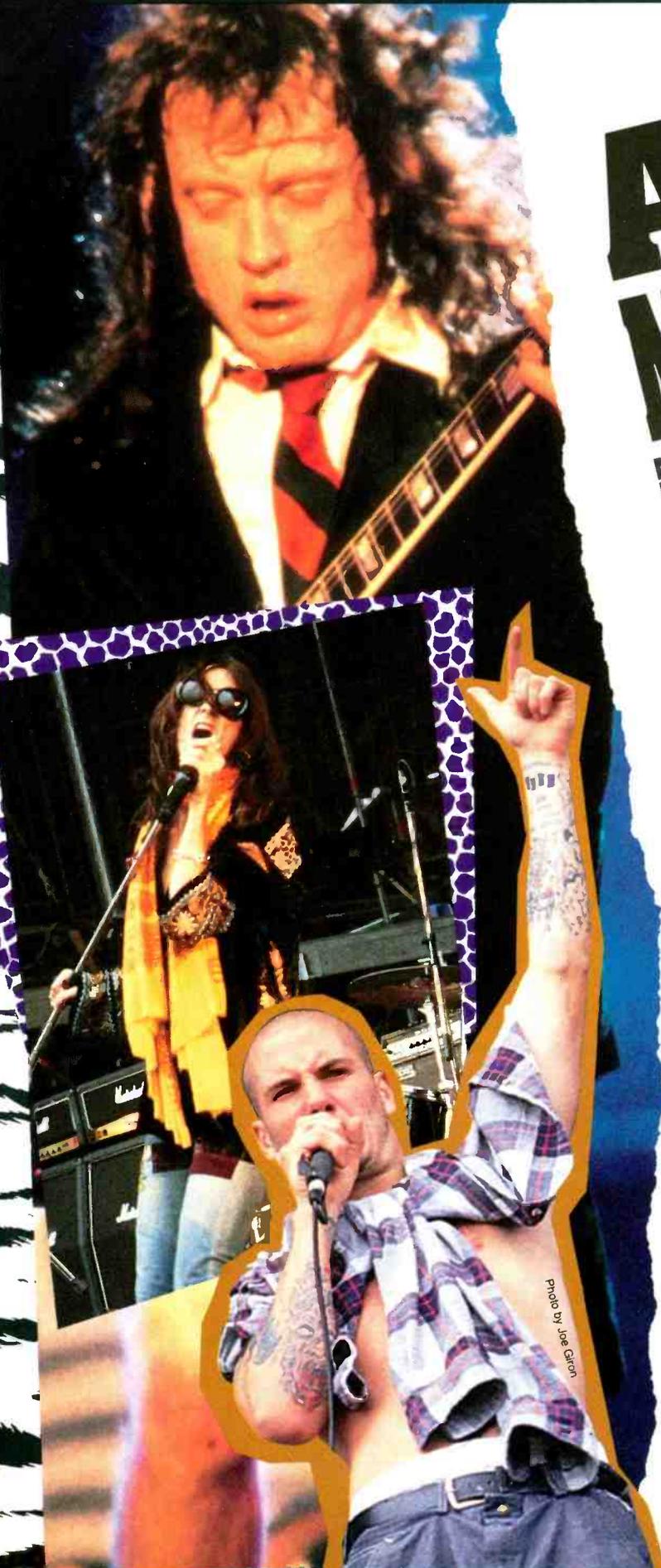


Photo by Joe Giron



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Pro Audio

Prod. Magic Makes 'Wish' Come True Cure Tour Boasts Flashlight System, More

■ BY MIKE LETHBY

LONDON—The Cure played the largest venues of its current "Wish" world tour this summer—the giant stadiums and sports bowls of the U.S. with capacities from 12,000-50,000 seats per night—augmented by the Britannia Row Productions Flashlight system.

The tour, which ended its U.S. leg in late July, is now going through Australia and New Zealand and is heading for Europe Sept. 21.

Considerable effort has been expended on the production values of the tour, which is the band's first since its so-called "farewell" date three years ago. Robbie Williams is tour manager for the events, and both stage set and lighting were designed by top lighting designer Roy Bennett.

The set, with huge copper-colored "bouncing springs" and lights projected through holes in a "broken ceiling," is static, but Bennett makes it move with extensive use of projection and atmospheric moving lights. "Mysterious, romantic, sexy: That's what I'm looking for," he says, adding he aimed to visually "present the many sides and characteristics of the Cure, past and present: the whimsical side, the Gothic side, the soft side, the hard edges, and . . . some of the new element."

Under front-of-house (FOH) engineer Jon Lemmon, the show toured the U.S. with Britannia Row Productions' Turbosound Flashlight PA, using a maximum of 48 pairs.

Immediately prior to the show at Texas Stadium in Dallas—the first of the "bowl" shows, BRP director Bryan Grant told *Billboard*, "This is exactly the type of venue at which Flashlight excels. On this tour we're running a system that's sufficiently large to do the job with enough headroom to spare—and then no more. There's absolutely no fat on it. It's proving that Tony [Andrews'] and John [Newsham's] concept in designing Flash-

light was right; namely, 'less is more.' You can play a big bowl like this with just 24 pairs a side and cover the entire arena with ease."

Lemmon, mixing FOH from a pair of Midas PRO-40 consoles, explains that, at sound check, the 48 Flashlight pairs had been supplemented by six TMS-3 cabinets beside each flown cluster to cover the highest bleachers. Meanwhile, behind the mix riser, a further 12 Flashlight mid/high cabinets were flown from a small central mast to fill in a V-shaped fall-off at seating behind the tower.

"However," Lemmon adds, "it turned out the TMS-3s were virtually unnecessary, since Flashlight was providing enough coverage on its own. The same was true behind the mix riser." For subsequent dates, both of these supplementary systems were removed, with just a small array of Turbosound

V-2 loaded high-frequency enclosures behind the tower to maximize high-frequency coverage.

"What continues to amaze me is that the bigger the space, the better Flashlight seems to sound," says Lemmon. "And it's so easy to fly; there's still a bit of experimentation going on . . . in the way different people are flying it. [Here] we're leaving the bass on the ground and just flying the high packs, which seems to work best, as it should."

Describing the sound as "right in your face even at 400 feet," Lemmon notes that "people from local sound companies have been walking around at sound checks with their jaws on the floor. Once it's up I just trim down the lower row between two and five decibels to even up the coverage level, and that's it. The vocals and high registers
(Continued on next page)

Fostex Opens N.H. R&D Center Charged With Digital Development

NEW YORK—Fostex Corp. of Japan announced the opening of Fostex Research & Development Inc. in Hanover, N.H., Aug. 20. Among the center's 30 employees are 27 engineers formerly employed by New England Digital Corp., Lebanon, N.H., which shut its doors in June.

"The R&D center is charged with developing future digital products for Fostex," says company spokesman David Oren, who notes one obvious area to explore further is digital audio workstations.

Oren declined comment on reports Fostex had been seeking to purchase the intellectual properties of NED, but he noted his company had had plans to open an R&D center in North America for some time. "When the talent pool became available [in New England] it accel-

ated our plans," Oren says.

In a prepared statement released Aug. 20, Fostex president/CEO Hioaki Shinohara said, "The formation of this new R&D division represents our continuing commitment to digital technologies, while at the same time increasing our potential for future innovation . . ." Among the product areas the company will continue to develop are man/machine interfaces and computer control of recording, mixing, and sound-reinforcement devices, stated Shinohara.

According to Oren, the new division will operate independently of Fostex Corp. of America, which is based in Norwalk, Calif. That company primarily serves as the North American distribution and service arm of the firm. SUSAN NUNZIATA

Real-Life Tales From Real World Recording Week

■ BY ZENON SCHOEPE

BATH, U.K.—More than 100 artists from 20 countries descended on Peter Gabriel's Real World Studios here in mid-August for the second Real World Recording Week event.

The Recording Week, with its emphasis on marrying Western producers and musicians with world music artists, will generate four dedicated WOMAD artist albums and two collaboration releases for Real World Records. This effort is in line with last year's event, which produced seven albums, three of which were released in the U.S. on Real World/Virgin.

With weekend live concerts in nearby Victoria Park at both ends of the week filmed for the new French arts channel ARTE and recorded on the BBC's TRV2 mobile, the small city of Bath housed a total of seven Solid State Logic desks—four at Real World, one in the BBC mobile, and two in the nonparticipating studios of Roland Orzabal and The Wool Hall.

Artist/producer couplings at Real World included Hassan Hakmoun and Zahar from Morocco and the U.S. with Simon Booth producing from Working Week, drummer Billy Cobham producing Farafina from Burina Faso, John Leckie producing Ashkhabad from Turkmenistan, and Michael Brook producing Indian violinist U Srinivas.

Collaborations included Gabriel working with Karl Wallinger, Mike Edwards of Jesus Jones, flamenco guitarist Juan Martine, singer Papa Wemba from Zaire, and Kenyan harpist Ayub Ogada. Other artists involved included guitarist David Rhodes, saxophonist Andy Sheppard, Daniel Lanois, and Nana Vaxconcelos from Brazil.

Described as "mild chaos" by Real World managing director Mike Large, organizing the people and the rooms was not easy, particularly with the language barriers. "But we have learned from our experiences from

last year," says Large. "The dedicated albums are not a problem—it's the collaborations. By their very definition someone has to record something that the others can collaborate to. That can be hard."

To cope with the volume of work, a total of seven studios were used for the week. Aside from Real World's three SSL rooms, an SSL 8000 was loaned and installed in the Writing Room by the company for the duration. The company loaned an ex-BBC 4000 for the same purposes last year. "We took it out of the truck, powered it up, and it worked like a dream," says Large.

A studio was built in the Rehearsal Room around a Soundcraft Sapphyre console and Otari MTR90 for more

dance-oriented material under the auspices of William Orbit's Gorilla team working with Papa Wemba's band, Ayub Ogada, and Egyptian Hossam Ramzy, among others.

Local band Power Of Three's studio on the site was also pressed into service by Real World engineers working with artists that included Ashkhabad and Zi Lan Liao from China. Additionally, an office was converted into a synth/sampler/computer preproduction room at the last minute for creating loops and background textures.

"It is interesting to see the reaction of hard-nosed Western producers when they are presented with these musicians," says Large. "As one observer pointed out, 'It must be nice to

work with musicians who can play, know what to play, and are willing to play for a change.'"

All albums were recorded in two or three days, with a day or so for mixing. "We're effectively making albums for 5,000 pounds [about \$9,700 at \$1.94 to the pound] by keeping costs down and supplying everything at cost value," says Large. "That way the artist can see something of a return on the royalties."

The three albums released in March 1992 in the U.S. by Real World/Virgin were "Mambo" by Reme Ongala and Orchestre Super Matimila, "Jubilation" by the Holmes Brothers, and an album by Terem Quartet.

AUDIO TRACK

NEW YORK

MOJO WAS IN GIANT remixing Melissa Etheridge's single "2001" for Island. **Doug DeAngelis** engineered at the Solid State Logic board with Steve Neat assisting.

India was in **Electric Lady** with producers **Eddie Palmieri** and **Little Louie Vega** recording and mixing a project for RMM. **Jon Fausty** was at the 48-track **Focusrite** board, assisted by **Michael White**. Geffen act **Warrior Soul** completed six weeks of recording and mixing for its third album. Band member **Kory Clarke** produced, with **Dave Wittman** and **Bob Rosa** at the board. **Jennifer Bette** and **Marc Glass** assisted. The album is slated for release this fall. Billy Squire was in mixing "Angry" for a motion picture soundtrack.

At **D & D Recording**, producer **Junior Vasquez** and keyboardist **Joey Moskowitz** remixed Michael Jackson's "Off The Wall." **Eddie Sancho** was at the board, assisted by **Luc**

Allen Vasquez and **Moskowitz** also remixed **Whoopi Goldberg's** "I Will Follow Him" for the film "Sister Act." **Sancho** engineered, assisted by **Leticia Zaragoza**. **Raven Symone** of "The Cosby Show" began work on her first album for MCA, with **Steve Kelly** producing. **Sancho** was at the board, assisted by **Joe Quinde**.

LOS ANGELES

ROBERT VOSGIEN mastered the single "Heart Don't Fail Me Now" by **Rita Coolidge** and **Lee Greenwood** at **CMS Digital**. The record was spotlighted on the soap opera "As The World Turns" earlier this month.

Skip Saylor had **Michael Jackson** in mixing "In The Closet" and "Jam" with producer/engineers **Bruce Swedien** and **Rene Moore** for Sony/Epic. **Matt Forger** and **Chris Spuram** assisted. Producer **Peter Collins** and engineer **Paul Northfield** were in mixing Sony/Epic's **Suicidal Tendencies'** new album, "The Art Of Rebellion." **Mats Blomberg** assisted.

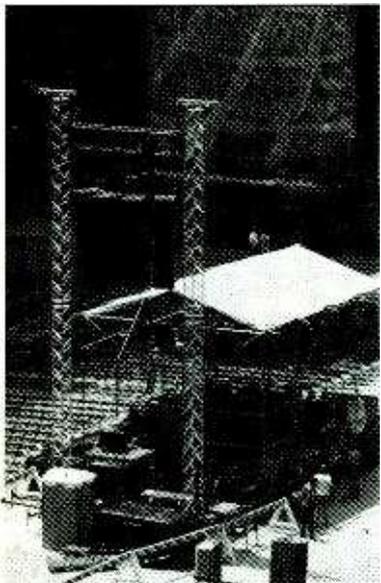
Power Trio From Hell was in **Paramount Recording's** Studio C com-

pleting its new album for Warner Bros. **Lou Hernandez** engineered. **De Voe** was in Studio A tracking its debut album for PolyGram. **Voytek Kochanek** engineered. **Ricky Bell** and **Ron De Voe** were executive producers. **Street Mentality** was in Studio B recording its **Sedona Records** debut. **Stoker** engineered. **Cliff Richie** produced.

NASHVILLE

ALAN JACKSON was in **Sound Stage** with producer **Keith Stegall** working on his new album for Arista. **John Kelton** was at the board, assisted by **Mark Nevers**. **Confederate Railroad** was in with producer **Barry Beckett** to work on tracks for Atlantic. **Justin Niebank** engineered, assisted by **Craig White**. **Hank Williams Jr.** was in with **Beckett** to work on his project for Capricorn with **Niebank** engineering and **White** assisting.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



The sound system for the Cure features Britannia Row Productions' Flashlight system. Above, the mix station setup prior to a performance at Texas Stadium.

Movements At Masterdisk: Ludwig Leaves, Fulginiti Joins

BY SUSAN NUNZIATA

NEW YORK—Masterdisk, one of the top mastering houses here, has added mastering engineer Greg Fulginiti to its staff.

According to facility president Doug Levine, Fulginiti was brought in to help fill the shoes of departing chief engineer Bob Ludwig. Ludwig has announced his intentions to move to Portland, Maine, where he is expected to open his own mastering room by year's end. Ludwig will continue working at Masterdisk for some time, and further details on his new venture are expected in early fall.

Previously mastering engineer at Artisan Sound in Los Angeles from 1979-91, Fulginiti joined Masterdisk in May following a hiatus during which he recovered from kidney and back ailments. He had also worked at New York's Sterling Sound from 1971-75.

Fulginiti has mastered more than 130 gold and platinum records, including Bonnie Raitt's Grammy-winning "Nick Of Time" (Billboard, March 24, 1990). His goal in returning to New York, he says, is to "enjoy working

with music again. I guess I'm a music junkie."

Engineer Howie Weinberg has also returned to Masterdisk following a leave of absence and is "bigger and better than ever," says Levine.

Levine notes that Ludwig is departing the company on good terms. "We have some extremely talented younger engineers that we will be promoting now into the future," says Levine. The roles of Scott Hull and Andy Van Dette, both of whom have been doing digital editing and mastering for the facility, will be expanded to include more mastering projects, according to Levine.

Along with Weinberg and Fulginiti, mastering engineer Tony Dorsey rounds out the facility's staff. Dorsey recently mastered Kris Kross' album.

Levine is optimistic about the future of the facility. "What's made Masterdisk work so well is the team effort, the engineering staff from top to bottom, the facility, the front office, and the services that we offer," says Levine, who adds that the facility has had its best year ever.

PRODUCTION MAGIC MAKES 'WISH' COME TRUE

(Continued from preceding page)

are so clean you can hear all the effects working as they're supposed to sound in the studio. [So] they're a lot more flexible to use."

Controlling his FOH hardware is something to which Lemmon has to devote an unusual amount of thought and energy. Slowly degenerating eyesight—a condition he has had since his late teens—has left him with only 15%-20% vision. It makes the reading of new hardware manuals, mike charts, and other fine detail near-impossible. Now Lemmon travels with an indispensable kit—his "furniture"—that was the result of efforts by U.S. and British software developers and a team from Funktion One (the breakaway group from Turbosound led by Tony Andrews and John Newsham).

Lemmon's unusual hardware—packed into a special pair of flight cases—includes a Macintosh IIfx computer linked to a flat-bed scanner, a video camera, and two large monitors. "The guys built all kinds of slide-out drawers to hide a printer and keyboard and all my 'roadie' toolkit stuff; plus I've got all kinds of specialist character-recognition software," he says.

The ingenious system scans and converts printed text, enabling a voice synthesizer to "read" it aloud to Lemmon or allowing him to view it as inches-high on-screen text. Finally, "Voice Navigators" software will read whatever word the mouse points to on-screen.

"It has transformed my life—the system is wonderful," says Lemmon, who hopes to help develop it next year to benefit others with impaired vision.

On the control side, Lemmon praised the old PRO-40 desks' sound. "It's like having an old Neve on the road, and their patchbays also help cope with such a large quantity of outboard," he says. "For example, I've got three dif-

ferent kinds of compressors for different applications; there are gates on the drums, while on the kick and snare there's a BSS Varicurve. But it's really because there's a lot of guitars that there's so much gear, with their different dedicated treatments . . . so they can be left with minimal program changing. The TC Electronics unit I'm using as an auto-panner more than anything."

He adds that "the band's attitude was 'get what you need.' So we did."

Further racks included a multiplicity of cassette and DAT machines. "Robert [Smith] tapes all the tapes, all the intro music, himself, and hates breaks in between, so there's two DAT players through a Midas XL-88 matrix, two [DATs] from out front, one [DAT] for stage, cassette recorders, and a CD!" says Lemmon. "From there we can also feed TV, mobiles, whatever's needed."

On stage on the tour are an impressive array of high-quality microphones, including 10 Sennheiser 414s, EV 408s, and 757s, according to monitor engineer Bryan Olson.

"The Cure are probably one of the easier bands to work with," he opines. "Very simple and straightforward and not that loud; it doesn't have to be, because there's not much coming backward from the PA."

Olson's New York-based company, Firehouse Productions, built the monitor wedges; he uses Crown amps, BSS crossovers, and a Ramsa S-840 monitor console, but prefers to avoid sidefills. "That way, the issue isn't clouded; you've got more control," he says.

Lemmon expects the band to walk away from this tour with "good memories. The attitude on the bus is excellent, because the band wanted to do the tour for fun as much as anything and they're great professionals."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 29, 1992)

CATEGORY	DANCE-SINGLES	R&B	COUNTRY	HOT 100	ALBUM ROCK
TITLE Artist/ Producer (Label)	IT'S A FINE DAY Opus III/ Opus III (Atco East West)	BABY-BABY- BABY TLC/ L.A.Reid,Babyface D.Simmons (Laface/Arista)	I'LL THINK OF SOMETHING Mark Chestnutt/ M.Wright (MCA)	BABY-BABY- BABY TLC/ L.A. Reid,Babyface D.Simmons (Laface/Arista)	THORN IN MY PRIDE The Black Crowes/ The Black Crowes George Drakoulis (Def American)
RECORDING STUDIO(S) Engineer(s)	PWL (London, ENGLAND) Dave Ford	STUDIO LACOCO (Atlanta,GA) Darin Prindle Jim"Z"Zumpano	JAVELINA (Nashville) Warren Peterson	STUDIO LACOCO (Atlanta,GA) Darin Prindle	SOUTHERN TRACKS (Atlanta) Brendan O'Brien
RECORDING CONSOLE(S)	SSL 4000 E Series	SSL 6056 E Series G Computer	Calrec	SSL 6056 E Series G Computer	SSL 4000 E Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 48	Studer A-820/827	Mitsubishi X-850	Studer A-820/827	Sony JH24
STUDIO MONITOR(S)	UREI	Augsberger Yamaha NS10	Tannoy	Augsberger Yamaha NS10	Yamaha NS10 Augsberger
MASTER TAPE	Ampex 467	3M 996	Ampex 467	3M 996	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	PWL (London, ENGLAND) Dave Ford	STUDIO LACOCO (Atlanta,GA) Dave Way	JAVELINA (Nashville) Lynn Peterzell	STUDIO LACOCO (Atlanta,GA) Dave Way	RECORD PLANT (Los Angeles) Brendan O'Brien
CONSOLE(S)	SSL 4000 E Series	SSL 4072 E Series	Calrec	SSL 4072 E Series	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 48	Studer A-820	Mitsubishi X-850	Studer A-820	Studer A-800
STUDIO MONITOR(S)	UREI	Yamaha NS10 Genelec	Tannoy	Yamaha NS10 Genelec	Yamaha NS10 TAD/Kinoshita
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	TRANSFORMATION Richard Dowling Noel Summerville	HIT FACTORY MASTERING Herb Powers Jr.	MASTERFONICS Glenn Meadows	HIT FACTORY MASTERING Herb Powers Jr.	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	DADC	Uni Manufacturing	DADC	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Sonopress	Uni Manufacturing	Sonopress	WEA Manufacturing

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Shadowing Traffic A Flighty Job For WINS' McKay

■ BY PHYLLIS STARK

NEW YORK—The news watch isn't the only thing that never stops on WINS New York. The station's popular slogan could also be used to describe its helicopter traffic reporter, Jeff McKay, who flies over the city twice a day in search of the most up to date road conditions for the station and Shadow Traffic.

A typical weekday for McKay begins at about 5:30 a.m. when he frequently revives himself by immersing his head in a sink full of cold water. After that, it's off to the Waterfront Heliport in Ridgefield Park, N.J. (also used by rival WCBS), where he must arrive by 6:15. Fifteen minutes later, McKay and pilot Dan Vernazza hit the skies, flying over the five boroughs until about 8:45, or later if traffic conditions are particularly bad.

After a few hours off midday, McKay returns to the heliport at 3:45, and usually flies with Vernazza until 6:15, unless Shadow Traffic keeps them in the air longer. On a recent day when a reporter went up with them, they flew until after 8 p.m., returning twice to the heliport to refuel.

McKay and Vernazza have been flying together for a little more than a year, and an observer notices immediately how coordinated their efforts are. Vernazza concentrates watching the skies and keeping in constant touch with airport towers, which must approve his every move as he flies over the most crowded airspace in the country. McKay, meanwhile, is busy watching the ground from his vantage point on the left side of the craft, while keeping in touch with Shadow Traffic.

"[Dan] has to deal with all the airport towers and everything from sea planes to Concordes that might be out there," says McKay. "There is a road map of the skies and he's got to follow it. There are places he can and can't fly." For example, the helicopter would be shot down if it flew over the Riker's Island prison. It also can't fly over take-off and approach routes of major airports, and, when the clouds are low, flying over Manhattan is prohibited. The available airspace is also constantly changing as local airports shift runways. For example, Shadow Traffic can't fly over Shea Stadium if La Guardia airport is using its Runway 13.

Both McKay and Vernazza can survey the ground and skies through not only the windshield and side windows, but also through a cut-out area fitted with clear plastic at their feet, which lends the impression of being in a glass-bottomed boat.

When McKay spots something—on a recent Thursday that ranged from a multicar pileup to an oil leak on the George Washington Bridge to a collapsed building facade in midtown Manhattan—Vernazza will tightly circle the area until McKay broadcasts a report on WINS. McKay says Thursdays are traditionally high accident days because "people are a little weird." A broadcast radio is strapped into the back seat of the

craft with a safety belt.

While flying, McKay can go on the air as often as he sees news, but each report is restricted to 10-14 seconds in length. "They prefer as much detail in the smallest amount of time," he says. "My job is to get in and out of a report as fast as possible, giving detail, information, and alternate route if possible."

And while 10 seconds seems like hardly enough time to give a report that can be clearly understood, McKay says "10 seconds can be an eternity at times. I've done things in 10 seconds that I'm surprised I could do." As he broadcasts, McKay marks down the subject and time of each report on a clipboard.

Flying at between 1,000 and 2,000 feet at speeds ranging from about 75 to 120 miles per hour, it is relatively easy to make out buildings, cars, and even a Little League game taking place on the ground. But spotting traffic conditions in Manhattan

is definitely a learned skill. Despite flying over one particular scene about eight times, a reporter failed to see a mishap on the ground, although McKay and Vernazza had no trouble spotting it.

An afternoon's ride included not only a tour of the city's major highways, but also two spins around the Statue of Liberty, a fly by the top of the World Trade Center's Twin Towers and the Empire State Building, a ride over Coney Island, and a hover at 1,800 feet at a dead stop over the George Washington Bridge that McKay said was "just for fun."

McKay's broadcast experience includes stints at WASH Washington, D.C., as an in-studio traffic reporter, and at Shadow competitor Metro Traffic, among other jobs. His Shadow training included flying with another reporter for a week, and then driving the routes for a week in a car, enabling him to learn the roads from
(Continued on page 71)



Jeff McKay, Shadow Traffic reporter, starts another day of circling New York from above. The key to his reports is fast facts: "I've done things in 10 seconds that I'm surprised I could do."

No Bad Blood Between KIKK, KILT In Houston Battle

■ BY ERIC BOEHLERT

NEW YORK—The Houston country radio contest, which became a three-way race last year, seems to be a rather cordial affair with lots of respect and compliments paid all around. The sentiment makes sense though, since the top two players, KILT-FM and KIKK-FM, have both long been enormously successful and profitable stations. The third and latest country station is KKBQ-FM.

But while their battle may lack the fireworks of other formats or markets, the race is tightening up. Will the good cheer remain for long?

"We're two excellent radio stations going head to head," says KIKK-FM PD Jim Robertson. "We're like two elephants trampling over a field of mice in the market."

"They're real good competition," says KILT-FM PD Rick Candea of his crosstown rival.

The similarities between the two outdistance their differences; both mainstream stations target 25-54, play, by Robertson's estimates, 80%



of the same music, share 40% of their listener bases, and continually rate in the seven to eight range in 12-plus Arbitron ratings numbers.

Candea says his station is a bit younger, while KIKK, he contends, leans slightly more traditional.

A glimpse of a recent Monday-

night side-by-side comparison shows KILT-FM playing Alabama, Dwight Yoakam, Nitty Gritty Dirt Band, and Rosanne Cash. KIKK-FM played Brooks & Dunn, K. T. Oslin, Chris LeDoux/Garth Brooks, and Don Williams.

Candea says over the last year or two KIKK-FM has become somewhat more conservative in its musical approach. It seems to be working. Although both KIKK-FM and KILT-FM consistently rank near the top of Houston's ratings, with KILT-FM more often No. 1, large ratings swings between the stations do occur. For example KIKK-FM gained in the spring book, going from 7.1 to 7.5, 12-plus, while KILT-FM dipped from 8.7 to 8.1. Just one year ago, KILT-FM held a 2.5-point ratings lead over KIKK. Neither PD gives any

concrete reasons for the tightening race. Candea says KIKK-FM is a better station than it was one year ago, while Robertson suggests "Arbitron finally got diaries in the right hands." Generally, both accept that ups and downs between the two stations are



inevitable.

The last time KIKK-FM topped KILT-FM was the winter book back in 1991, says Candea. KILT-FM has won the country battle for 10 of the last 13 books, he says.

Robertson's most recent on-air change at KIKK-FM involves a new morning team, "Taylor and the Bear," Bill Taylor and Barry Michaels, from KMLE Phoenix. They replace Charlie O'Neil and Lisa Zamora. KIKK-FM's morning show has traditionally leaned female; KILT-FM's popular, long-running "Hudson and Harrigan" draws more males. Robertson says "Taylor and the Bear's" task is not a gender-based one, though. "Just get the most audience possible," he says.

Candea points out his wakeup team has been No. 1 25-54 for 12 straight books.

Promotionally, KIKK-FM gave away \$50,000 in June to a station "Country Club" member. That contest has since been put on hold. The daily \$1,000 Money Song continues, though. The station is using "Best and Most Country" as its current liner and continues to air a video-based television spot.

KILT-FM ("Continuous Country Favorites") also gives away \$1,000 a day through its Social Security Club.

(Continued on page 71)

KKBQ-FM Tries To Find Place In Market

NEW YORK—When management at KKBQ-FM Houston opted to fade out its top 40 format last fall and began searching for a new approach, PD Dene Hallam says the goals and guidelines were fairly straightforward: Find a format that would make profits for the station's owner, Gannett Broadcasting.

That narrowed the format field down to country music. "In Houston, Texas," Hallam explains, "if you want to be near the top, you have to play country music. That is the mass-appeal music here and it's not likely to change in the near future."

The decision then was how to battle, to chip away, the market's two monsters, KILT-FM and KIKK-FM. Hallam saw two possible routes: to attack on the younger side with "Hot Country" or to go after the older audience with a soft approach. Since mainstream country is already playing more young, hot artists and advertisers are buying older demos, the

choice was to become a programming novelty—light country.

Since the station has no real model to follow, Hallam says its sound has evolved. Currents are up from two to three per hour and more upbeat songs, such as Alabama's "Take A Little Trip," are finding their way on the air. Announcers, too, are picking up the pace, talking over intros and outros.

To generate a marketplace buzz, Gannett has spent lavishly on television ads and billboards to promote the station. Contests, on the other hand, have largely been shunned.

The ratings results have so far been disappointing, though. The station's first three 12-plus numbers were 2.2, 2.7, 2.3. That sort of performance has fueled talk of another imminent KKBQ-FM format switch, with "Young Country" and rock being the most oft-mentioned approaches. Hallam concedes the station's numbers are slim, but downplays any

future programming moves.

Jim Robertson, PD at country KIKK-FM, insists he did nothing to respond to KKBQ-FM, but rather waited out KKBQ-FM's exhaustive marketing campaign to see what the station could pull on its own. Rick Candea, PD of current country market leader KILT-FM, says he did not adjust his rotation either, since he felt KKBQ-FM competes more with easy-listening stations than with country outlets.

Robertson estimates KIKK-FM overlaps KKBQ-FM, which leans toward such artists as Kenny Rogers and Anne Murray, on about 60% of the music.

As for the rumors of KKBQ going to "Young Country," Robertson is nonplussed and doubts the move will improve that station's standing. "If they're planning on playing all Garth and Alan Jackson and Clint Black, well guess what?" asks Robertson. "That's what I play." ERIC BOEHLERT

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				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★★★★ NO. 1 ★★★★★	
1	2	2	11	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA 1 week at No. 1
2	1	1	11	THE ONE MCA 54423	◆ ELTON JOHN
3	6	6	6	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
4	4	5	13	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
5	3	3	19	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
6	5	4	10	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
7	8	13	12	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
8	7	7	12	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
9	9	11	15	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
10	13	19	6	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
11	16	17	10	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
12	10	9	16	JUST FOR TONIGHT WING B65 B88/MERCURY	◆ VANESSA WILLIAMS
13	12	16	10	I'VE GOT MINE MCA 54429	◆ GLENN FREY
14	11	8	15	WHY ARISTA 1-2419	◆ ANNIE LENNOX
15	14	14	21	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
16	18	15	23	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
17	19	18	8	HOT FUN IN THE SUMMER TIME BROTHER 5247	◆ THE BEACH BOYS
				★★★★ POWER PICK ★★★★★	
18	24	30	4	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
19	20	21	7	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
20	22	23	8	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
21	21	24	5	ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC	◆ BILLY JOEL
22	15	12	21	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
23	23	26	5	GIVE IT UP SBK 50398/ERG	◆ WILSON PHILLIPS
24	17	10	16	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
25	25	25	6	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
26	29	29	4	AM I THE SAME GIRL? FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
27	27	27	6	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
28	26	20	18	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
29	30	28	8	WE'LL FIND THE WAY REPRISE ALBUM CUT	KURT HOWELL
30	28	22	19	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
31	31	33	5	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
32	35	48	3	DEEPER THAN A RIVER GEFFEN ALBUM CUT	OLIVIA NEWTON-JOHN
33	37	40	3	DROWNING IN YOUR EYES ELEKTRA 64710	◆ EPHRAIM LEWIS
34	34	36	3	YOU ARE MY HOME BROADWAY ANGEL ALBUM CUT/CAPITOL	LINDA EDER/PEABO BRYSON
35	32	31	18	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
36	33	32	7	GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST 98560	◆ EN VOGUE
37	36	34	25	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
38	39	37	4	BANG BANG ELEKTRA 64735	◆ DAVID SANBORN
39	38	39	4	JESUS HE KNOWS ME ATLANTIC 87454	◆ GENESIS
				★★★★ HOT SHOT DEBUT ★★★★★	
40	NEW ▶		1	NEVER SAW A MIRACLE ARISTA 1-2459	CURTIS STIGERS
41	47	—	2	STAY LONDON 869 730/PLG	◆ SHAKESPEAR'S SISTER
42	41	43	3	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
43	44	—	2	I'LL BE THERE FOR YOU REPRISE ALBUM CUT	KENNY ROGERS
44	40	38	31	HAZARD CAPITOL 44796	◆ RICHARD MARX
45	NEW ▶		1	COUNTDOWN REPRISE 18860	◆ LINDSEY BUCKINGHAM
46	43	42	33	SAVE THE BEST FOR LAST WING 865 136/MERCURY	◆ VANESSA WILLIAMS
47	45	49	5	LIFE IS A HIGHWAY CAPITOL 44815	◆ TOM COCHRANE
48	NEW ▶		1	I ADORE MI AMOR EMI 50395/ERG	◆ NAJEE
49	42	35	13	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
50	46	44	20	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER

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

Billboard's PD of the week

Bob Linden
WJZE Washington, D.C.



WHILE A 1.1-2.8 jump in one book is nothing to sneeze at, WJZE Washington, D.C., PD Bob Linden says we haven't seen anything yet.

Currently 15th in the market overall, the adult alternative station nearly tripled its 25.54 numbers in the spring book, moved from 21st to fourth place in adults 35-54, and nearly doubled its time spent listening. But Linden, who joined the station in March, says the potential for the format is almost unlimited.

"My interest is having it be a top five 25-54 station," he says, adding, "we'll never be a No. 1 12-plus station, but that really doesn't interest me." WJZE is already besting its counterparts in other markets, which are hovering in the low two-share like WQCD New York (2.2) and KTWV Los Angeles (2.1).

Musically, Linden relies on little more than his ear, and uses no call-out research, auditorium tests, or focus groups. He says using his ear alone is "the economical way of doing it."

But his choices appear to be right. Linden says he has a "sixth sense" about music and looks for songs that are "progressive [and] melodic, not formula music, but music from the heart, the kind of music that musicians listen to. I'm told by my MD that what usually does it for me is groove and melody," Linden says. "So I'm not one to play new age, spacey music."

WJZE's music is approximately one-third vocal, and is about 50% current and 50% library, which dates back as far as the '70s for some Boz Skaggs and Joni Mitchell songs. "I bring a lot of pop or rock into it [like] Kenny Loggins and Céline Dion, and I think that makes the station a lot more accessible to people so they don't have to jump off from where they're comfortable, and yet it's still challenging," he says.

"The music I play is jazzy, but not necessarily jazz," he says. "It's a smooth, melodic sound. What I feel is compatible can get on [including] Latin, Brazilian, and African [music]. Core artists include Sade, Al Jarreau, and George Winston."

Here's a recent afternoon hour: Boney James, "It's A Beautiful Thing"; David Sanborn, "Chicago Song"; Sade, "Nothing Can Come Between Us"; Bob James & Earl Klugh, "Handara"; Joe Sample, "Ashes To Ashes"; Gato Barbieri, "Europa"; Steely Dan, "Black Cow"; Ronny Jordan, "After Hours (The Antidote)"; Pat Metheny Group, "Are You Going With Me?"; Seal, "Violet"; Stevie Ray Vaughan, "Riviera Paradise"; and Grover Washington Jr., "Greene Street."

Promotionally, WJZE did little outside marketing during the book, but was involved in some outdoor events. For the most part, Linden says the station's

growth was based on "word of mouth." For the summer, the station is running a lunchtime outdoor concert series that has been attracting 1,000-3,000 people per show.

In addition to the numbers, Linden points out that the "quality of audience is extremely strong." Recent research indicates the station is indexing at 170% of the market average of people with an income of \$150,000 or more.

Linden has had a long and colorful broadcasting career. A native New Yorker, he grew up listening to WABC and WMCA, but was inspired by the early progressive days of WNEW-FM.

He landed his first commercial job at country KDOL Lancaster, Calif., which agreed to let him be on the air on weekends if he sold ad time during the week. Driving 84 miles each way to get there, he sold spots for \$1.80 each, which earned him an 18-cent commission.

From there, it was on to mornings at progressive rock KXFM Santa Maria, Calif., in 1977. He became production director there and, eventually, PD. He was then recruited to flip KEZO Omaha, Neb., from automated beautiful music to rock. He remained there for three years before moving on to WLVE (Love 94) Miami, which was then a mainstream AC station.

After brief stops in San Antonio, Texas, and Las Vegas, Linden joined KIFM San Diego as PD and achieved the station's highest numbers to date. Despite the numbers, Linden says, "I still managed to get fired. They told me I was too creative."

The next two brief stops were at WQXI (now WSTR) Atlanta and WPIX (now WQCD) New York. After doing "the magical thing with the music" in New York, Linden says "things were going so well that I was asked to leave."

After so many brief stints at stations, Linden jokes he was sure the industry had the impression he was "distributing heroin at every air staff meeting or making moves on every GM's wife." In reality, however, he was bucking the industry trend of cookie-cutter formats by "trying to do something creative with radio."

After New York, the next stop was at KNUA Seattle, where he became PD in addition to overseeing co-owned KSDO San Diego. After a year and a half in Seattle, the station was sold and Linden ended up briefly producing a television talk show in Los Angeles before returning to radio as PD of United Broadcasting's WJZE.

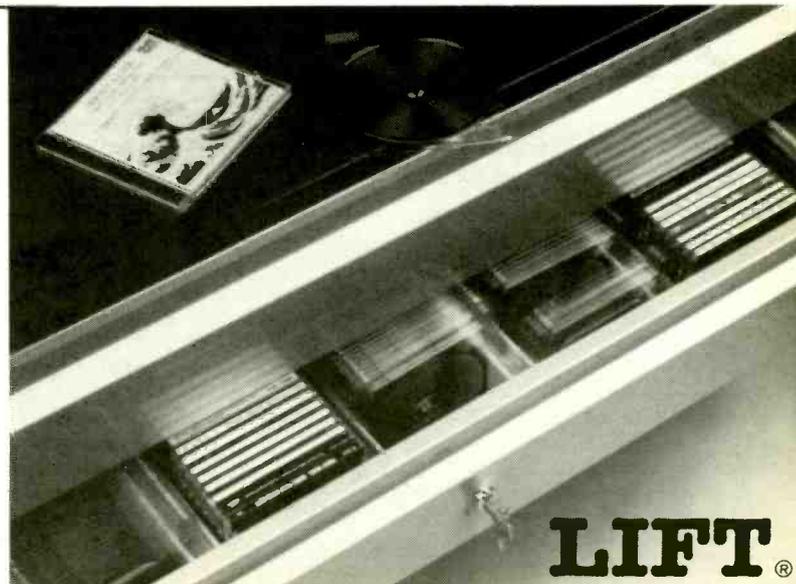
He gives credit to United, which, he says, "took a chance on me and took a chance on creativity."

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*** No. 1 ***					
1	1	1	15	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
2	2	2	11	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
3	4	20	3	HOW ABOUT THAT HERE COMES TROUBLE	BAD COMPANY ATCO EASTWEST
4	5	8	7	HUNGER STRIKE TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
5	7	5	7	SUMMER SONG THE EXTREMIST	◆ JOE SATRIANI RELATIVITY
6	3	3	10	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	◆ U2 ISLAND/PLG
7	9	12	3	HAVE YOU EVER NEEDED SOMEONE SO BAD ◆ ADRENALIZE	DEF LEPPARD MERCURY
8	16	—	2	WHAT GOD WANTS, PART I AMUSED TO DEATH	◆ ROGER WATERS COLUMBIA
9	6	4	6	DON'T TREAD ON ME DON'T TREAD	◆ DAMN YANKEES WARNER BROS.
10	11	15	4	RUNAWAY TRAIN ◆ THE ONE	ELTON JOHN FEATURING ERIC CLAPTON MCA
11	8	7	7	NO REGRETS MAD MAD WORLD	TOM COCHRANE CAPITOL
12	12	13	6	YOU DON'T HAVE TO REMIND ME RACINE	◆ SASS JORDAN IMPACT/MCA
13	10	10	3	VOTE FOR ME SONGS FOR A DYING PLANET	JOE WALSH PYRAMID/EPIC
14	19	31	4	SENT BY ANGELS ARC ANGELS	ARC ANGELS DGC
*** POWER TRACK ***					
15	23	29	5	LOVE IS ON THE WAY THE LIZARD	◆ SAIGON KICK THIRD STONE/ATLANTIC
16	13	6	19	EVEN FLOW TEN	◆ PEARL JAM EPIC
17	15	33	3	JEREMY TEN	◆ PEARL JAM EPIC
18	22	30	11	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	◆ DEL AMITRI A&M
*** FLASHMAKER ***					
19	NEW	1	1	START THE CAR START THE CAR	◆ JUDE COLE REPRISE
20	29	37	3	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
21	18	23	19	LIVING IN A DREAM ARC ANGELS	◆ ARC ANGELS DGC
22	24	26	5	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
23	14	17	13	SONG & EMOTION PSYCHOTIC SUPPER	◆ TESLA Geffen
24	31	36	3	I'M A STEADY ROLLIN' MAN THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EMI/ERG
25	21	19	20	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
26	17	9	18	ROAD TO NOWHERE NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
27	25	27	9	WHEREVER I MAY ROAM METALLICA	◆ METALLICA ELEKTRA
28	35	—	2	LEAP OF FAITH LUCKY TOWN	BRUCE SPRINGSTEEN COLUMBIA
29	30	22	15	STING ME THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
30	26	16	10	LAST CHANCE WHENEVER WE WANTED	JOHN MELLENCAMP MERCURY
31	27	28	8	REAL LOVE THE WILD LIFE	◆ SLAUGHTER CHRYSALIS/ERG
32	33	11	9	DAYS OF LIGHT ROCKS IN THE HEAD	ROGER DALTRY ATLANTIC
33	20	21	12	LITHIUM NEVERMIND	◆ NIRVANA DGC
34	37	—	2	DREAM UNTIL TOMORROW LYNCH MOB	LYNCH MOB ELEKTRA
35	34	40	9	ALL I WANT FEAR	◆ TOAD THE WET SPROCKET COLUMBIA
36	39	—	2	DOMINO REVENGE	◆ KISS MERCURY
37	NEW	1	1	SHOW ME SLIDE ON THIS	◆ RON WOOD CONTINUUM/RELATIVITY
38	NEW	1	1	LAYLA UNPLUGGED	◆ ERIC CLAPTON REPRISE
39	38	38	5	WOULD? "SINGLES" SOUNDTRACK	◆ ALICE IN CHAINS EPIC SOUNDTRAX/EPIC
40	NEW	1	1	SYMPHONY OF DESTRUCTION COUNTDOWN TO EXTINCTION	◆ MEGADETH CAPITOL

Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
1	1	1	1	9	NOVEMBER RAIN USE YOUR ILLUSION I	◆ GUNS N' ROSES Geffen			
2	3	3	3	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	◆ RED HOT CHILI PEPPERS WARNER BROS.				
3	2	—	2	LIFE IS A HIGHWAY MAD MAD WORLD	◆ TOM COCHRANE CAPITOL				
4	4	4	9	WHAT YOU GIVE PSYCHOTIC SUPPER	◆ TESLA Geffen				
5	7	10	8	COME AS YOU ARE NEVERMIND	◆ NIRVANA DGC				
6	5	5	11	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.				
7	10	9	10	MAMA, I'M COMING HOME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC				
8	9	6	11	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.				
9	—	—	5	ALIVE TEN	◆ PEARL JAM EPIC				
10	6	—	5	ONE ACHTUNG BABY	◆ U2 ISLAND/PLG				

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

Relix Planning CD/Radio Assault For Its Psychedelic-Leaning Classic Rock Show

BY CARRIE BORZILLO

LOS ANGELES—Relix Records is preparing to launch a syndicated radio show featuring its own artists, as well as other acts, and plans to sell copies of the show on CD through Relativity Entertainment Distribution. The show debuts Sept. 15 on 73 classic rock, album, and college stations.

The weekly program is being offered not on a barter basis, but completely free to stations. Relix Records president and founder Les Kippel says, "For the artists that [Relix Records] has the rights to, we can sell a limited number [of the show on CD] through Relativity Entertainment Distribution to recoup all manufacturing and production costs. Those artists who we do not have the rights to we will only produce the number necessary to take care of the stations."

Of the first six shows already recorded, four feature Relix artists while the other two feature other labels' acts. Kippel says he plans to sell 700 copies of each CD for \$14.98 in retail outlets. Another goal, which Kippel hopes to reach after the sixth show, is to get national advertisers for the program. For now, the shows that will not be sold on CD are being funded out of Relix's pockets.

Each 54-minute show, hosted by WNEW-FM New York morning-show member Marty Martinez, leaves six minutes of ad time for affiliates' local spots. Kippel says he would like to see the stations use at least one minute for local environmental projects.

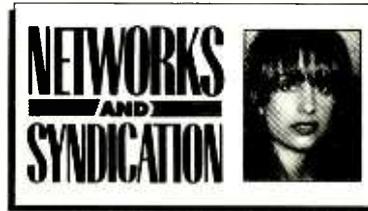
The artists featured on the show represent "bay rock music," which Kippel says describes not just artists from the San Francisco Bay area, but also bands influenced by the music of the late-'60s psychedelic era.

Kippel explains the concept behind the show: "Information on the artists that we intend to highlight, whether they are on Relix or not, is currently difficult to find. How many radio shows are there on the Allman Brothers or Hot Tuna? Therefore, we feel we're filling a void," he says.

"We are talking about bay rock music, a category of music that has existed for over 25 years without a proper name and without proper recognition," he adds. "It's not only San Francisco groups such as Jefferson Airplane or the Grateful Dead, but groups such as the Beatles and Led Zeppelin that have the influences of the blues, jazz, and bluegrass music of the late '60s."

The first show features Grateful Dead offshoot New Riders Of The Purple Sage, which was formed in 1969 by the Dead's Jerry Garcia, Mickey Hart, and Phil Lesh, along with John Dawson and David Nelson. The show features early performances along with selections from New Riders' latest Relix release, "Midnight Moonlight."

Upcoming shows will highlight the Grateful Dead, Janis Joplin, Jimi Hendrix, the Beatles, the Rolling Stones, Hot Tuna, Blues Traveler, Spin Doctors, Solar Circus, and Tom Constanten (the original Dead key-



boardist). Along with new interviews and music, Kippel says they will "reach into the Relix archives for audio bites of historic interviews" as well.

Among the affiliates are WEFX Stamford, Conn., WHTF York, Pa., and WTOS Augusta, Maine.

PREMIERE'S MTV AWARDS SPECIALS
Premiere Radio Networks is broadcasting two specials for the 1992

MTV Video Music Awards: a top 40 version hosted by WHTZ (Z100) New York's Chio and KIIS Los Angeles' Jeff Wyatt, and an album rock special hosted by WBCN Boston's Mark Parenteau. The awards show will be held Sept. 9 at the UCLA Pauley Pavilion in Los Angeles.

The specials, airing on approximately 300-400 top 40 and album rock stations, will feature music and interviews from the nominees, presenters, and performers.

Also, 20 stations will take part in Premiere's "Live From Hollywood" promotion by broadcasting live from backstage at the awards show.

In other Premiere news, the company is in the process of moving its Hollywood-based operation to a
(Continued on next page)

Modern Rock Tracks

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
*** No. 1 ***					
1	1	1	7	TOMORROW YOUR ARSENAL	◆ MORRISSEY SIRE/REPRISE
2	2	3	4	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
3	3	2	5	A LETTER TO ELISE WISH	◆ THE CURE FICTION/ELEKTRA
4	5	5	6	DYSLEXIC HEART "SINGLES" SOUNDTRACK	◆ PAUL WESTERBERG EPIC SOUNDTRAX/EPIC
5	6	10	4	JEREMY TEN	◆ PEARL JAM EPIC
6	4	4	8	100% DIRTY	◆ SONIC YOUTH DGC
7	12	20	5	SOMETHING GOOD SOMETHING GOOD	◆ UTAH SAINTS LONDON/PLG
8	8	7	8	HUNGER STRIKE TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
9	13	18	7	SHEELA-NA-GIG DRY	◆ PJ HARVEY INDIGO/ISLAND
10	10	6	10	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	◆ U2 ISLAND
11	7	17	4	WALKING ON BROKEN GLASS DIVA	◆ ANNIE LENNOX ARISTA
12	9	11	7	DISAPPOINTED "COOL WORLD" SOUNDTRACK	◆ ELECTRONIC WARNER BROS.
13	15	24	3	TELL IT LIKE IT T-I-IS GOOD STUFF	THE B-52'S REPRISE
14	NEW	1	1	BLOOD MAKES NOISE 99.9 F	◆ SUZANNE VEGA A&M
15	11	14	5	N.W.O. PSALM 69	◆ MINISTRY SIRE/WARNER BROS.
16	27	—	2	YOU DON'T UNDERSTAND BABE RAINBOW	HOUSE OF LOVE FONTANA/MERCURY
17	14	13	5	ALMOST GOLD HONEY'S DEAD	◆ THE JESUS AND MARY CHAIN DEF AMERICAN/WARNER BROS.
18	25	—	2	HELPLESS COPPER BLUE	SUGAR RYKODISC
19	18	29	3	SMILING THE DEATH OF COOL	◆ KITCHENS OF DISTINCTION A&M
20	19	22	5	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
21	NEW	1	1	SEEN THE DOCTOR FREE FOR ALL	◆ MICHAEL PENN RCA
22	16	15	6	REAL COOL WORLD "COOL WORLD" SOUNDTRACK	◆ DAVID BOWIE WARNER BROS.
23	NEW	1	1	I WANT TO TOUCH YOU FERMENT	◆ CATHERINE WHEEL FONTANA/MERCURY
24	NEW	1	1	POISON HEART MONDO BIZARRO	◆ THE RAMONES RADIOACTIVE/MCA
25	23	28	6	ASLEEP AT THE WHEEL THE ART OF REBELLION	◆ SUICIDAL TENDENCIES EPIC
26	17	26	9	PLEASURE HOTWIRED	THE SOUP DRAGONS BIG LIFE/MERCURY
27	26	—	2	THE ONLY LIVING BOY IN NEW CROSS 1992 THE LOVE ALBUM	◆ CARTER U.S.M. CHRYSALIS/ERG
28	NEW	1	1	NEARLY LOST YOU SWEET OBLIVION	SCREAMING TREES EPIC
29	NEW	1	1	IT'S ALL RIGHT LENIN & MCCARTHY	◆ THE 25TH OF MAY ARISTA
30	24	—	2	A SMALL VICTORY ANGEL DUST	◆ FAITH NO MORE SLASH/REPRISE

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

NETWORKS AND SYNDICATION

(Continued from preceding page)

larger facility in Sherman Oaks, Calif. The move will be completed by mid-September. President **Steve Lehman** says the company is expanding and will have some "major" announcements to make soon.

AROUND THE INDUSTRY

Entertainment Radio Networks produced and cleared the **Bobby Brown** album release party at Universal Studios Hollywood Aug. 24, which was syndicated live to more than 100 radio stations. The 90-minute program featured songs from Brown's new MCA Records album, "Bobby," as well as past hits. Brown also took calls from across the country.

Global Satellite Network will broadcast a Labor Day edition of its live call-in show, "Rockline," featuring three hours of conversation and live performances from the **Allman Brothers**. KLSX Los Angeles

night jock **Jim Ladd** will host.

MediaAmerica is presenting an exclusive broadcast of **Dire Straits'** pay-per-view concert from Nimes, France, Sept. 29 on 200 stations. On Oct. 25, MediaAmerica presents "A Tribute to Bill Graham," a four-hour salute to the entertainment promoter who died last year in a helicopter crash. **Dan Neer** of WNEW-FM New York will host both specials.

National Public Radio will celebrate Hispanic Heritage Month Sept. 15-Oct. 15 with two multipart specials: five hourlong programs called "Short Stories From Modern Mexico," hosted by actor **Ricardo Montalban**, and two hourlong shows titled "Musica Clasica De Mexico (Mexican Classical Music): From Mayan To Modern."

NPR's "Horizons" documentary program will also mark Heritage Month with a four-part series titled "A Journey Of 500 Years: Hispanics And The Quincentenary."

American Public Radio is broadcasting "Carlos Santana: Music For Life," the first program in a new series of six specials called "The Music Makers."

The two-hour Labor Day special will feature Santana discussing his music, influences, and views on contemporary music, as well as exclusive recordings done in the studio during the making of his new Polydor release, "Milagro," and out-



Maxi Effect. Columbia act Midi, Maxi & Efti pose with Madison Taylor, second from left, of KRBE Houston during a recent visit.

takes from his early recordings. The program also captures Santana in rehearsal, at home giving his 9-year-old son a music lesson, and in concert in Tijuana.

Richard Johnson has been promoted from news correspondent to White House correspondent at **Unistar Radio Networks'** Washington, D.C.-based news headquarters. P/T sports reporter/producer **John Stempin** is upped to sports correspondent.

Interview Network International has been named the exclusive worldwide distributor for **Dana Hersey's** weekly half-hour program "Hersey in Hollywood" . . . **WFMT Fine Arts Network** has signed a three-year agreement to continue syndication of the **Chicago Symphony Orchestra** concerts.

The Sept. 14 debut date of **SJS Entertainment's** "Everyday People With Tom Bodett" has been pushed back to Feb. 23.

Billboard Revises Hot AC, Modern Rock Panels

NEW YORK—Effective with this issue, **Billboard** has revised radio reporters for the Hot Adult Contemporary and Modern Rock Tracks chart panels.

Stations are divided into five weight categories based on their weekly cume audience in the spring 1992 Arbitrons. Weighting is in the following order: platinum, gold, silver, bronze, and secondary.

Five stations were added to the Hot Adult Contemporary panel, which now has 108 reporters. **KLIT** Los Angeles is added as a gold reporter. New silver reporters are **KOSI** Denver, **WLIF** Baltimore, and **WMJQ** Buffalo, N.Y. **WGKS** Lexington, Ky., is a new secondary reporter.

There were also several weight changes in the Hot Adult Contemporary panel. **WRMF** West Palm Beach, Fla., is upped from a bronze to a silver reporter. **WJDX** Jackson, Miss., is upped from secondary to bronze reporting status.

KSTP-FM Minneapolis changes from a gold to a silver reporter. **WSNY** Columbus, Ohio, changes from a silver to a bronze reporter. **WJLK-FM** Monmouth, N.J., changes from a bronze to a secondary reporter.

Three stations were added to the Modern Rock Tracks panel, which now totals 37 reporters. **WLAV** Grand Rapids, Mich., is a new bronze reporter. **KEDG** Las Vegas and **WCBR** Chicago are added to the panel as secondary reporters.

There were also two weight changes on the Modern Rock Tracks panel. **KJQN-FM** Salt Lake City and **KTCL** Denver change from bronze to secondary status.

WINS' JEFF MCKAY

(Continued from page 68)

both the sky and the ground.

Driving the routes is how **Shadow Traffic** personnel have learned to judge the length of traffic jams. By actually sitting in the delays along different routes on the ground and timing backups from certain landmarks, they are able to instantly and accurately determine what a 15-minute or a 45-minute delay looks like from the air.

In addition to the helicopter that covers the boroughs, **Shadow** has several airplanes that fly over the suburbs, northern New Jersey, and

southern Connecticut twice a day. The reporter in each plane keeps in touch with one of three producers at **Shadow Traffic** as they fly.

While the helicopter generally flies over the same routes every day, **Vernazza** takes them in a different order and at different angles, which results in no two flights ever being the same. Also adding variety is the food they occasionally take up with them. **McKay** says they have eaten everything from chili dogs to large pizzas while flying.



Riding The Wave. Staffers at **KTWV (The Wave)** Los Angeles hosted **Herb Alpert** during a recent visit. Pictured, from left, are **A&M Records'** **Andrea Paulini**; **KTWV's** **Talaya Trigueros** and **Louis Barron**; **Alpert**; **KTWV PD** **Chris Brodie**; **MD** **Ralph Stewart**; and **Harold Childs**.

HOUSTON RADIO BATTLE

(Continued from page 68)

To date, the club has handed out more than \$2 million. **KILT-FM** is about to go back on television for the fall.

Because the two stations are similar musically (the equivalent of two ACs in most other markets), they depend on approach and personal appeal to cement loyalty. **Robertson** says **KIKK-FM's** heritage—30 years as a home to country music—creates equity in the marketplace. **Candea** concedes that **KIKK-FM** has "the best calls in town; probably the best in the business. We respect that."

Hits!

in

Tokio

Week of August 16, 1992

- 1 I'll Be There Mariah Carey
- 2 Blue Days The Jazzmasters
- 3 Hummin' Around Bobby Brown
- 4 Good Stuff The B 52's
- 5 This Used To Be My Playground Madonna
- 6 Runaway Deee-Lite
- 7 Don't You Worry Bout A Thing Incognito
- 8 How Do You Do Roxette
- 9 The Best Things In Life Are Free Luther Vandross & Janet Jackson
- 10 Too Funky George Michael
- 11 See The World Pat Metheny
- 12 Grace In Gravity The Story
- 13 The Rhythm Man Wilson
- 14 The Doo-Bop Song Miles Davis
- 15 Wishing On A Star The Cover Girls
- 16 You Won't See Me Cry Wilson Phillips
- 17 Money Can't Buy You Love Ralph Tresvant
- 18 I Miss You Joe Public
- 19 100% Sonic Youth
- 20 What You Do To Me Al Jarreau
- 21 Come Into My Garden Hanne Boel
- 22 Close But No Cigar Thomas Dolby
- 23 It's Probably Me Sting & Eric Clapton
- 24 Voulez Vous Jadice Holsten
- 25 Lady Killer Nicky Holland
- 26 The One Elton John
- 27 Am I The Same Girl Swing Out Sister
- 28 Do It To Me Lionel Richie
- 29 Baby-Baby Baby TLC
- 30 A St Tropez Clementine
- 31 Borghild Kenneth Siverston
- 32 It Can't Be Forever Ephraim Lewis
- 33 Damn I Wish I Was Your Lover Sophie B. Hawkins
- 34 Just For Tonight Vanessa Williams
- 35 Grains Of Sand G-Race
- 36 Namida No Kiss Southern All Stars
- 37 Blue Angel Al Jarreau
- 38 Just Another Day Jon Secada
- 39 Move Me No Mountain Soul II Soul
- 40 Calling You Holly Cole Trio
- 41 Giving Him Something He Can Feel En Vogue
- 42 Paradise Fabian
- 43 Love Is Holy Kim Wilde
- 44 Friday I'm In Love The Cure
- 45 Everytime We Touch Maggie Reilly
- 46 Bull Rush Paul Weller
- 47 Forever Love Color Me Badd
- 48 I Need Love Divina Newton John
- 49 Book Of Days Enya
- 50 Set Your Loving Free Lisa Stansfield

Selections can be heard on "Pioneer Tokyo Hit 100" every Sunday 1 PM-5 PM on FM JAPAN 81.3 FM in TOKYO.

J-WAVE

81.3FM

12 Orlando Stations Come To Andrew Aid; Legal LUP-Hole; WGRR Rootin' For Newton

Phyllis Stark is on vacation. This week's column was written by Eric Boehlert in New York and Carrie Borzillo in Los Angeles.

TWELVE Orlando, Fla., radio stations jointly aired their morning shows from the Orlando Centroplex parking lot Aug. 26 in an effort to raise money for Hurricane Andrew's victims.

The collected funds will go to the American Red Cross' emergency relief fund, which is trying to aid the estimated 50,000 Florida families left homeless following the disaster.

LEGAL BINDS

The Justice Department filed complaints in U.S. District Court in order to collect \$6,000 worth of indecency fines leveled against **WLUP** Chicago. The complaints stem from separate incidents three and five years ago. **WLUP** owner **Evergreen Media** has until mid-September to respond. Station GM **Larry Wert** would not say if the company would continue to resist the fines and fight the charges. He says the battle is not over money but "arbitrary censorship."

The pregnancy discrimination suit filed against **WYXR** Philadelphia by former morning person **Barbara Sommers** was settled out of court, reports the Philadelphia Inquirer. Neither side would comment on the settlement. Sommers had claimed that while on maternity leave her job was wrongfully eliminated. The station said it simply underwent a changeover during her absence and it did offer her another air shift. Prior to the eleventh-hour agreement, Sommers eventually withdrew her claim that the station had intentionally inflicted emotional distress. Also, a judge had dismissed her claim to punitive damages.

Crain's Detroit Business reports **WNIC's** former national sales manager **Suzanne Gougherty** has filed a sexual-discrimination suit against the station, charging it and VP/

GM **Joe Barcarella** with "wrongful discharge, sexual harassment, and sex and age discrimination." He denies the charges. Crain's estimates that since Barcarella's arrival more than four years ago, at least 15 female sales staffers have been fired or quit.

Former **WJFX** Ft. Wayne, Ind., MD/night jock **Jeff Phillips**, who was recently let go, has filed a racial-discrimination charge against the station with the Metropolitan Human Relations Commission. The complaint charges that PD **Ange Canessa** "harassed" Phillips on a "continuing basis" beginning in October 1991 when Canessa



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

joined the station. Canessa could not be reached for comment. Phillips is looking for a new opportunity and can be reached at 219-456-6035.

BITS: WAYNE-A-THON

WGRR Cincinnati is doing what it can to help out financially strapped entertainer **Wayne Newton** with an ongoing fund-raiser. Lunchtime requests, says PD **Marty Thompson**, must be accompanied by a pledge. So far the station has received shoes, socks, mustache combs, and lots of hairspray and will ship it all off to Las Vegas. Next on the possible money-raising list, says Thompson: a Jacor-a-thon for the cash-strapped owners of **WGRR's** competitors **WLW** and **WEBN**.

The **Radio Advertising Bureau** has

joined forces with the Advertising Council to sponsor a public-service campaign to promote voter registration. It will be the first radio PSA campaign ever released on compact disc and will be distributed to 3,000 RAB member stations in the September marketing kit. The CD will also be available at the Ad Council booth at the upcoming National Assn. of Broadcasters convention. The PSAs feature actor **Jason Robards** as well as musician **Paul Shaffer** and other band members from "Late Night With David Letterman."

Katz Radio Group has formed an association with All-Canada Radio, a leading Canadian rep firm, to exclusively represent Katz stations to agencies and advertisers throughout Canada. The Toronto-based All-Canada is a division of Rogers Broadcasting Ltd.

Seattle-based **Willhight Research** has announced plans to expand into new markets in more than 30 states in the 1992-93 survey season. Among the new markets are Flagstaff, Ariz.; San Luis Obispo, Calif.; Bangor, Maine; and Duluth, Minn. The additions will bring Willhight up to approximately 70 markets surveyed.

The 1992/1993 edition of the annual **M Street Radio** directory has just been published and is available for \$32.95 from the New York-based **M Street Corp.** The book is the most comprehensive directory of U.S. and Canadian stations on the market. It includes station addresses, phone numbers, frequencies, formats, and ratings info.

PROGRAMMING: WLS STILL N/T

Despite last week's report in the Chicago Sun-Times that **WLS-AM-FM** Chicago would go country, GM **Tom Tradup** says **ABC Radio** has decided to keep the stations' N/T format... **Urban WGCI-FM** Chicago MD **Brian Anthony** exits for the OM job at similarly formatted **WKKV** Milwaukee, replacing **Tony Fields**.

WWEA Boston becomes **WJIB** and switches from oldies to easy listening.

WFXF-FM Indianapolis switched from classic to "Solid Rock" (akin to **WWBZ** "The Blaze" Chicago) and became **WRZX** Aug. 21. **Heidi Hess** becomes APD/MD and middays host. She replaces the midday shift of **Frances Frampton**, who moves to overnight. Hess fills an empty APD/MD chair at **WRZX**. Hess arrives from **WNOR** Norfolk, Va., where she worked evenings and was MD. Also gone from the old **WFXF-FM** are afternoon host **Craig Kilpatrick**, evening jock **Roger Knight**, and overnigher **Darla Coop**.

WTUX Indianapolis signed off its adult standards format Aug. 21. OM **John Emerson** says the station will sign back on Aug. 30 as **WTLC**, with locally produced programming for a black, 35-plus audience featuring artists such as Ella Fitzgerald and Nat King Cole. The station will complement sister station **WTLC-FM**, an Indianapolis urban outlet. **WTUX** staffers who were let go include morning man **Lou Sherman**, sports host **Howdy Bell**, evening jock **K.C. Russell**, and PD **Bill Franzmann**. The lone holdover will be former afternoon host **Larry Leggett**, who will handle evenings on the new

newslines...

GERRY DEFRANCESCO has been upped from president/GM of **KIIS** Los Angeles to president of parent **Gannett Radio**. He replaces **Jay Cook**, who becomes president/GM of **Gannett's** **WDAE/WUSA** Tampa, Fla. **Cook** replaces **Marc Kaye**, who moves to **KIIS** as president/GM. Also, **KIIS** director of marketing **Karen Tobin** has been upped to VP of marketing.

ALAN GOODMAN is GM at **WHTZ** (Z100) New York, replacing **Gary Fisher**, who exits. **Goodman** was GM at **WWRC/WGAY** Washington, D.C.

CHRISTOPHER CLAUS, VP/GM of **KFWB** Los Angeles, takes on the same duties as well as sister **KTWV**, replacing **Allan D. Chlowitz**. Also, **KTWV** marketing and promotion manager **Bonny Chick** will handle the same at **KFWB**, taking over from **Jan Cromartie**.

GEORGE WOLFSON, GM at **WLTW** New York, adds duties as senior VP, operations, at parent **Viacom Broadcasting's** radio division.

KEITH JAMES, GM at **CHAM** Hamilton, Ontario, is leaving to run **Rawlco's** still-pending Toronto FM country station.

SUSAN SCHMIDT has been upped from GSM at **WLIP/WJZQ** Kenosha, Wis., to national sales manager at parent **Independence Broadcasting Corp.**

STATION SALES: **WIBF** Philadelphia from **Fox Broadcasting** to **Jarad Broadcasting** for an undisclosed sum; **KRXY-AM-FM** Denver from **Capital Cities/ABC** to **Jefferson Pilot Communications** for an undisclosed sum; **KZKX** Lincoln, Neb., from **Sherman Broadcasting Corp.** to **Pourtales Holdings** and president **C.T. "Terry" Robinson** for \$2.85 million; **WAVH** Mobile, Ala., from **Atmor Properties**, a subsidiary of **AT&T Capital Corp.**, to **Pourtales Holdings** for \$1.8 million; **WMIN** Minneapolis from **Voyageur Broadcasting Co.** to **Central Baptist Theological Seminary** for \$1.5 million; **KDEF/KUCU** Albuquerque, N.M., from **Chapman Childrens Trust** to **Braiker Broadcasting** for \$1 million.

WTLC. No new PD has been tapped.

Urban **KKDA-FM** (K104) Dallas midday jock **Terry Foxx** joins similarly formatted **WQMG-FM** Greensboro, N.C., as OM, replacing **Sam Weaver**, who joins **WYLD-FM** New Orleans as APD. Also, **WQMG** MD **Greg Samson** exits... **KXEZ** Los Angeles switches from soft to hot AC as **Star 98.7**.

As expected, **KBEQ** Kansas City, Mo., APD/p.m. driver **Mike Kennedy** has been upped to PD, replacing **Jon Anthony**. **Kennedy** had been interim PD since **Anthony's** departure in June... **WOWO-AM-FM** Fort Wayne, Ind., APD/production director **Gary Noe** is upped to PD, replacing **Dan MacClintock**, who exits.

PEOPLE: BALTAZAR TO THE ZOO

WQHT (Hot 97) New York night jock **Freddie Colon** (718-966-4346) exits. Former **WBBM-FM** (B96) Chicago late night jock **Baltazar** replaces him.

Former **KRTH** L.A. night jock **Humble Harve** joins crosstown **KCBS-FM** for that shift, replacing "The Real" **Don Steele**, now at **KRTH**.

At **KEGL** Dallas, afternoon man **Duane Doherty** and evening jock **T.C. McGuire** are splitting MD/APD duties. Former APD/MD **Jimmy Steal** won't be permanently replaced, says GM **Donna Fadal**.

Cleveland Wheeler, last with **KKBQ-AM-FM** Houston, joins the radio broadcast division of Chicago-based broadcast management company **Saul Foos & Associates**.

Afternoon news anchor **Synthia Bryant** is upped to director of community relations at **WWJ/WJOI** Detroit... **WISS** Berlin, Wis., afternoon host **Sue Eaton** exits for weekends at **WAXX** Eau Claire, Wis. She hasn't been replaced; T&Rs to PD **Race Bannon**.

WAPW (Power 99) Atlanta PD/

morning man **Rick Stacy** and afternoon drive host **Domino** have swapped shifts. T&Rs to **Russ Schell** PD **WYAI/WYAY** Atlanta for an evening jock spot.

KKSF San Francisco hired **Dave McQueen** as its ND, replacing **Janice Wright**. Station PD **Steve Feinstein** is accepting T&Rs for a morning host.

Rick Morgan, formerly middays at **WHVE** Orlando, Fla., which is for sale and simulcasting sister station **WWNZ**, moves to crosstown **WMGF** for a similar shift. **WHVE** colleague **Rich Kennedy** is looking for opportunities (407-896-1964).

John Stokes has been upped from news reporter to ND at **WBT** Charlotte, N.C. He replaces **Scott Killgore**, who exits to enter the seminary... **WBBO** Greenville, N.C., has hired **Hollywood Joe** for evenings to replace **Scott McKay**. **Hollywood** arrives from crosstown **WANS**.

WIMJ Cincinnati drops morning newsmen **Fred Anderson**, the Cincinnati Enquirer reports. Also, afternoon jock **Ric Owen** heads to mornings while former a.m. host **Mary Kuzans** moves to the news desk.

Leslie Marshall, formerly midday host at **WGR** Buffalo, N.Y., joins **KPRC** Houston for a similar shift and replaces **Doug Johnson**.

Former **KHOW** Denver midday host **Tom Kelly** joins crosstown **KMJI** in the same capacity. He replaces **Kathryn Block**.

Swing jock **Jeremy Todd** has been upped to assistant MD at **KPXR** Anchorage, Alaska... **Renowned** big band leader **Al Raymond** joins **WEAZ** Philadelphia as host of a two-hour Saturday-night big band program beginning Sept. 5.

WBXX Battle Creek, Mich., eliminates **Joe Dawson's** OM spot. He is looking for opportunities and can be reached at 616-965-4520.

WNEW-AM's Calls Are Hot Property

NEW YORK—Now that **WNEW-AM**, the longtime New York home to **Frank Sinatra** and **Nat King Cole**, is about to be put to sleep, broadcasters are scurrying to at least save the once-golden name.

With the recent announcement that the new **WNEW** owner, New York businessman **Michael Bloomberg**, would not only gut the format in favor of business news but also discard the call letters for **WBRR** (Billboard, Aug. 29), three broadcasters have expressed interest in securing the call letters and keeping **WNEW's** standards format alive. **WNEW** air personality **Jonathan Schwartz** told the **New York Daily News** he hopes to round up a group of investors and purchase an AM in New York, obtain the **WNEW** calls, and continue the station's 58-year tradition.

William O'Shaughnessy, who owns two stations in nearby White

Plains, N.Y., is asking the FCC to let him purchase the **WNEW** handle and transfer it to his **WRTN** outlet, which programs a similar format. **O'Shaughnessy** feels strongly about the station's decline over the last two decades, insisting programmers erred when they opted for "schlock nostalgia." "WNEW," he says, "was always an elegant radio station with just a touch of ragtime in its soul. I would like to crank up that ragtime a little bit."

Warren Bodow, president and GM of **WQXR-AM-FM** New York, says he, too, is considering making a move to acquire the now-hot **WNEW** calls, transfer them to his AM station, and launch a standards format. He says the format can be profitable, if properly run. **WQXR** currently simulcasts the classical music of the FM side.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

BOYZ II MEN HOLD at No. 1 for a fourth week with "End Of The Road" (Biv 10), still gaining in overall points. It is opening up a steadily wider lead over the rest of the pack as Nos. 2 and 3 lose points this week. "End" now leads TLC's No. 2 "Baby-Baby-Baby" by more than 50%. "Humpin' Around" by Bobby Brown (MCA) is the next bullet single at No. 4. It is a contender to hit No. 1, but it will need three or four weeks of sustained growth to close the enormous gap between it and "End." Other contenders for the top are too far behind to make a serious challenge in the near future.

FOR THE SECOND WEEK in a row, "Sometimes Love Just Ain't Enough" by Patty Smyth (MCA) is the biggest point gainer on the entire chart. It makes a smaller chart move than last week (18-14) because it is in the competitive top 20, but its huge point gains make it a solid prospect for No. 1 in the future. The second-biggest gainer on the chart is "Have You Ever Needed Somebody So Bad" by Def Leppard (Mercury). It has rocketed up 59 positions in just two weeks (94-35) and wins the Power Pick/Sales for the second week in a row. "People Everyday" by Arrested Development (Chrysalis) is the third-biggest overall point gainer, up 11 positions to No. 25, and wins the Power Pick/Airplay. "People" is No. 1 in airplay at WPGC Washington, D.C.

"PLEASE DON'T GO" BY K.W.S. (Next Plateau) is the biggest airplay gainer on the entire Hot 100 (up 15-8 on the Top 40 Radio Monitor), and the fourth-biggest total point gainer. It moves up to No. 19 on the Hot 100, making it ineligible for a power pick. "Please" is already No. 1 in airplay at KIIIS-FM Los Angeles and WTIC-FM Hartford, Conn. Also among the 10 biggest point gainers on the chart are "Jump Around" by House of Pain (Tommy Boy), which is up to No. 3 in sales and making steady airplay gains (up 42-35 on the Monitor); "When I Look Into Your Eyes" by Firehouse (Epic), debuting at No. 50 in sales and showing airplay strength in Minneapolis (No. 12 at KDWB) and Dallas (No. 3 at KEGE); and "I Wanna Love You" by Jade (Giant), the runner-up for the airplay pick and already No. 1 at KMEL San Francisco.

QUICK CUTS: The six new entries are led by Cathy Dennis' new single, "You Lied To Me" (Polydor), at No. 83. Two of the six debuts are by artists new to the Hot 100. New group Voices is made up of four girls aged 10 to 12 from Los Angeles. Voices' single, "Yeah, Yeah, Yeah!" (Zoo), is already top 10 at radio stations in San Francisco (No. 10 at KMEL) and Washington, D.C. (No. 9 at WPGC). Saigon Kick, a rock band based in South Florida, makes its debut at No. 97 with "Love Is On The Way" on new label Third Stone. "Love" is on its way in Dallas, where it's No. 13 in airplay at KEGE... "What About Your Friends" by TLC (LaFace) was rush-released as a single last week. TLC's follow-up to "Baby-Baby-Baby" debuts at No. 95 due to its early airplay as an album cut... "Everybody's Free" by Rozalla (Epic) slips back to No. 44 on the Hot 100 this week, but it's been a top 10 record in several major markets, including New York, where it's No. 10 in airplay at Z100.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	2	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
2	4	5	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
3	7	16	ALL 4 LOVE	COLOR ME BADD (GIANT)
4	5	2	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
5	2	5	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
6	6	5	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
7	3	6	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
8	10	17	FINALLY	CECE PENISTON (A&M)
9	9	16	I LOVE YOUR SMILE	SHANICE (MOTOWN)
10	8	6	ONE	U2 (ISLAND/PLG)
11	11	8	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
12	12	9	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
13	13	12	I CAN'T DANCE	GENESIS (ATLANTIC)
14	—	1	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
15	17	14	GOOD FOR ME	AMY GRANT (A&M)
16	14	13	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
17	15	9	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
18	16	7	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
19	18	3	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
20	27	41	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
21	20	14	TO BE WITH YOU	MR. BIG (ATLANTIC)
22	26	22	MYSTERIOUS WAYS	MINT CONDITION (PERSPECTIVE/A&M)
23	24	40	GOOD VIBRATIONS	MARLYN MARK (INTERSCOPE)
24	23	41	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
25	25	24	EMOTIONS	MARIAH CAREY (COLUMBIA)
26	30	8	YOU THINK YOU KNOW HER	CAUSE & EFFECT (SRC/ZOO)
27	28	41	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
28	19	12	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
29	—	34	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
30	—	31	LOSING MY RELIGION	R.E.M. (WARNER BROS.)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

1-4	5-10	11-15	16-20	21-25	26-30	31-35	36-40	41-45	46-50	51-55	56-60	61-65	66-70	71-75	76-80	81-85	86-90	91-95	96-100																																																																															
1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP) HL	5-10	11-15	16-20	21-25	26-30	31-35	36-40	41-45	46-50	51-55	56-60	61-65	66-70	71-75	76-80	81-85	86-90	91-95	96-100																																																																															
16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35																																																																															
ACHY BREAKY HEART (Millhouse, BMI/Polygram Int'l, ASCAP) HL	ALL I WANT (Wet Sprocket, ASCAP/Sony Tunes, ASCAP) HL	ALL SHOOK UP (FROM HONEYMOON IN VEGAS) (Elvis Presley, BMI/R&H, BMI) HL	ALWAYS THE LAST TO KNOW (Polygram, ASCAP) HL	BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)	BABY GOT BACK (Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL	BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)	BANG BANG (Longitude, BMI) WBM	THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP) WBM/HL	BOOT SCOOTIN' BOOGIE (Alfred Avenue, BMI/Deerfield Court, BMI/Ronnie Dunn, BMI/Sony Tree, BMI) HL/WBM	COME & TALK TO ME (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM	CONSTANT CRAVING (Bumstead, Socan/Zavion, Socan/Zomba, ASCAP)	CROSSOVER (Paricken, ASCAP)	DAMN I WISH I WAS YOUR LOVER (Broken Plate, ASCAP/Night Rainbow, ASCAP) HL	DIVINE THING (Big Life, BMI/Warner-Tamerlane, BMI/Playful, BMI) WBM	DO I HAVE TO SAY THE WORDS? (Badams, /Almo/Zomba, Testatyme, ASCAP) CPP	DO IT TO ME (Speeding Bullet, ASCAP) CLM	END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP	EVEN BETTER THAN THE REAL THING (U2, ASCAP/Chappell & Co., ASCAP) HL	EVERYBODY'S FREE (TO FEEL GOOD) (Peer, BMI) CPP	FRIDAY I'M IN LOVE (Fiction, Music Sales, ASCAP)	GET WITH U (Curtis A Jones, ASCAP)	GIVE IT AWAY (Moebetoblame, BMI)	GIVE IT UP (EMI Blackwood, BMI/Get Out, BMI/Lentle, BMI/Smoochie, BMI/MCA, BMI/Aerostation, ASCAP) HL	GIVE U MY HEART (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP	GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM	GOOD STUFF (More Gliss Now, BMI/Irving, BMI) CPP	HAVE YOU EVER NEEDED SOMEONE SO BAD (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL	THE HITMAN (BMG, ASCAP/Wax World, ASCAP/USA Import Antwerp, ASCAP) HL	HOLD ON MY HEART (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM	HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL	IF YOU ASKED ME TO (Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM	I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP	I MISS YOU (Harrindur, BMI/Joe Public, BMI/Ensign, BMI) CPP	IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM	I WANNA LOVE YOU (FROM CLASS ACT) (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM	I WILL REMEMBER YOU (Age To Age, ASCAP/Riverstone, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL	JAM (Mijac, BMI/Warner-Tamerlane, ASCAP/Rene Moore, ASCAP/Bruce Swedien, ASCAP/Donril, ASCAP/Zomba, ASCAP/Virgin, ASCAP) WBM	JESUS HE KNOWS ME (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, BMI/Hidden Pun, BMI) WBM	JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)	JUMP! (Scully, ASCAP)	JUS LYKE COMPTON (Protoons, Way 2 Quik, ASCAP)	JUST ANOTHER DAY (Estefan, ASCAP/Foreign Imported, BMI) CPP	JUST FOR TONIGHT (Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP/Dyad, BMI) HL	KEEP IT COMIN' (DANCE TILL YOU CAN'T DANCE NO MORE!) (TCF, Cole-Civillies, Duranman, Virgin, ASCAP) WBM/HL	KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)	KICKIN' IT (D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP)	LIFE IS A HIGHWAY (Falling Sky, ASCAP/BMG, ASCAP) HL	LITHIUM (Virgin Songs, BMI/End Of Music, BMI) HL	LOVE IS ON THE WAY (Love Tribe, ASCAP/MCA, ASCAP)	MONEY CAN'T BUY YOU LOVE (Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP) HL/WBM	MOVE THIS (BMC, ASCAP/Bogam, ASCAP/Cogensis-EMI, ASCAP) WBM	MR. LOVERMAN (FROM DEEP COVER) (Worldwide Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)	MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, BMI) CPP	NOBODY WINS IN THIS WAR (Dakota Kid, /Mondo Melodies, /Wood Monkey, ASCAP)	NOT ENOUGH TIME (Polygram, ASCAP) HL	NOTHING BROKEN BUT MY HEART (Realsongs, ASCAP) WBM	NOVEMBER RAIN (Guns N' Roses, ASCAP) CLM	THE ONE (Big Pig, /Warner Chappell, ASCAP) HL	PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM	PLEASE DON'T GO (Harrick, /Longitude, BMI) WBM	REAL LOVE (Topless, BMI/Chrysalis, BMI) CLM	REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL	RESTLESS HEART (PPC, ASCAP/Pillarview B.V., BMI/Chrysalis, BMI) WBM/CLM	RHYTHM IS A DANCER (Hanseatic, ASCAP/Songs Of Logic, BMI/Intersong, ASCAP) HL	RIGHT NOW (Al B. Sure!, ASCAP/Willarie, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)	SAD NEW DAY (EMI Blackwood, /It's CeeCeeTee, BMI)	SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)	SHE'S PLAYING HARD TO GET (Zomba, ASCAP/RHO, ASCAP) CPP	SLOW DANCE (HEY MR. DJ) (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP)	SLOW MOTION (Me Good, ASCAP/Howie Tee, BMI/Irvine, BMI) CPP	SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP) HL	SOMETIMES LOVE JUST AIN'T ENOUGH (EMI Blackwood, BMI/Pink Smoke, BMI/WB, ASCAP/Hampstead Heath, ASCAP/War Bride, BMI) HL	STAY (Polygram Int'l, ASCAP/EMI, ASCAP/Careers-BMG, BMI) WBM/HL	TAKE ME IN YOUR ARMS (Tony Garcia, ASCAP/Hit And Run, ASCAP)	TAKE THIS HEART (Chi-Boy, ASCAP) CLM	TENNESSEE (EMI Blackwood, BMI/Arrested Development, BMI) WBM	TEQUILA (Emerald Forest, /NEM, /BMG, BMI) HL	THANK YOU (Andy Panda, ASCAP/World Of Andy, ASCAP/Moran, ASCAP/Sal-Ski, BMI)	THEY REMINISCE OVER YOU (T.R.O.Y.) (Ness, Nitty & Capone, /Smooth Flowin', /Pete Rock, ASCAP)	THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI/EMI Blackwood (Canada), BMI/Cellar Addict, BMI/Sewer Slang, BMI) WBM	THIS USED TO BE MY PLAYGROUND (WB, ASCAP/Bieu Disque, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) WBM/HL	THORN IN MY PRIDE (Enough To Contend With, BMI)	TOO FUNKY (Morrison Leahy, ASCAP/Chappell & Co., ASCAP/Dick Leahy, PRS) HL	TWILIGHT ZONE (Decos, SABAM)	UNDER THE BRIDGE (Moebetoblame, BMI) MSC	WALKING ON BROKEN GLASS (La Lennox, ASCAP/BMG, ASCAP)	WARM IT UP (EMI April, ASCAP/So So Def, ASCAP/House Of Fun, BMI) WBM	WE WILL ROCK YOU/WE ARE THE CHAMPIONS (Queen, BMI/Beechwood, BMI) WBM	WHAT ABOUT YOUR FRIENDS (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizbiz, ASCAP)	WHEN I LOOK INTO YOUR EYES (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL	WHERE DOES THAT LEAVE LOVE (Hit & Run, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Shapiro Bernstein & Co., ASCAP/Hit & Hold, ASCAP)	WHY (La Lennox, ASCAP/BMG, ASCAP) HL	WISHING ON A STAR (May 12, BMI/Warner-Tamerlane, BMI) WBM	WOULD I LIE TO YOU? (Virgin, BMI) HL	YEAH, YEAH, YEAH! (Authentic Vocal Chords, BMI)	YOU LIED TO ME (EMI, PRS/Cogensis-EMI, ASCAP/MCA, ASCAP/Shepsongs, ASCAP)	YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) WBM

Billboard

FOR WEEK ENDING SEPTEMBER 5, 1992

Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	6	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
2	2	22	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
3	7	10	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
4	4	11	NOVEMBER RAIN	GUNS N' ROSES (Geffen)
5	3	11	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
6	5	18	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
7	8	4	HUMPIN' AROUND	MADDOX BROWN (MCA)
8	6	9	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)
9	10	9	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)
10	12	10	MOVE THIS	TECHNO TRONIC (SBK/ERG)
11	9	15	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
12	11	15	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
13	13	11	GIVING HIM SOMETHING HE ...	EN VOUGUE (ATCO EASTWEST)
14	14	11	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
15	23	2	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)
16	16	9	BACK TO THE HOTEL	N2DEEP (PROFILE)
17	15	23	COME & TALK TO ME	JODECI (UPTOWN/MCA)
18	27	4	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSLIS)
19	29	6	JAM	MICHAEL JACKSON (EPIC)
20	17	9	THE ONE	ELTON JOHN (MCA)
21	24	8	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN (ARISTA)
22	26	7	CROSSOVER	EMPO (RAL/CHAOS)
23	18	23	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
24	19	16	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
25	21	18	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
26	20	14	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
27	22	14	WISHING ON A STAR	THE COVER GIRLS (EPIC)
28	32	3	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)
29	33	9	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU)
30	25	13	KEEP ON WALKIN'	CECE PENISTON (A&M)
31	28	11	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)
32	31	6	WE WILL ROCK YOU/WE ARE ...	QUEEN (HOLLYWOOD)
33	37	3	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
34	—	1	HAVE YOU EVER NEEDED ...	DEF LEPPARD (MERCURY)
35	38	4	TEQUILA	A.L.T. (ATCO EASTWEST)
36	30	14	MR. LOVERMAN	SHABBA RANKS (EPIC)
37	47	4	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
38	34	11	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)
39	35	10	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)
40	36	23	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
41	48	3	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
42	40	7	JUS LYKE COMPTON	DJ QUIK (PROFILE)
43	49	4	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)
44	44	4	JUMP!	THE MOVEMENT (SUNSHINE/ARISTA)
45	46	25	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
46	42	5	LITHIUM	NIRVANA (DGC)
47	39	5	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)
48	57	2	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)
49	50	11	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
50	—	1	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)
51	51	4	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)
52	41	17	IF YOU ASKED ME TO	CELINE DION (EPIC)
53	52	31	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
54	45	19	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)
55	60	6	EVERYBODY'S FREE	ROZALLA (EPIC)
56	53	23	MY LOVIN' (YOU'RE NEVER ...)	EN VOUGUE (ATCO EASTWEST)
57	55	9	TAKE THIS HEART	RICHARD MARX (CAPITOL)
58	68	2	I WANNA LOVE YOU	JADE (GIANT)
59	56	5	TAKE ME IN YOUR ARMS	LIL SUZY (HIGH POWER/WARLOCK)
60	43	18	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
61	58	13	SCENARIO	A TRIBE CALLED QUEST (JIVE)
62	75	2	RESTLESS HEART	PETER CETERA (WARNER BROS.)
63	66	24	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
64	54	5	I MISS YOU	JOE PUBLIC (COLUMBIA)
65	59	10	WHEREVER I MAY ROAM	METALLICA (ELEKTRA)
66	—	1	RHYTHM IS A DANCER	SNAP (ARISTA)
67	62	8	GOOD STUFF	THE B-52'S (REPRISE)
68	—	1	RIGHT NOW	AL B. SURE! (WARNER BROS.)
69	67	7	SEXY MF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
70	71	2	REAL LOVE	SLAUGHTER (CHRYSLIS/ERG)
71	63	14	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
72	65	17	DO IT TO ME	LIONEL RICHIE (MOTOWN)
73	64	8	WHY	ANNIE LENNOX (ARISTA)
74	—	6	EVEN BETTER THAN THE REAL ...	U2 (ISLAND/PLG)
75	61	17	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)

⓪ Singles with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

Single Reviews

EDITED BY LARRY FLICK

POP

► **MICHAEL W. SMITH** *I Will Be Here For You* (4:33)
PRODUCER: not listed
WRITERS: M.W. Smith, D. Warren
PUBLISHERS: 1992 O'Ryan/Reunion Music Group/RealSongs, ASCAP
Geffen 19139 (c/o Uni) (cassette single)

Taking yet another cue from Amy Grant, Christian star Smith moves even further into the pop mainstream with this first single from his new "Change Your World" album. Similar to his previous top 10 hit, "Place In This World," this sugared-up power ballad is injected with an appropriate amount of lyrical positivity and teeth-clenching drama. Smith has the charm to push tune over the top, assuring active play at top 40 and AC formats.

► **SHANICE** *Lovin' You* (3:50)
PRODUCER: Narada Michael Walden
WRITERS: M. Riperton, R. Rudolph
PUBLISHER: not listed
Motown 631056 (c/o PGD) (cassette single)

Dipping once again into her certified gold set, "Inner Child," Shanice pulls out this shimmering rendition of Minnie Riperton's timeless classic. Her youth gives the song a lovely, innocent quality that should prove refreshing and irresistible to top 40 and urban radio programmers alike. Track also provides Shanice with an opportunity to flex her formidable vocal range.

★ **CECE PENISTON** *Inside That I Cried* (4:46)
PRODUCER: Steve Lindsey
WRITERS: R.K. Jackson, M. Byrd, D. D'Agno
PUBLISHERS: Urban Tracks/Mainlot/Donyolo, BMI
A&M 8020 (c/o PGD) (cassette single)

After a trio of kinetic club-friendly dance hits, A&M wisely brings forth a mournful, '70s-styled soul ballad that confirms what a growing legion of programmers and consumers already know: Peniston has the voice and charisma to establish a lengthy career as a pop diva. Tune from the fine debut collection "Finally" builds to a soaring climax that will work well within top 40, urban, and AC formats.

► **CURTIS STIGERS** *Never Saw A Miracle* (3:40)
PRODUCER: Glen Ballard
WRITERS: C. Stigers, B. Mann
PUBLISHERS: Sony Tunes/C. Montrose S., ASCAP; Dyad, BMI
Arista 2459 (c/o BMG) (cassette single)

Currently on tour with Elton John and Eric Clapton, Stigers continues to mine retro-R&B fields with this slick, pop-splashed slow jam. Producer Glen Ballard cushions Stigers' voice with soft keyboard-generated rhythms and underplayed choir chants. Give a listen to his self-titled debut album.

★ **THE B-52's** *Tell It Like It T-I-Is* (4:19)
PRODUCER: Nile Rodgers
WRITERS: The B-52's
PUBLISHERS: More Gliss Now/Irving, BMI
Reprise 18776 (c/o Warner Bros.) (cassette single)

Follow-up to "Good Stuff" is an energetic pogo-pop party romp, executed as only the B's can. Kate Strickland wails like a banshee, running wildly around Fred Schneider's throaty delivery. A fun and sunny summer anthem that sounds best when cranked to peak volume. Not to be missed.

★ **ERASURE** *Take On Chance Me* (3:11)
PRODUCER: Dave Bascombe
WRITERS: B. Andersson, B. Ulvaeus
PUBLISHER: Bocu
Mute/Elektra 8645 (cassette single)

Venerable U.K. pop/dance duo lovingly covers a favorite from now-legendary Swedish pop act Abba's catalog. Track maintains the cool kitsch of the original, while giving it electro-hip instrumentation and a jolting-but-pleasing toast interlude by MC Kinky. A must for adventurous popsters, while remixes have considerable club potential. From the "Abba-esque" EP.

► **MIDI, MAXI & EFTI** *Ragga Steady* (3:19)

PRODUCERS: Anders Wollbeck, Alexander Bard
WRITERS: A. Wollbeck, A. Bard, M. Berhanu, F. Teclahaimanot, M. Berhanu
PUBLISHER: Stainless, BMI
REMIXERS: Nuzak, Dave Shaw, Winston Jones
Columbia 4682 (c/o Sony) (cassette single)

Ethiopian female trio takes another shot at radio and club play with a swaggering track that tempers chunky dance beats with an instantly contagious hook and a dancehall-spiced melody. One listen and you are likely to be chanting the chorus to yourself for days. Give it a whirl.

► **SASS JORDAN** *You Don't Have To Remind Me* (4:04)

PRODUCER: Rick Neigher
WRITERS: S. Jordan, S. Salas, P. Huxley
PUBLISHER: not listed
Impact 2306 (c/o Uni) (cassette single)

Gut-wrenching, bluesy midtempo rocker is a fine entry for adults. Soulful guitars rip a sultry melody line around raunchy, searing vocals akin to Rod Stewart and the Black Crowes. Of equal interest to album-rock and top 40 programmers.

► **DAVID CASSIDY** *For All The Lonely* (4:08)

PRODUCER: Eric "E.T." Thorngren
WRITERS: D. Cassidy, S. Shifrin
PUBLISHER: not listed
Scotti Bros. 75337 (c/o BMG) (cassette single)

Ageless former teen idol tries to recapture a bit of past glories with an engaging, shuffling pop ballad. That distinctive voice is like a visit from an old and dear friend, though we confess that we can't help but listen in vain for Partridge mom Shirley Jones in the background. From the cleverly titled album "Didn't You Used To Be..."

R & B

► **CHUCKII BOOKER** *Games* (4:13)

PRODUCER: Chuckii Booker
WRITERS: C. Booker, G. Levert, C.J. Anthony
PUBLISHERS: Count Chuckii/Trycep/Black Satin, BMI
Atlantic 4766 (cassette single)

It seems like eons since Booker wooed popsters and urban-ites with "Turned Away." This preview into the long-awaited "Nice & Wild" is a silky R&B ballad, etched with subtle jazz-guitar riffs, soothing rhythms, and Booker's wonderfully matured voice. A seductive, late-night treat that demands immediate radio play.

► **VOICES** *Yeah, Yeah, Yeah!* (3:58)

PRODUCER: Allowyn Price
WRITER: A. Price
PUBLISHER: not listed
REMIXER: Elvin Bridges
Zoo 17078 (c/o BMG) (cassette single)

Add another name to the ever-lengthening list of acts vying to be the next En Vogue. Precious, retro-pop/R&B ditty rises above the competition, thanks to sparkling production by Allowyn Price, sweet and personality-driven harmonies, and oh-so-cute lyrics. Delightful.

NEW & NOTEWORTHY

► **MOODSWINGS FEATURING CHRISSIE HYNDE** *Spiritual High (State Of Independence)* (4:12)

PRODUCER: J.F.T. Hood
WRITERS: Jon & Vangelis, Hood, Showbiz
PUBLISHERS: WB/Toughknot/Spheric B.V., ASCAP
Arista 2458 (c/o BMG) (cassette single)

Reworking of tune by Jon & Vangelis is featured in the movie "Single White Female" and is also the premiere single by promising new U.K. pop act, created by J.F.T. Hood (formerly of the Pretenders) and Grant Showbiz. Layers of ethereal keyboards swirl around guest singer Chrissie Hynde's soft, muselike performance, while an understated hip-hop-derived beat gives the track a slight edge. Could easily fit into almost any radio format, though alternative will likely be the first on board. One to keep an eye on.

► **BRONX STYLE BOB** *I Can't Love U* (3:58)

PRODUCERS: Sam Catalona, Mike Hightower
WRITERS: Khaleel, Ceyba, Catalona
PUBLISHERS: Khaleel Publishing/EMI-April, ASCAP
Sire 18777 (c/o Warner Bros.) (cassette single)

Mellow, midtempo breakup song is told from the perspective of the one who's orchestrated the split. Gentle guitar introduction leads the sparse but effective instrumentation. Melancholy track has a cinematic scope, and would be well-suited to a film soundtrack.

COUNTRY

► **MARY-CHAPIN CARPENTER** *Not Too Much To Ask* (3:15)

PRODUCERS: John Jennings, Mary-Chapin Carpenter
WRITERS: M.C. Carpenter, D. Schiltz
PUBLISHERS: EMI April/Getarealjob/Don Schiltz/Almo, ASCAP
Columbia 1628 (c/o Sony) (CD promo)

This dreamy, sensual, and soaring duet with Joe Diffie is a marked shift from Carpenter's recent inclinations toward frothy, upbeat tunes. Good.

► **LORRIE MORGAN** *Watch Me* (3:34)

PRODUCER: Richard Landis
WRITERS: T. Shapiro, G. Burr
PUBLISHERS: Great Cumberland/Diamond Struck/In The Air, BMI; MCA/Gary Burr, ASCAP
BNA 62333 (c/o BMG) (7-inch single)

Call this three-and-a-half minute track a sassy, finger-poppin' declaration of independence.

► **MARTY STUART** *Now That's Country* (3:21)

PRODUCERS: Richard Bennett, Tony Brown
WRITER: M. Stuart
PUBLISHERS: Songs Of PolyGram/Tubb's Bus, BMI
MCA 54477 (c/o Uni) (7-inch single)

To a throbbing rock beat, Stuart enumerates and praises the artifacts of rural bliss.

► **RONNIE MILSAP** *L.A. To The Moon* (4:22)

PRODUCERS: Ronnie Milsap, Rob Galbraith, Tom Collins
WRITERS: S. Longacre, L. Wilson
PUBLISHERS: W.B.M./Long Acre, SESAC; Zomba, ASCAP
RCA 62332 (c/o BMG) (7-inch single)

The arrangement sounds pop, but the theme of two lovers being separated by the ambition of one and Milsap's pained vocals give the song a solid country base.

★ **ALISON KRAUSS & UNION STATION** *New Fool* (2:47)

PRODUCERS: Alison Krauss & Union Station
WRITER: S. Cox
PUBLISHER: Sidney Lawrence, BMI
Rounder 1010 (CD single)

An irresistible melody over which floats Krauss' little-girl-lost vocals. The sound is acoustic, but not bluegrass. Supported by a video now in medium rotation on CMT.

► **JO-EL SONNIER** *Hello Happiness Again* (2:44)

PRODUCER: Chips Moman
WRITERS: K. Williams, R. Boudreaux, J. Sonnier
PUBLISHERS: Sony Cross Keys/Sony Tree/Thanxamillon/Music de Jo-El, ASCAP/BMI
Liberty 79442 (c/o CEMA) (CD promo)

A happy hymn to emotional re-emergence, energized by spirited accordion riffs.

► **TIM MCGRAW** *Welcome To The Club* (2:53)

PRODUCERS: James Stroud, Byron Gallimore
WRITERS: S. Seskin, A. Pessis
PUBLISHERS: Love This Town/Endless Frogs, ASCAP
Curb 1020 (7-inch single)

McGraw pays an up-tempo tribute to those who have lost at love and those who are ready to try again.

DANCE

► **SHEER BRONZE** *Walkin' On* (9:40)

PRODUCER: Charles Eve
WRITER: C. Eve, D. Stewart
PUBLISHER: Rhythm King, PRS
REMIXER: Richie Jones
FFRR 35006 (c/o PLG) (12-inch single)

When all else fails, give 'em an iron-lunged diva, serving club minions amid a bright and festive pop/house environment. Conflicting memories of Martha Wash and Loleatta Holloway crowd the brain, while new mixes by Richie Jones temper hard beats with an

infectious melody. A finger-waver that is designed for peak-hour blasts.

► **KARLA ST. JAMES** *I'm Black Magic* (6:19)

PRODUCERS: Bradley D., Karla St. James
WRITER: K. St. James
PUBLISHER: Black Pussycat
Fly 01 (12-inch single)

Chicago club vixen will try to sex you up with silly, double-entendre rhymes and formulaic house beats. A cute concept with mixed results. Go directly to the dub. Contact: 312-296-4487.

AC

★ **LYLE LOVETT** *She Makes Me Feel Good* (3:34)

PRODUCERS: George Massenburg, Billy Williams, Lyle Lovett
WRITER: L. Lovett
PUBLISHERS: none listed
Curb-MCA 2354 (c/o Uni) (CD promo only)

Jazzy shuffle drives this understated, modern-pop track, which could be destined for greatness at any number of formats, from jazz to pop/AC. Lovett's irrepressible and irresistible appeal mixes soulful sexiness with a catchy hook and slick guitar, drums, and piano.

ROCK TRACKS

► **SINEAD O'CONNOR** *Success Has Made A Failure Of Our Home* (4:32)

PRODUCERS: Sinead O'Connor, Phil Ramone
WRITER: J. Mullins
PUBLISHER: Sure-Fire, ASCAP
Chrysalis/Ensign/ERG 24803 (c/o CEMA) (cassette single)

There's a new Sinead coming to town, as she previews her upcoming set of pop standards, "Am I Not Your Girl?" Interestingly, she delivers one of the most assured, full-voiced performances to date, digging deep into the emotion of the material with a combination of heartfelt emotion and unbridled confidence. Will stun folks at first, though they will eventually become enthralled by the sincerity of this project.

► **HAPPY MONDAYS** *Stinkin' Thinkin'* (no timing listed)

PRODUCERS: Chris Frantz, Tina Weymouth
WRITERS: Happy Mondays
PUBLISHER: London
REMIXERS: Stephen Hague, Terry Farley, Stephen Stanley
Elektra 8634 (CD promo)

Diving into this first single from "Yes, Please," the latest from Happy Mondays, you can't help but feel the effect of producers Chris Frantz and Tina Weymouth (Tom Tom Club). The band's always-clever, danceable brand of modern-pop now exudes an engaging warmth that should finally broaden band's already formidable following. Breezy track will easily slide onto alternative playlists, though top 40 programmers with a hankering for something different should have a taste, too.

► **JOHN WESLEY HARDING** *Kill The Messenger* (3:41)

PRODUCER: Steve Berlin
WRITER: J.W. Harding
PUBLISHER: Plangent Visions, ASCAP
Sire/Reprise 5636 (c/o Warner Bros.) (CD promo)

Engaging, bopping rhythm instantly draws in the listener. Teasing, upbeat melody is laced with dark, satirical lyrics. Tune is reminiscent of early Elvis Costello, from the bouncing melody and intelligent, biting lyrics to the raw, yet polished vocal delivery. Should garner plenty of attention at modern-rock outlets.

► **SCREAMING TREES** *Nearly Lost You* (4:06)

PRODUCER: Don Fleming
WRITERS: V. Conner, M. Lanegan, L. Conner
PUBLISHERS: Sony Songs/Solomon Grundy/Ripplestick/Glowing Eel, BMJ/ASCAP
Epic 4604 (c/o Sony) (CD promo)

How many album-rock licks does it take to get to the center of the Seattle alternative myth? Beneath the alternative surface of this band, like many other bands with Northwest connections,

is a rock band. Though this cut has alternative appeal, it is heavy, melodic stuff with gutsy guitars and upfront vocals—solidly album rock. Likewise the B-side.

► **EMERSON, LAKE & PALMER** *Affairs Of The Heart* (3:46)

PRODUCER: Mark Mancina
WRITERS: G. Lake, G. Downes
PUBLISHER: Victory, ASCAP/BMI
Victory 739 (c/o PGD) (CD promo)

Much to their credit, ELP does not push this light, guitar-based tune to power-ballad proportions. Layer by layer, instrumentation builds drama without overshadowing vocal nuances. A light touch on keyboards—only a few trademark ELP sounds are in evidence—serves well. In addition to album-rockers, AC programmers could also check this one out.

► **TEENAGE FANCLUB** *I'm Free* (no timing listed)

PRODUCERS: Don Fleming, Teenage Fanclub
WRITER: A. Chilton
PUBLISHER: not listed
IPU 26 (7-inch single)

This band's Big Star-esque sound applied to an actual Alex Chilton song makes for an interesting case study as well as a shiny pop gem. Saxophone over grunge-pop guitars is a novel approach. B-side covers Beat Happening's "Bad Seeds" in sloppy bar band fashion as a fun send-up of rock'n'roll attitude. Contact: K Records, Box 7154, Olympia, Wash. 98507.

► **THE TERRIBLE PARADE** *Ed McMahon Says* (3:05)

PRODUCERS: Chris Keffer, the terrible parade
WRITER: A. Grandy
PUBLISHER: Terrible Lovesongs, BMI
Presto P5101 (7-inch single)

Mod, alternative rocker is driven by an uptempo rhythm section, and is buoyed by ringing guitar, quirky lyrics, and handclaps to boot. Accessible modern-pop tune seems inspired by early Soft Boys and is harmonic, hook-laden, and easy on the ear in the best sense of the term. Contact: 617-893-2144.

RAP

► **CHRIS HARFORD** *Living End* (4:44)

PRODUCERS: Marshall Stax, Patrick McCarthy
WRITER: C. Harford
PUBLISHER: Little Juice-Um, BMI
Elektra 8631 (CD promo)

Crisp guitars and a raspy voice that moves easily from low-range to high marks this single by songwriter Harford. Guitar solos bring a nice texture to somewhat standard arrangement, possibly giving this tune album-rock and alternative potential.

► **KID ROCK** *Back From The Dead* (3:40)

PRODUCER: Kid Rock
WRITERS: R.S. Ritchie, G. Wright, C. Peters
PUBLISHER: not listed
Continuum 19255 (cassette single)

Kid Rock proves a wild shot with this track; it takes aim at everything from "bitches" to unemployment to what the artist obviously considers unfair treatment at his former label. The sound is more consistent—save one left-field guitar sample from the Smiths. Guitars (both sampled and recorded for this track) and beats cover the rock and funk bases.

► **YOMO & MAULKIE** *Mockingbird* (3:58)

PRODUCER: Yella
WRITERS: Yomo, Maulkie, Yella
PUBLISHERS: Dollaz N Sense, BMI; Ruthless Attack, ASCAP
Ruthless 4655 (cassette single)

Rap duo attacks the R&B genre for selling out to rap and exploiting the urban underground in the quest for mainstream success. Melodic bass groove and jumping hip-hop beat drive this biting commentary. Contact: 213-467-0151.

GERMAN MUSIC CHANNEL: NOT AN MTV RIVAL?

(Continued from page 1)

About 40% of the music videos to be aired on the channel will be of national repertoire.

Partners in the venture are production companies Me, Myself & Eye, VAP, and DoRo Productions, although the programming content will be overseen by the PopKomm organization. PopKomm is the company behind the annual trade fair of the same name held here Aug. 20-23.

According to an announcement made at PopKomm (Billboard, Aug. 29), the channel will have three-year start-up capital of 100 million deutschmarks (approximately \$71 million) and has already been awarded a license to broadcast to 2.7 million cable subscribers in Germany's North-Rhein Westphalia federal state. Other states are expected to follow suit.

Nearly 10.8 million of Germany's 33.4 million TV households receive cable.

PopKomm managing director Dieter Gorny, who emphasizes his company's role is purely creative, says DMK is in no respect intended to challenge MTV Europe. "MTV is a pan-European concept. This is a

purely German concept," he declares. "One enhances the other.

"The German market has been looking for this for several years. German music cannot communicate without it because there is so little German music on TV." [See separate stories, pages 45, 46.]

Gorny says DMK is raising its capital from financial institutions through normal commercial means. However, it was being strongly rumored in Cologne that the project is being backed by two of the world's largest media conglomerates: Time Warner and Bertelsmann. No comment was forthcoming from Bertelsmann by press time; a Warner Music Group representative said the company was unaware of the project.

One of the partners in DMK, DoRo Productions co-founder Rudi Dolezal, says, "There are a number of companies and people who are very interested in investing in the channel. Money isn't a problem at this point." He says the names of investors will be announced within the next six weeks.

Thomas M. Stein, managing director of BMG Ariola Musik in the

German-speaking territories, declines to be specific about whether Bertelsmann will be one of them. "I don't work for Bertelsmann. I work for BMG," he states.

However, Stein, who chairs German record company association BPW, adds, "We do need a new music outlet." He has reservations, though, about the potential additional costs of making videos specifically for DMK.

Warner Music managing director Gerd Gebhardt takes the same view on video costs but adds, "It's a positive development for the industry. It's very difficult to get German-speaking talent on MTV."

EMI Music regional managing director Helmut Fest says, "MTV has become so expensive that I can't afford to advertise a local act on it."

He adds, "German radio is not playing enough local product. This could change that. MTV had an impact on radio in the States. The same could happen here."

Assistance in preparing this story was provided by Steve Wonsiewicz of Music & Media.

LAFACE LIFTS PROFILE WITH NEW PROJECTS

(Continued from page 8)

urday Night Fever" era to place three singles in the top 20 simultaneously.

Reid attributes the success of the LaFace sound to the producers' ability to tap what comes from the heart. "We don't chase the trends," he says. Reid also credits the label's current success to a wide range of factors.

"I have to give credit to my wife [Pebbles, an MCA vocalist], because she brought us TLC, and to some of the talented producers like Dallas Austin and Jermain Dupri," he says. "The team sort of came together, and I give Lamont [Boles, VP of operations/GM] some credit for organizing the staff and building it into a company... The first year or so we had to work out the relationship between LaFace and Arista. Now everybody knows what they're expected to do, that helps get things done."

"It's a true partnership," says Arista president Clive Davis. "I'm thrilled about the success of LaFace and their association with Arista."

Boles, who came from a promotion spot at Epic last year to handle operations for LaFace, adds, "I wanted to give LaFace a measure of respect we

didn't have when I got here. L.A. and Face were all new jacks [in terms of label management], and the public took the logo lightly... What I wanted to do for this label I have done."

After three years, LaFace is fulfilling the potential promised at the September 1989 press conference in Atlanta where Arista chief Davis and L.A. & Face announced the joint venture.

"When I went down to Atlanta for the launch, I did say that [LaFace] would be the Motown of the '90s," says Davis. "I really believed from the beginning and shared their vision of what they could do... One has to be very careful before getting behind a label deal because not every producer is an executive or a major talent scout... There are several more hits to come, this is just beginning to unfold."

The first year of LaFace's existence saw the principals producing hits on outside artists. The first LaFace releases came in 1991 with the albums "Damian Dame," a male-female duo, and Jermaine Jackson's "You Said." During that year, LaFace hired a new operations VP and

added more in-house staffers.

LaFace recently moved to larger offices in Atlanta and expanded its staff. A new publicity director, Leslie Pitts, has been hired; Boles says the label is also beefing up its A&R staff and adding in-house promotion and marketing personnel.

Upcoming from LaFace are the next singles from the "Boomerang" project: "Die Without You" by P.M. Dawn, which goes to radio this week, Shanice's "Don't Want To Love You," and Braxton's "Love Shoulda Brought U Home." Also on the LaFace label is hip-hop outfit Highland Place Mobsters, whose first single, "Let's Get Naked," is climbing the Hot R&B Singles chart.

"We're trying to keep it small and concentrate on one major project at a time," says Reid, adding that 1993 will see the album debut by Braxton and by LaFace's first rap act, P.A. (Parental Advisory). Other projects for 1993 include sophomore albums by Damian Dame and TLC. And as producers, L.A. & Babyface will likely receive more acclaim when the press-shy Babyface releases his next solo vocal album on Solar/Epic.

The future will definitely include more soundtrack projects for LaFace, says Reid, though no projects have yet been confirmed. Reid expresses a desire to establish a film and television production arm and turn LaFace into a major entertainment entity by the mid-'90s.

RHINO/AVENUE PACT

(Continued from page 10)

had a low profile lately, concentrating on secondary markets and foreign countries, Goldstein says the band will mount a 12-week "Rap Declares War" tour at the end of October. Some of the rappers featured on the album will join the band on the road. The tour is being handled by Famous Artists' Jerry Ade.

"It's the perfect time for War," says Goldstein. "It is more than a release of the catalog, it's a campaign to bring War back to the top."

WARNER STANDOFFISH ON COMMITMENT TO MD, DCC

(Continued from page 8)

While a WMG spokeswoman reiterates that Warner plans to be involved in launches of both formats, she says the company is "further along with DCC," as shown by the fact that some of its titles are being duplicated at the Amersfoort plant. WMG is also a member of the DCC Group, which is coordinating DCC hardware and software marketing by a number of companies.

However, the WMG representative declines to say whether a list of WMG artists mentioned in a DCC ad in Billboard last spring—including AC/DC, Anita Baker, the Black Crowes, Phil Collins, Natalie Cole, Dire Straits, Genesis, Madonna, R.E.M., and Paul Simon—will have product in the DCC rollout.

Considering the strong endorse-

ment of DCC by WMG VP Geoff Holmes at the National Assn. of Recording Merchandisers convention last March, this seems to represent a diminishment of WMG's support for the format.

But a source in the DCC camp says a dozen WMG titles have already been readied for shipment, and the company has committed somewhere between 40-70 masters for the launch.

Meanwhile, Morgado says he has accepted formal assurances from Sony on a number of matters related to MD marketing. And Bob Sherwood, VP of sound technology marketing for Sony Software, notes he is continuing to meet with executives of both WMG and the Warner labels to discuss MD plans.

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 128 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★★ NO. 1 ★★						
1	1	10	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	38	53	2	HAVE YOU EVER NEEDED...	DEF LEPPARD (MERCURY)
2	2	17	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	39	36	20	I WILL REMEMBER YOU	AMY GRANT (A&M)
3	3	20	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	40	44	4	GIVE IT UP	WILSON PHILLIPS (SBK/ERG)
4	4	16	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)	41	43	8	THE HITMAN	AB LOGIC (INTERSCOPE)
5	6	14	MOVE THIS	TECHNOTRONIC (SBK/ERG)	42	48	4	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)
6	5	5	HUMPIN' AROUND	BOBBY BROWN (MCA)	43	37	7	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
7	8	15	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)	44	40	18	SLOW MOTION	COLOR ME BADD (GIANT)
8	15	11	PLEASE DON'T GO	K.W.S. (NEXT PATEAU)	45	46	8	EVEN BETTER THAN THE REAL...	U2 (ISLAND/PLG)
9	13	10	THE ONE	ELTON JOHN (MCA)	46	51	3	NOT ENOUGH TIME	INXS (ATLANTIC)
10	10	20	COME & TALK TO ME	JODECI (UPTOWN/MCA)	47	52	6	WHERE DOES THAT LEAVE LOVE	GEORGE LAMOND (COLUMBIA)
11	11	6	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)	48	56	5	GET WITH U	LIDELL TOWNSELL & M.T.F. (MERCURY)
12	7	10	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)	49	62	2	ALWAYS THE LAST TO KNOW	DEL AMITRI (A&M)
13	12	10	NOVEMBER RAIN	GUNS N' ROSES (Geffen)	50	59	2	RHYTHM IS A DANCER	SNAP (ARISTA)
14	9	16	KEEP ON WALKIN'	CECE PENISTON (A&M)	51	49	8	JUMP!	THE MOVEMENT (SUNSHINE/ARISTA)
15	16	11	ALL I WANT	LOAD THE WET SPROCKET (COLUMBIA)	52	—	1	YEAH, YEAH, YEAH!	VOICES (ZOO)
16	17	16	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	53	54	5	NOTHING BROKEN BUT MY HEART	CELINE DION (EPIC)
17	22	10	I WANNA LOVE YOU	JADE (GIANT)	54	—	1	YOU LIED TO ME	CATHY DENNIS (POLYDOR/PLG)
18	23	6	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)	55	57	7	CONSTANT CRAVING	K.D. LANG (SIRE/WARNER BROS.)
19	14	13	TAKE THIS HEART	RICHARD MARX (CAPITOL)	56	50	15	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
20	18	8	STAY	SHAKE SPEAR'S SISTER (LONDON/PLG)	57	—	1	I'D DIE WITHOUT YOU	P.M. DAWN (LAFACE/ARISTA)
21	25	5	SOMETIMES LOVE JUST AIN'T...	PATTY SMYTH (MCA)	58	58	3	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
22	29	6	FOREVER LOVE	COLOR ME BADD (PERSPECTIVE/A&M)	59	70	6	BACK TO THE HOTEL	N2DEEP (PROFILE)
23	21	20	IF YOU ASKED ME TO	CELINE DION (EPIC)	60	47	9	JAM	MICHAEL JACKSON (EPIC)
24	27	6	JESUS HE KNOWS ME	GENESIS (ATLANTIC)	61	65	3	DIVINE THING	THE SOUP DRAGONS (BIG LIFE/MERCURY)
25	24	13	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)	62	67	2	THANK YOU	THE COVER GIRLS (EPIC)
26	19	15	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	63	68	12	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
27	26	12	EVERYBODY'S FREE	ROZALLA (EPIC)	64	63	3	DON'T WANNA LOVE YOU	SHANICE (LAFACE/ARISTA)
28	28	14	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)	65	74	13	TWILIGHT ZONE	2 UNLIMITED (RADICAL/CRITIQUE)
29	34	7	GIVE U MY HEART	BAFFYFACE/1 BRAXTON (LAFACE/ARISTA)	66	55	15	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
30	30	16	WISHING ON A STAR	THE COVER GIRLS (EPIC)	67	71	2	BANG BANG	DAVID SANBORN (ELEKTRA)
31	41	3	PEOPLE EVERYOAY	ARRESTED DEVELOPMENT (CHRYSLIS)	68	61	20	JUST TAKE MY HEART	M.R. BIG (ATLANTIC)
32	35	19	HOLD ON MY HEART	GENESIS (ATLANTIC)	69	60	5	TAKE ME IN YOUR ARMS	LIL SUZY (HIGH POWER/WARLOCK)
33	31	17	STEEL BARS	MICHAEL BOLTON (COLUMBIA)	70	—	2	CROSSOVER	EPMD (RAL/CHAOS)
34	45	3	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)	71	64	9	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANI (PERSPECTIVE/A&M)
35	42	9	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	72	75	8	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
36	39	7	RESTLESS HEART	PETER CETERA (WARNER BROS.)	73	66	19	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
37	38	4	KICKIN' IT	AFTER 7 (VIRGIN)	74	—	1	RIGHT NOW	AL B. SURE! (WARNER BROS.)
					75	—	1	NOBODY WINS IN THIS WAR	MITCH MALLOY (RCA)

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

TOP 40 RADIO RECURRENT MONITOR

1	1	4	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	14	11	14	TO BE WITH YOU	MR. BIG (ATLANTIC)
2	—	1	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSLIS)	15	9	9	EVERYTHING CHANGES	KATHY TROCCOLI (REUNION/GEFFEN)
3	—	1	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	16	12	14	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
4	—	1	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)	17	15	39	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)
5	2	8	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	18	14	42	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
6	5	23	FINALLY	CECE PENISTON (A&M)	19	16	23	EMOTIONS	MARIAH CAREY (COLUMBIA)
7	6	23	ALL 4 LOVE	COLOR ME BADD (GIANT)	20	20	6	ONE	U2 (ISLAND/PLG)
8	3	6	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	21	13	5	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
9	4	19	I LOVE YOUR SMILE	SHANICE (MOTOWN)	22	17	11	I CAN'T DANCE	GENESIS (ATLANTIC)
10	7	6	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)	23	—	67	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
11	8	10	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)	24	—	53	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
12	10	14	GOOD FOR ME	AMY GRANT (A&M)	25	—	17	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
13	18	54	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)					

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

THE Billboard 200

FOR WEEK ENDING
SEPTEMBER 5, 1992

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



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	14	BILLY RAY CYRUS ▲ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
2	2	2	36	PEARL JAM ▲ ² EPIC ASSOCIATED 47857* (10.98 EQ/15.98)	TEN	2	
3	3	3	21	KRIS KROSS ▲ ³ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1	
4	4	4	8	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4	
5	7	11	11	TEMPLE OF THE DOG A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5	
6	5	6	6	MEGADETH CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2	
7	6	5	12	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3	
8	11	20	9	ELTON JOHN MCA 10614* (9.98/15.98)	THE ONE	8	
9	8	9	48	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3	
10	10	8	50	GARTH BROOKS ▲ ⁷ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
				*** TOP 20 SALES MOVER ***			
11	16	17	22	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8	
12	9	7	9	SOUNDTRACK PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	6	
13	12	12	49	GUNS N' ROSES ▲ ³ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2	
14	15	19	26	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	000000HHH... ON THE TLC TIP	14	
15	20	22	39	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	15	
16	13	10	54	METALLICA ▲ ⁵ ELEKTRA 61113 (10.98/15.98)	METALLICA	1	
17	14	14	4	HOUSE OF PAIN TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14	
18	21	28	21	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1	
19	18	25	21	ARRESTED DEVELOPMENT ● CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	18	
20	19	15	103	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	3	
21	24	31	4	MARY J. BLIGE UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	21	
22	17	16	3	INXS ATLANTIC 82394* (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16	
23	26	40	40	U2 ▲ ³ ISLAND 510347*/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1	
24	25	21	6	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	8	
25	28	27	15	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1	
26	30	29	8	SOUNDTRACK EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	26	
27	22	—	2	DAMN YANKEES WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22	
28	29	24	41	GENESIS ▲ ² ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4	
29	23	13	6	TOO SHORT JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6	
30	27	18	5	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	10	
31	35	36	14	JON SECADA SBK 98845*/ERG (9.98/15.98)	JON SECADA	31	
32	33	33	52	JODECI ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18	
33	38	30	12	WILSON PHILLIPS ▲ SBK 98924*/ERG (10.98/15.98)	SHADOWS AND LIGHT	4	
34	34	32	15	ANNIE LENNOX ● ARISTA 18704* (10.98/15.98)	DIVA	23	
				*** TOP DEBUT ***			
35	NEW ▶	—	1	TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98)	TROUBLE	35	
36	43	43	21	WYONONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONONNA	4	
37	36	34	12	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19	
38	45	49	21	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34	
39	37	37	48	NIRVANA ▲ ⁴ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1	
40	31	23	4	EPMD RAL 52848*/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14	
41	32	26	29	SIR MIX-A-LOT ▲ DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9	
42	44	51	8	MARY-CHAPIN CARPENTER COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	32	
43	39	38	49	GUNS N' ROSES ▲ ³ GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1	
44	41	39	70	MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1	
45	49	71	10	SPIN DOCTORS EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	45	
46	42	42	61	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2	
47	40	45	5	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22	
48	47	52	40	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17	
49	57	68	10	FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23	
50	51	47	24	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4	
51	46	50	18	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	46	
				*** POWER PICK ***			
52	96	—	2	RICKY VAN SHELTON COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	52	
53	59	54	122	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13	
54	61	74	9	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	54	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	50	44	20	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
56	82	—	2	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	56
57	54	56	49	OZZY OSBOURNE ▲ EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
58	52	55	15	INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98)	RITES OF PASSAGE	21
59	63	76	8	SHAKESPEAR'S SISTER LONDON 28256*/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	59
60	60	57	18	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
61	66	66	67	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
62	68	58	6	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
63	53	41	4	MORRISSEY SIRE 26994*/REPRISE (10.98/15.98)	YOUR ARSENAL	21
64	102	124	27	SOUNDTRACK ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
65	67	72	4	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
66	58	53	19	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
67	55	48	18	THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
68	65	65	77	AMY GRANT ▲ ³ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
69	71	70	48	BRYAN ADAMS ▲ ⁷ A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
70	73	67	30	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
71	76	83	4	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	71
72	69	73	23	K.D. LANG SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUITY	55
73	56	46	10	FAITH NO MORE ● SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
74	48	35	6	VARIOUS ARTISTS WARNER BROS. 26974* (12.98/18.98)	BARCELONA GOLD	32
75	64	61	39	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
76	62	60	9	THE B-52'S REPRISE 26995* (10.98/15.98)	GOOD STUFF	16
77	NEW ▶	—	1	PATTY SMYTH MCA 10633* (9.98/15.98)	PATTY SMYTH	77
78	119	—	2	SOUNDTRACK EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	78
79	70	62	11	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
80	77	105	17	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	51
81	91	88	9	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	81
82	86	—	2	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
83	74	63	16	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
84	79	75	67	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
85	84	78	47	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
86	83	—	2	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	83
87	80	79	42	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
88	72	59	8	MC REN RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	12
89	75	69	57	COLOR ME BADD ▲ ² GIANT 24429*/REPRISE (9.98/15.98)	C.M.B.	3
90	81	80	63	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
91	78	64	68	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
92	88	86	46	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
93	90	84	7	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
94	87	91	36	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
95	107	104	28	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
96	89	101	51	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
97	104	109	11	THE SOUP DRAGONS BIG LIFE 51317*/MERCURY (9.98 EQ/13.98)	HOTWIRED	97
98	101	100	93	MADONNA ▲ ³ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
99	130	—	2	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
100	98	103	8	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
101	93	92	131	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
102	95	81	53	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
103	109	113	18	SLAUGHTER CHRYSALIS 21911*/ERG (10.98/15.98)	WILD LIFE	8
104	85	85	7	VARIOUS ARTISTS COLUMBIA 52826* (10.98 EQ/15.98)	RED HOT + DANCE	52
105	105	93	19	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	82
106	123	112	33	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	97
107	113	94	21	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
108	92	82	19	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
109	112	108	129	THE BLACK CROWES ▲ ³ DEF AMERICAN 24278*/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4

○ 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.

TWO MILLION AND COUNTING...*

MEGADETH

C o u n t d o w n T o E x t i n c t i o n

The deth-defying countdown continues.

"Symphony Of Destruction"

remains a smash at AOR as it takes off
at CHR and Alternative radio

In countless rotation at



ON TOUR IN EUROPE NOW
U.S. TOUR BEGINNING LATE OCTOBER

On Capitol Compact Discs And Cassettes

Produced by Max Norman for On Yer Bike Ltd. and Dave Mustaine
Management: Laffitte Entertainment Division



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	97	95	21	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
111	99	89	65	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
112	117	—	40	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
113	94	87	6	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	78
114	103	99	43	HAMMER ▲ 3 CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
115	100	102	4	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	100
116	106	98	40	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
117	115	110	32	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
118	110	96	50	TESLA ● GEFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
119	108	106	30	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	70
120	120	117	119	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
121	132	127	32	SUZY BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	95
122	129	128	5	SONIC YOUTH DGC 24485/GEFFEN (12.98/15.98)	DIRTY	83
123	124	114	65	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
124	111	111	23	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
125	118	118	6	PAT METHENY GEFEN 24468* (9.98/13.98)	SECRET STORY	110
126	127	119	21	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
127	140	157	31	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
128	128	120	60	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
129	131	126	10	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	123
130	121	107	11	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	43
131	125	122	24	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
132	122	121	21	BRUCE SPRINGSTEEN ▲ COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
133	114	97	9	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	22
134	194	200	3	HELMET INTERSCOPE 92162*/ATLANTIC (9.98/13.98)	MEANTIME	134
135	126	116	14	KISS ● MERCURY 848037* (10.98 EQ/15.98)	REVENGE	6
136	171	—	2	VARIOUS ARTISTS SBK 80070/ERG (9.98/15.98)	RAVE 'TIL DAWN	136
137	183	—	11	SANTANA POLYDOR 513197*/PLG (9.98 EQ/15.98)	MILAGRO	102
138	134	129	60	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
139	136	130	164	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
140	135	125	103	QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7
141	172	163	80	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
142	116	90	3	FASTER PUSSYCAT ELEKTRA 61124* (10.98/15.98)	WHIPPED	90
143	133	123	24	YANNI PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32
144	160	147	77	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
145	155	149	171	BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
146	141	170	25	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17
147	146	115	6	DANZIG DEF AMERICAN 26914*/REPRISE (9.98/15.98)	DANZIG III HOW THE GODS KILL	24
148	137	131	8	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	107
149	138	141	50	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
150	144	143	51	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
151	170	168	17	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	117
152	145	135	18	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
153	142	134	6	JOE COCKER CAPITOL 97801* (10.98/15.98)	NIGHT CALLS	111
154	153	148	90	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
155	174	195	4	RODNEY CROWELL COLUMBIA 47985* (9.98 EQ/13.98)	LIFE IS MESSY	155

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	151	132	49	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
157	149	133	37	MR. BIG ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
158	147	145	40	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
159	193	—	2	ELVIS PRESLEY ● RCA 66050* (69.98/84.98)	KING OF ROCK 'N' ROLL - THE COMPLETE '50'S MASTERS	159
160	178	171	5	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY	160
161	152	139	8	SUICIDAL TENDENCIES EPIC 48864* (10.98 EQ/15.98)	ART OF REBELLION	52
162	162	158	31	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
163	159	152	62	VAN HALEN ▲ 2 WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
164	154	137	70	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
165	157	140	76	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
166	169	179	228	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
167	158	173	22	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	94
168	164	159	42	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
169	168	166	16	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	122
170	197	—	2	BOB JAMES/EARL KLUGH WARNER BROS. 26939* (10.98/15.98)	COOL	170
171	165	154	26	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
172	180	160	28	MATTHEW SWEET ZOO 11015* (9.98/13.98)	GIRLFRIEND	100
173	163	182	14	NEIL DIAMOND COLUMBIA 52703* (17.98 EQ/31.98)	GREATEST HITS 1966-1992	100
174	NEW	▶	1	THE RIPPINGTONS FEATURING RUSS FREEMAN GRP 9681* (9.98/15.98)	WEEKEND IN MONACO	174
175	166	178	5	PETER CETERA WARNER BROS. 26894* (10.98/15.98)	WORLD FALLING DOWN	166
176	181	185	14	JIMMY BUFFETT MARGARITAVILLE 10613*/MCA (39.98/58.98)	BOATS BEACHES BARS & BALLADS	68
177	199	—	2	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE	177
178	187	187	41	COLLIN RAYE ● EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	54
179	179	162	121	WILSON PHILLIPS ▲ 5 SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2
180	150	146	39	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
181	161	150	7	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9412* (7.98/9.98)	TWENTY DEGREES BELOW ZERO	149
182	167	153	12	QUEEN HOLLYWOOD 61104*/ELEKTRA (14.98/22.98)	LIVE AT WEMBLEY	53
183	175	167	45	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
184	185	169	41	DOUG STONE ● EPIC 45303* (5.98 EQ/9.98)	DOUG STONE	97
185	177	161	67	PAULA ABDUL ▲ 3 CAPTIVE 86210*/MCA (10.98/15.98)	SPELLBOUND	1
186	156	155	48	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
187	186	181	17	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	127
188	189	177	28	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER	132
189	176	138	23	MELISSA ETHERIDGE ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
190	173	164	48	HARRY CONNICK, JR. ▲ COLUMBIA 48685* (10.98 EQ/15.98)	BLUE LIGHT, RED LIGHT	17
191	190	188	31	SOUNDTRACK ● REPRISE 26794* (10.98/15.98)	RUSH	24
192	182	144	6	VARIOUS ARTISTS WARNER BROS. 45009* (10.98/15.98)	SONGS FROM "COOL WORLD"	89
193	148	136	12	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	78
194	139	172	3	THE BRAND NEW HEAVIES DELICIOUS VINYL 92178*/ATLANTIC (9.98/13.98)	HEAVY RHYME EXPERIENCE	139
195	195	—	59	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
196	196	183	94	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
197	188	142	8	BLACK SABBATH REPRISE 26965 (10.98/15.98)	DEHUMANIZER	44
198	191	175	13	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	126
199	RE-ENTRY	▶	40	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	43
200	200	191	46	JOHN MELLENCAMP ▲ MERCURY 510151* (10.98 EQ/15.98)	WHENEVER WE WANTED	17

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 185	Mark Chesnutt 107	Enya 48	Jodeci 32	Lorrie Morgan 91	Lionel Richie 83	Sister Act 79	U2 23
Bryan Adams 69	Tom Cochrane 51	EPMD 40	Elton John 8	Morrissey 63	Rippingtons Featuring Russ 64	Wayne's World 64	Ugly Kid Joe 162
Alabama 56	Joe Cocker 153	Erasure 100	Sass Jordan 177	Van Morrison 120	Freeman 174	The Soup Dragons 97	Van Halen 163
Tori Amos 124	Natalie Cole 90	Eric B. & Rakim 133	R. Kelly & Public Announcement 70	Mr. Big 157	Pete Rock & C.L. Smooth 130	Spice 1 105	Ricky Van Shelton 52, 169
John Anderson 95	Phil Collins 196	Melissa Etheridge 189	Sammy Kershaw 106			Spin Doctors 45	VARIOUS ARTISTS
Arc Angels 187	Color Me Badd 89	Faith No More 73	Hal Ketchum 117			Bruce Springsteen 110, 132	Barcelona Gold 74
Arrested Development 19	Harry Connick, Jr. 190	Faster Pussycat 142	Kiss 135			Lisa Stansfield 199	MTV: Party To Go, Vol. 2 37
The B-52's 76	Rodney Crowell 155	Firehouse 49	Kris Kross 3			Doug Stone 99, 184	Rave 'Til Dawn 136
Beastie Boys 60	The Cure 67	Genesis 28	L7 160			George Strait 152	Red Hot + Dance 104
The Black Crowes 25, 109	Cypress Hill 94	Vince Gill 144	k.d. lang 72	ORIGINAL LONDON CAST		Marty Stuart 93	Songs From "Cool World" 192
Black Sabbath 197	Billy Ray Cyrus 1	Amy Grant 68	Tracy Lawrence 127	Phantom Of The Opera 166		Suicidal Tendencies 161	Stevie Ray Vaughan & Double
Black Sheep 180	Damn Yankees 27	Guns N' Roses 13, 43	Chris LeDoux 65	Phantom Of The Opera		Matthew Sweet 172	Trouble 168
Clint Black 24	Das EFX 55	Hammer 114	Annie Lennox 34	Highlights 101		James Taylor 183	Vanessa Williams 102
Mary J. Blige 21	Das EFX 55	Sophie B. Hawkins 80	Ottmar Liebert + Luna Negra 167	Ozzy Osbourne 57		Techmaster P.E.B. 188	Wilson Phillips 33, 179
Suzy Bogguss 121	Billy Dean 129	Helmet 134	Kenny Loggins 149	Pantera 171		Technotronic 112	Michelle Wright 198
Michael Bolton 44, 139	Def Leppard 18	Hi-Five 82	Lyle Lovett 126	Pearl Jam 2		Temple Of The Dog 5	Wynonna 36
Boyz II Men 61	Diamond Rio 123	House Of Pain 17	Madonna 98	CeCe Peniston 119		Tesla 118	"Weird Al" Yankovic 108
The Brand New Heavies 194	Neil Diamond 173	Indigo Girls 58	Richard Marx 87	Elvis Presley 159		George Thorogood 115	Yanni 143
Brooks & Dunn 15	Celine Dion 38	INXS 22	Reba McEntire 85	Queen 50, 182		Aaron Tippin 131	Trisha Yearwood 128
Garth Brooks 10, 20, 53	D.J. Magic Mike & M.C. Madness 181	Freddie Jackson 86	MC Ren 88	Queen 50, 182		TLC 14	Dwight Yoakam 164
Jimmy Buffett 176	DJ Quik 30	Michael Jackson 75	Megadeth 6	Queen 50, 182		Toad The Wet Sprocket 54	
Tevin Campbell 158	East Coast Family 71	Alan Jackson 84	Pat Metheny 125	Queen 50, 182		Too Short 29	
Mariah Carey 7, 156	En Vogue 11	Bob James/Earl Klugh 170	John Mellencamp 200	Queen 50, 182		Travis Tritt 35, 111	
Mary-Chapin Carpenter 42	Enigma 141		Ministry 62	Queen 50, 182		Troop 193	
Peter Dinklage 175				Queen 50, 182		Tanya Tucker 138	

RAPPERS AGREE TO LABEL DEMANDS FOR CUTS IN CONTROVERSIAL TRACKS

(Continued from page 6)

ton Police Patrolman's Assn. for allegedly encouraging violence against officers. Tommy Boy, which ceased promotion for "One In The Chamber," has stated that content was not an issue. The BPPA announced plans to file a suit against the group and Time Warner but later decided not to take action (Billboard, Aug. 29).

Boo-Yaa Tribe and Juvenile Committee are both distributed by Time Warner-owned labels.

While the FU2 song contains no anti-police material, the withdrawal of the graphic track is indicative of a post-"Cop Killer" climate that has bred deeper label scrutiny of violent or sexually explicit lyrical content.

ARTIST MADE DECISION

Tragedy says that while the decision to remove "Bullet" from the next Intelligent Hoodlum album was his, he had discussed the song with A&M president Al Cafaro.

"It wasn't like, 'Yo, we're not putting this single out, get the fuck off our label,'" Tragedy says. "I was approached with an option by the president of the record label."

The New York-based rapper paraphrases Cafaro's sentiments like this: "If you want to put it out as is, you can take it to another record label."

He acknowledges a parallel between "Bullet" and "Cop Killer": "I don't want the song to be misunderstood, but I will admit that the song is a cop-killing song. However, it is a reaction to cops killing."

The song contains the lyric, "If you ever, ever put a nightstick up in my head, I'm gonna shoot your motherfucking ass dead."

Tragedy says that when the song was initially discussed, "it was like, 'Yo, this is a touchy subject right now, but we're going with it.' That was the vibe at first. But as the Ice-T situation escalated, the label felt more responsible to the label than to the song."

Although the song will not appear

on "Black Rage," which is scheduled for release in early 1993, Tragedy says he will perform it in concert, and he will distribute tapes of the song at his shows, just as Ice-T is planning to do with the now-deleted "Cop Killer" track.

While Cafaro praises Tragedy as "a very clever, smart, sincere young man," he says, "When I heard the song, I was taken aback... This song really stepped over the line."

He continues, "The conclusion I reached was that I couldn't stand behind [the song]. I couldn't in good faith release this, and then, if called upon, stand behind it and defend it."

Cafaro acknowledges that he told Tragedy he could take the song to another label and the rapper ultimately understood the executive's rationale and dropped the track.

Cafaro, who admits the "Cop Killer" furor played a role in his decision, does not view the song's deletion as censorship, or himself as a censor: "I'm telling somebody I do business with that this is business I don't want to do."

'A FIGURATIVE PHRASE'

Ian Fletcher, who co-manages Boo-Yaa Tribe, says the L.A.-based group's song "Shoot 'Em Down" was written following the shooting of two Samoan youths by Los Angeles police. The song had been set for inclusion on an EP, originally titled "Slowly I Turn"; Hollywood Basic will now issue a different package, retitled "Rumors Of A Dead Man," minus the song.

Fletcher says the group's EP was originally scheduled for release three weeks ago to support Boo-Yaa Tribe's appearances on the Lollapalooza '92 tour, but that it was pushed back after "Shoot 'Em Down" was excised.

"The song is about what's going on on the streets of Los Angeles," Fletcher says. "Minorities are busting out... [But] 'We shoot 'em down'

is a figurative phrase. They're not saying, 'Go out and kill cops.'"

Fletcher says emphatically, "WEA are the people who knocked [the song] on the head." He says the Walt Disney Co., which operates Hollywood Records, "fought for us... Hollywood [Basic] said, 'We're gonna fight for you guys,' and they did."

Executives at Hollywood Basic could not be reached by press time.

WEA president Henry Droz disputes Fletcher's charge: "WEA has never told a label what to put in or what to take out or what we'll distribute or what we won't distribute... We never have told a label or a manager, 'Don't release this.' We've never taken that position, nor have we denied distribution to anything our labels have put out."

A&R MANDATE: 'BE CAREFUL'

According to a source, Juvenile Committee's song "Justice For The Hood" was written by the Watts, Calif.-based rap act in the aftermath of the Rodney King beating verdict, which touched off massive civil unrest in Los Angeles this spring.

The source says, "One of the lines in the lyrics made a reference to policemen and what might happen if things continue."

A Warner Bros. spokesman says the song originally depicted the shooting of a police officer.

The source says Warner Bros. was "listening very carefully to anything referring to the police. They said [the group] would have to go back in the studio and change it."

Scrutiny of lyrics was not focused merely on Juvenile Committee, according to the source: "After the 'Cop Killer' controversy, a mandate came down from somewhere that A&R people have to be careful about what they release... They're just more cautious about the product."

The Warner Bros. spokesman says Juvenile Committee delivered "Justice For The Hood" at the height of

the "Cop Killer" controversy. "Our A&R people said, 'In light of what's going on, would you consider doing an alternative version?'" the spokesman says. "And they did. It was a mutual decision."

IN-HOUSE FIGHTING

The withdrawal of Hollis, N.Y.-based FU2's "No Head, No Backstage Pass," the B side of the group's single "Boomin' In Ya Jeep," came after protracted and often heated discussion within MCA Records.

As far back as June, the lyrics to the track, which graphically describes the violation of a groupie, were being handed around within the company. Several female employees said that they would not work on the record.

One source says, "We started reading the lyrics and saying, 'Oh my God, what is going on?'"... There was definitely a lot of in-house fighting. Several of the senior executives wanted to release it, but the higher-ups didn't. There were two- and three- and four-hour meetings."

A decision was finally reached to issue the single with a plain cassette j-card, minus the MCA logo. "It appeared everything was fine, then all this shit happened," a source says.

An MCA spokesman confirms that, via interoffice mail, lyrics of the song reached MCA Inc. chairman/CEO Lew Wasserman and MCA president/COO Sidney Sheinberg. Sheinberg then brought the matter to the attention of MCA Music Entertainment Group chairman Al Teller, who called a halt to the marketing of the single July 29—the day after Warner Bros. pulled "Cop Killer."

JDK Records president Kijana says FU2 altered its album in the hope that after lyric changes, MCA would allow it to be released: "We've changed the lyrics to songs. We were asked to change the lyrics to two songs, made 'em G-rated. We complied with MCA."

"We decided to work with MCA to make the album as palatable and as nonoffensive as possible," he adds. "All sexually explicit lyrics have been taken off the album."

Kijana says a version of "No Head," now titled "I Said No Backstage Pass," is one of the two cleaned-up songs that appear on the finished album.

The flap over the single has impacted FU2's album. According to a source, "They have completely killed the project."

Offering MCA's official position, a company spokesman says, "The single in question and the album it was from have been taken off the schedule, and the future of the artist here is under discussion between MCA and JDK Records."

CAPARRO PGD PREZ

(Continued from page 8)

Up to now, PGD has shipped its product from several locations in Indianapolis. Although all of its operations will be under one roof, PGD will internally maintain separate hit and catalog distribution operations.

SUPPORTING VIDEO

Caparro also emphasizes the importance of PolyGram's expanded efforts in the home video field. "With regards to PolyGram Video," he says, "I hope to complement the worldwide vision of Stewart Till, president of PolyGram Video International, with the proper marketing and administrative support here in America."

"On special markets," he continues, "we have tremendous opportunities that must be capitalized on in moving PolyGram Special Markets toward becoming a leader in that field. And we will continue to work with [Island chairman] Chris Blackwell and all of our labels toward alternative distribution choices through ILS."

Commenting on Blaine's appointment, Caparro says, "We are very fortunate to have such a talented veteran industry executive as David. His contributions to our sales organization have been largely responsible for our development into an effective sales team."

Blaine, a 20-year veteran of the music retail business, joined PGD upon its inception in 1990. Prior to that, he was VP/GM at Washington, D.C.'s Waxie Maxie chain.

Caparro notes that PGD's sales and marketing team is "being combined under the direction of Curt Eddy, VP of field marketing, and Steve Corbin, VP of sales and marketing for black music. Both will work closely with David Fitch," VP of national accounts, according to Caparro.

In a statement, Alain Levy, president and CEO of PolyGram Holding Inc., commented: "Jim [Caparro] has been instrumental in the successful implementation of the PGD sales system, which is regarded as one of the best in the country. His new responsibilities encompassing video and special markets will expand the daily challenges he has to fill."

Prior to joining PGD upon the company's inception in 1990, Caparro served as senior VP of national sales and branch distribution at PolyGram Records. In his new post, the 19-year industry veteran reports directly to Levy.

SOUND & FURY: MUSIC AND VIDEO STORES WEATHER HURRICANE

(Continued from page 6)

ters there to run the chain.

The chain is not currently able to distribute product to its stores, due to UPS being knocked out of action. Clifford says he expects operations to be running again by Monday (31). Some of Spec's stores in the impacted area already are opened and the rest will be operating shortly, he adds.

Jerry Bassin, head of North Miami-based Bassin Distributors, heaves a

sigh of relief over the fact that his company did not fare badly, despite the magnitude of the destruction the storm left in its wake.

"I never have seen such devastation in my entire life," says Bassin. "You wouldn't believe it. Whole communities have been leveled."

As for Bassin Distribution, "We were closed Monday but opened back up Tuesday, with our facility 100% in-

tact, including lights and power." Already, he says, the company has received product shipments and he is selling music to accounts—although business is off somewhat because it is difficult to get phone calls through to South Florida.

Like others, Bassin expresses concern for employees who lost property. Also, he says he is gratified by the support he has received from the music industry.

"We got some calls from senior executives at various labels to see how we are doing," he says. "Also, it was very satisfying to hear from Johnny Salstone [from M.S. Distributing, a competitor based in Elkstone Grove, Ill.]. I really appreciated that call."

Bassin and other executives contacted for this story were unable to supply any information on how the South Florida independent retailers fared.

Brad Tate, VP of retail operations for the Eastern Division of Minneapolis-based The Musicland Group, says the 825-store music chain only had one store that was hit hard. That store was in the Cutler Ridge Mall, which also houses outlets of Camelot Music and Trans World Music Corp.

"Cutler Ridge, according to the mall owners, suffered heavy structural damage, and they are saying

that they are not sure when and if we will get in there," reports Tate.

Tate, meanwhile, says that, on Aug. 26, Musicland closed all of its stores in the path of the storm, shuttering 10 outlets from South Louisiana to Beaumont, Texas.

Peaches Entertainment also had a store located nearby the Cutler Ridge Mall, and numerous sources say it was destroyed, with its roof blown off. But Billboard was unable to get a phone call through to the Hialeah, Fla.-based chain.

At Albany, N.Y.-based Trans World Music, Jeff Jones, senior VP of finance, says the chain "probably has lost one [store] for an extended period, if not forever." That store is one of two Trans World outlets located on Kendall Drive.

Another Trans World store in South Florida had its windows blown out, and the store won't have power for another week, he says.

"One of our store managers lost everything," Jones says. "We want to help him out somehow."

In North Canton, Ohio, Joe Bressi, senior VP of marketing and merchandising, reports that Camelot Music had three stores impacted by the hurricane. The Cutler Ridge store will be indefinitely closed but the other two

(Continued on page 83)

MEGAHITS HEAD FOR VIDEO RENTAL

(Continued from page 6)

get more customers into the stores. Overall, it's great, but it's going to be a time when dealers are going to have to manage their budgets carefully," he says.

This sentiment is echoed by distributors such as Wayne Mogel, branch manager at Star Video Entertainment in Hopkinton, Mass., who notes "that such a lineup as we're seeing cuts into the open to buy. Many stores have just 'X' dollars and can't go over that. But stores are still better off to buy in less depth but cover all the titles they can."

Says Craig Kelly, GM at five-store Video City of Bakersfield, Calif., "It depends on how you buy. If you're budgeting a certain percentage of

your purchases against revenue and it's a low revenue month, it kind of shoots your budget all to hell for that month. At the same time, however, if you get some good titles in October, maybe it'll generate a little extra revenue at the end of October and into November and into the Christmas season."

All the same, the glut of key releases is too much for two-store That's Entertainment, Aberdeen, N.C., where owner Harold Chamberlain says, "We will just not go as deep on each title. Maybe we won't have that 10th copy of 'My Cousin Vinny,' but the customer will go ahead hopefully and take a copy of 'The Babe,' or something else."

NASCENT MULTIMEDIA INDUSTRY LOOKS TO ENTERTAINMENT COMPANIES FOR GROWTH SPURT

(Continued from page 1)

be played on stand-alone units hooked up to a television and stereo system.

Commodore's CDTV, launched in spring 1991, was previously positioned in a similar way, but the company has since refocused its system as an adjunct to its Amiga computers and will launch a new sales campaign Tuesday (1). Unlike CD-I, CDTV also plays other kinds of CD-ROM discs.

The CD-ROM video-game peripherals need the game players for operation. The first of these was NEC's Turbografx, introduced in 1991. That will be joined by Sega's CD-ROM on Nov. 1, and a drive from Nintendo is expected some time next year.

One of the oft-cited obstacles to mass-market penetration of multimedia products is the lack of whizbang titles. For these, developers are increasingly looking to the entertainment industry, which most observers feel has the capability to catapult multimedia into the living room.

"The major content owners, the entertainment [companies], have enormous power and don't know that they can really drive the multimedia publishing market if they so choose," says Philip Dodds, managing director of the Interactive Multimedia Assn. in Annapolis, Md.

However, the field of multimedia is a complex and often confusing collection of conflicting formats, with issues such as licensing and distribution just emerging. "We're in a transition period," says John Ramo, president of Washington, D.C.-based Sonic Images, a multimedia software developer. "Two years ago it wasn't an industry. Now it's a business and it's an industry, and it's really subject to market forces at this point in time."

Larry Rosen, president of GRP Records, which is developing its first multimedia programs, notes that it is hard to predict multimedia's impact on entertainment. "We're bombarded with so much new technology consistently now, not only is it confusing to the potential consumer, it's confusing to the industry itself," he says.

POTENTIAL MARKET

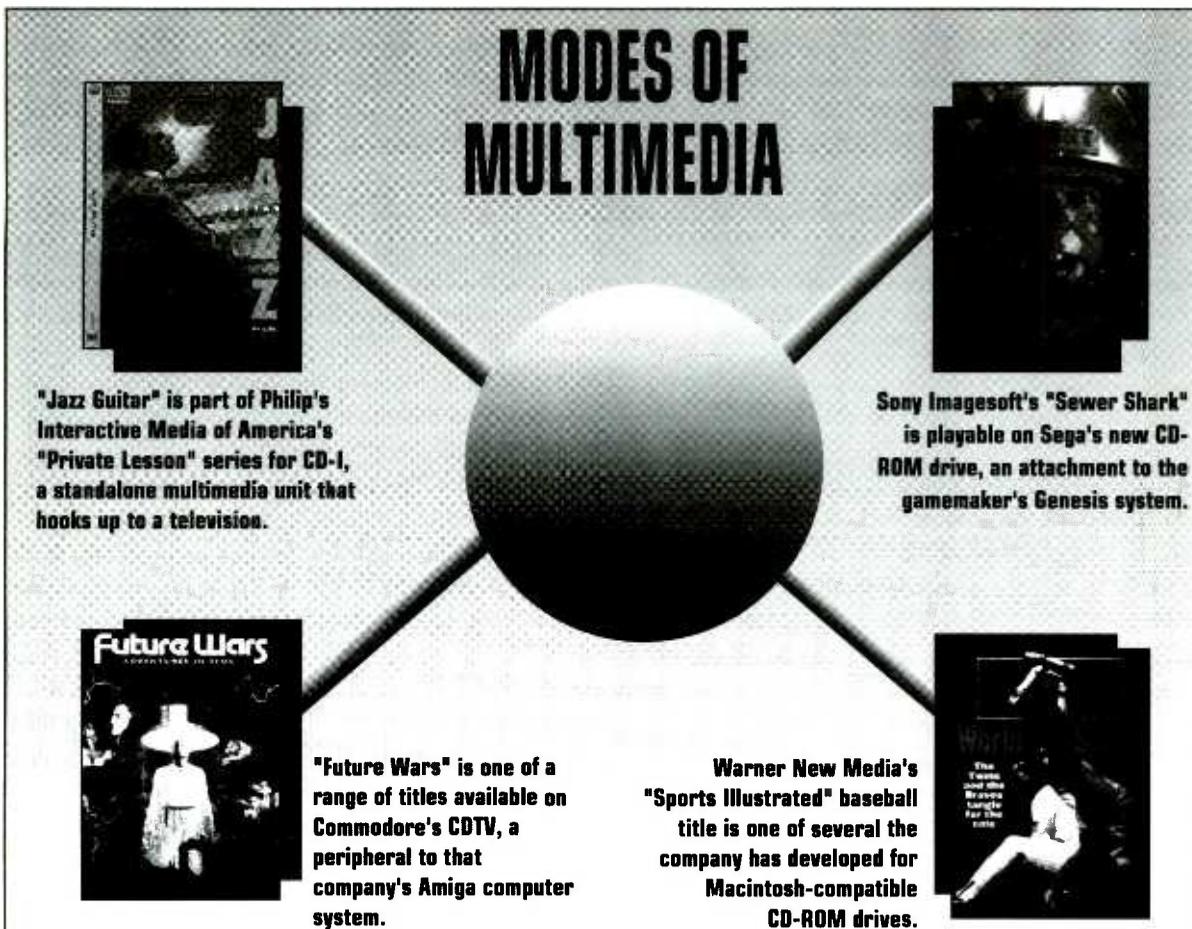
According to observers, the potential market for the new multimedia technologies is growing with the spread of CD-ROM drives and the advent of new video-game add-ons.

Rockley Miller, editor and publisher of the Multimedia and Videogame Monitor, Annapolis, estimates that between 1 million and 1.7 million CD-ROM drives have been installed in the U.S. Approximately 650,000 CD-ROM drives were sold in 1991, and 1992 sales are projected at close to 1 million, he says.

Al Rossi, business development director for Total Multimedia, a CD-ROM software developer in Thousand Oaks, Calif., states that there are approximately 650,000-850,000 IBM and IBM-compatible CD-ROM drives installed in the U.S. There are an estimated 320,000 CD-ROM drives for Apple Macintosh computers in the U.S. (Billboard, Aug. 29).

According to Miller, about 40,000 CD-I players have been sold in this country since that format's introduction last October, and approximately 25,000 CDTV players have been sold in the U.S. and Europe, with most of those sales occurring abroad.

Most industry observers predict Philips' new marketing and advertising campaign, which includes a 30% price reduction to \$699, will boost



that format's sales (Billboard, Aug. 29). However, the company is still alone in marketing CD-I consumer units.

STIMULUS FOR GROWTH

Several industry observers feel that video-game peripherals will ultimately move multimedia into the mass market. When Sega launches its Sega CD, it will have a suggested list price of \$299—significantly lower than the \$500-\$700 price range of other CD-ROM and CD-I hardware (Billboard, Aug. 8).

"If you look at Nintendo and Sega combined, there's about 3 million to 5 million units out there," says Peter Dille, director of marketing communications with Sony Electronic Publishing. "Compare that to CD-ROMs hooked up to PCs, and it really dwarfs it."

Sony Imagesoft, a division of Sony Electronic Publishing, is introducing a "Make Your Own Music Video" CD-ROM title featuring C&C Music Factory for the new Sega line. Dille says the title is expected to have a price close to that of 16-bit video games, which sell for about \$60.

Sony is planning to release a second music video CD-ROM disc, a video game/interactive movie called "Sewer Shark" that will feature a combination of digitized film and animation, and a more traditional video game title based on "Hook," at the time of the Sega launch.

Personal computers with built-in multimedia capabilities are also expected to advance the multimedia cause. In February, IBM began shipping a self-contained multimedia computer system that ranges in price from \$2,000-\$4,500. Apple is expected to introduce a similar product this fall.

"By the turn of the century, all personal computers will be multimedia, and every personal computer will have the capabilities to decompress video," predicts Dr. Ash Pahwa, di-

rector of CD-ROM Strategies in Irvine, Calif.

PHOTO CD UNIT

Another product that many feel will serve as a steppingstone for multimedia is Kodak's Photo CD player. This product, which enables users to have photographs stored on a disc, is one of the first examples of the efforts toward compatibility that are beginning to take shape.

"Photo CD is the one area everybody is agreeing on," says IMA's Dodds. "CD-I players also play photo CDs; new consumer products that are game competitors will also support photo CD. There will be photo CD CD-ROM drives that will be on desktop computers that will start shipping in a couple of months. I view that as a Trojan horse for compatibility between formats."

However, a consumer photo-CD player is a limited-function multimedia device that plays back the photo CDs and audio discs but not CD-ROM or CD-I discs. Models have suggested list prices of \$450-\$550.

FULL-MOTION VIDEO

The pending introduction of full-screen, full-motion video capabilities for multimedia will also be an important milestone. A full-motion video adapter is being introduced later this year for CD-I, and a CD-I player with built-in full motion capabilities is expected in 1993.

Bernie Luskin, president of Philips Interactive Media of America (PIMA), says the company is in the process of selecting the full-motion video titles it will be releasing. "We have the encoding and decoding capabilities here now and we're going into production using full-screen, full-motion video," he says, noting that the company will probably release some full-motion video titles in the first half of next year.

Some standardization issues still exist for this feature, but the indus-

try is working to address them. In the future, a combination of data compression and blue lasers may make it possible to store up to six hours of digital video on a 5-inch disc.

COSTS COMING DOWN

Meanwhile, the tools for developing multimedia titles are getting more sophisticated, and costs are coming down, according to Sonic Image's Ramo. A multimedia production, depending upon its complexity, can cost anywhere from \$100,000-\$500,000.

Some record companies are already beginning to develop titles. GRP Records is producing a CD-I of Dave Grusin's Grammy-winning album "The Gershwin Connection," which will feature full-motion video and still photographs, as well as music and text.

Warner New Media, which has been producing CD-ROM titles for approximately three and a half years, is planning to introduce an interactive "Into The Woods" CD-ROM, with the participation of the musical's composer, Stephen Sondheim. Other titles due out include "Birth Of Rock & Roll" and a Fleetwood Mac anthology, according to Linda Rich, manager of new business development for Warner New Media.

PolyGram has three CD-I titles featuring Louis Armstrong, Luciano Pavarotti, and the music of Mozart, and is planning to release James Brown and Rod Stewart programs in October or November. All of these titles retail for \$19.99 at outlets that carry CD-I players. Additionally, Island Records is working on a Bob Marley interactive CD and is discussing development of a world music project, and PIMA plans to release eight new CD-I titles in September.

Major studio home video divisions are also aggressively stepping up their interest in developing and distributing product for multimedia (Billboard, Aug. 22).

CHOOSING A FORMAT

With so many incompatible multimedia products, software developers face a daunting challenge in trying to determine which format to use. Some creators are sidestepping the issue by designing different versions of their software for use in various formats.

CD-ROM Strategies' Pahwa says that producing multiple-platform versions of one title adds approximately 25%-50% to the production costs. He advises that developers make multiple versions until one format emerges as the strongest seller.

Some industry observers predict that no one format may ever emerge as a multimedia winner. "Record companies and video producers are going to look at a constellation of media," says Ramo. "The media of the 21st century may be released in four to five different formats, because the marketplace may support that many different formats."

Peter Blakeney, manager of U.S. operations for IBM Multimedia, says that before multimedia can become a mass-market product, four key areas need to be addressed: a reduction in the application/development cycle, lower prices on consumer hardware, standardization, and, most importantly, compensation for creators.

DISTRIBUTION ISSUE

So far, software distribution channels for multimedia have been confined mostly to computer stores and consumer electronics outlets that carry the accompanying hardware. But Sony hopes to broaden retail distribution when it brings out a slate of 22 CD-ROM multimedia titles in September, with most retailing in the \$60-\$70 range.

The line is scheduled to appear in 4,700 stores in the U.S., according to Dille, who adds Sony is negotiating with several record and video retail chains. Already, he notes, Nobody Beats The Wiz, a Carteret, N.J.-based electronics/software chain, is committed to carrying the line.

In addition, the big Tower and Blockbuster retail chains are said to be investigating the potential of multimedia.

Warner New Media has access "to a huge and varied distribution system that includes direct mail, music stores, that includes video stores, bookstores," says Rich. "But before we can really pull all of that together, there's got to be some kind of a market; it all goes hand in hand, and we are working on that."

Multimedia is viewed by some as an inevitable evolution of today's home entertainment environment. "By the end of this decade, the entertainment device you buy to replace your television will fundamentally be a computer that has telephone capability, fax, phone, CD, and audio system, and your TV will be a thin-screened membraned display two to three inches thick, and it will hang on your wall," predicts IBM's Blakeney.

However, developing this market is going to take time and effort, cautions Sonic Images' Ramo. "I don't think there's been a product introduction of as complex a system and as complex a product in the history in entertainment technology," he says. "It's a powerful new medium. Therefore it takes more patience and understanding in order to bring out the features that will make it a mass market."

ARTISTS TO RECEIVE REDUCED ROYALTY RATE FOR MD, DCC

(Continued from page 1)

nologies have become a major concern for artist managers and attorneys.

Standard recording contracts from MCA, Sony, PolyGram, Geffen, and Warner Bros. indicate that, at least initially, artists will receive from 50% to 80% of the otherwise applicable artist royalty rate on product released on DCC or MD.

As a result, although DCC and MD will likely bow with a price in the range of front-line CDs, in most cases initial artist royalties on DCC and MD will be closer to the royalty rates artists receive on analog cassettes. Additionally, artists will be charged the 25% packaging deduction routinely applied for CDs.

According to label representatives, the lower artist royalty rate will help the companies defray the costs of developing, marketing, and manufacturing the new configurations and, after an introductory period, artist royalty rates on the new configurations will be renegotiated at a higher

rate.

However, that reasoning is not sitting well with some artist managers and attorneys.

Ed Bicknell of Damage Management in London, who represents Dire Straits, says that, while the group has helped promote the launch of Philips' digital compact cassette through a tie-in with its current world tour, he has objected "very loudly" to industrywide royalty concessions sought for the new digital formats (Billboard, June 22).

"Most artists are being asked to suffer a 25% packaging discount, but also a substantial royalty rate reduction," he says. "I'm hearing figures like 80%."

That is the figure contained in a standard contract of a PolyGram-owned label.

Bicknell says he has discussed the issue with Warner Bros. Records, which releases the band's albums in North America, and with Philips-owned PolyGram, which is Dire

Straits' label elsewhere. He has sharply criticized royalty concessions for the new formats in the U.S. and in Europe, where they have been proposed by IFPI, the international record labels group, and the U.K., where they are under discussion by the Mechanical Copyright Protection Society and the British Phonographic Industry (Billboard, Aug. 1). Bicknell says Dire Straits will not authorize its publisher, Rondor Music, to issue mechanical licenses for Mark Knopfler's compositions on DCC or MD under a reduced royalty rate.

"It's record company policy now to put in an umbrella clause [covering new digital configurations], and the position the record industry takes is that the artist should share the cost of the launches. What you could say is the people on the receiving end of this—the artists, the composers—have had about enough of this."

CD CONCESSIONS

More than a decade ago, record labels approached artist managers asking for royalty concessions to help with the introduction of the CD. Although many managers and attorneys feared their clients would never receive adequate royalty rates on CDs, in most cases they agreed to the label terms.

Under the concessions they made at the time, CD royalties were calculated on the basis of LP wholesale prices, which averaged about 65% of CD wholesale; today, some artists receive only 75%-80% of the full royalty rate, although others have negotiated rates as high as 100%. A 25% packaging deduction is also standard on CDs.

With the launches of DCC and MD looming, many music attorneys are attempting to take a more active stand this time around. However, only established acts or the most sought-after new artists generally have the clout to drive a hard bargain on the new technology clauses.

"The rationale is that it's the start of a new technology and the hardware isn't in everybody's homes yet," says Rosemary Carroll, an attorney who represents several acts, including Columbia's Firehose and recent DGC signing Hole. "There will be small initial runs of these configurations, and because of the small runs and the cost incurred with research and development, there is a very high per-unit cost. What essentially the labels are asking the artist to do is to

bear that cost with their royalties.

"The problem is that the artists never quite regained the concessions they made with compact discs," Carroll adds. "CDs ended up being extremely profitable for the record companies and not as proportionately profitable for the artists."

LABEL VIEWPOINT

Label representatives dismiss the suggestion that the companies are trying to increase their profit margins on new configurations by cutting into artist royalties.

"All PolyGram artists who are cleared for DCC have agreed to specific royalty provisions for DCC," says a spokeswoman for the company. "It is not our policy to discuss the terms of our artists' agreements." Representatives from MCA and Sony also decline to comment on the issue.

"I don't think any record company is looking at new configurations right now as a way to earn windfall profits at the expense of the artists," says Norman Beil, head of business affairs at Geffen Records. "We're looking at new configurations as hopefully a way to expand the size of the music market, so that both the labels and the artists profit."

Of the standard contracts obtained by Billboard, Geffen appears to have one of the most generous. Its contract states the royalty rate for new configurations "shall be 80% of the otherwise applicable rate." There also is a 25% packaging deduction.

It is difficult to compare the contracts label by label, because each company uses different methodology to determine the base rate from which royalties are computed and each has different policies on free goods and other deductions.

"Most of the companies are the low end of the CD rate," says attorney Lee Phillips, whose client roster includes Bobby Brown. "But Columbia has one way of doing it, Capitol another, Warner Bros. another, and A&M another. It's like comparing apples and oranges and potatoes."

While it may be difficult to determine exactly which label is giving its artists a better royalty rate on the new configurations, one thing is clear: Most active artists have provisions in their contracts allowing the label to release their product in the new configurations at a reduced artist royalty rate. Some label contracts specify the rate for an introductory period only.

'GENERIC CLAUSE'

"When we entered the CD era, the contracts said absolutely nothing about CDs," says David Altschul, senior VP of legal and business affairs at Warner Bros. "We had to go to every artist and negotiate. We made the decision that we did not want to go through that again. What we decided to do about four or five years ago, with new configurations on the horizon, was to put in a generic clause, so we would not have to go back to the artist to get consent. It's built into the contract already."

Nonetheless, the new technology clauses have only recently become a bone of contention. "It is probably the most sensitive issue in contract negotiations today, and there is a tremendous 'us versus them' mentality," says a music attorney who has represented both major labels and new artists in discussions of royalty levels for new digital formats.

However, most artists will have to live with the reduced royalty they already have agreed to—at least initially. "If you have a major artist free of a contract, you can be as tough as you can in negotiating for any new technology," notes Phillips. "But if an artist is under contract and has five albums left, it's not going to be that easy [to negotiate a better rate]."

Attorney Ken Anderson, of the New York firm of Loeb & Loeb, notes the urgency of the situation. "The technology is moving very quickly and the average artist's [career] may peak during a time [that is too short] to renegotiate. Today most representatives are looking to get the best rate as soon as possible."

Not all artist representatives see the royalty situation as an immediate concern. Phillips, for example, was not alarmed when he learned that MCA had included Brown's new album, "Bobby," in its list of initial DCC titles. "This album on DCC economically won't be the most serious problem," he says, adding that if the configuration catches on, it could be a problem two years down the road with Brown's next album release.

BETWEEN THE BULLETS



by Geoff Mayfield

CHALLENGE MATCH: Billy Ray Cyrus scoops in his 13th week at No. 1 on The Billboard 200, but this might be the end of the line for the rookie's remarkable streak, because a strong batch of releases unleashed Aug. 25 puts two strong contenders in his face. Liberty is confident that **Garth Brooks'** Christmas album has a shot, while MCA is bidding to take the slot with the new **Bobby Brown** album. Usually, seasonal titles don't sell well until Thanksgiving weekend, but when it comes to Brooks, whose "Ropin' The Wind" spent 18 weeks at No. 1, throw out the book. Early indications are that first-week sales are strong, particularly with rackjobbers. Meanwhile, Brown's sophomore release was bolstered by the star-studded preview program that was aired live on 125 stations via the Entertainment Radio Network.

TOO CLOSE TO CALL: So, who will end up on top? At press time, there was no clear indication. In the albums' first two days on the street, Brooks was moving strong numbers for racks, while Brown appeared to have the stronger numbers at record stores. How things will even out in the mix won't be known until the ink on next week's chart is dry.

STRONG SLATE: Also expected to debut on next week's chart are new offerings from **Linda Ronstadt**, **After 7**, and **Collin Raye**—and do not underestimate **Eric Clapton's** "Unplugged." When the session first aired March 11 on MTV, it stirred increases on "Time Pieces—The Best Of Eric Clapton." Remember, too, that "Unplugged" has already spawned popular releases for **Paul McCartney** and **Mariah Carey**. Further, as reported here last week, Clapton's tour with **Elton John** had already stirred up sales activity prior to this album's release, and that momentum can only help the new title's prospects... Further proof of the impact provided by "MTV Unplugged" can be seen in **John Mellencamp's** catalog sales since his recent one-hour turn on the show. His "American Fool" re-entered last week's Top Pop Catalog chart at No. 39. It moves up one slot on this week's unpublished chart, while "Scarecrow" re-enters at No. 49.

LIVE AND LIVELY: The Clapton/John bill isn't the only hot show on the road. The **Santana** tour, which recently played three nights at the Greek Theater in Los Angeles, has revived his newest, "Milagro." That album re-entered The Billboard 200 last week at No. 183. This week, a 27% gain jumps it ahead 46 places to No. 137, while Santana's "Greatest Hits," on Columbia, re-enters the catalog list at No. 42... The **Indigo Girls'** tour has awakened the duo's self-titled Epic debut. A 19% gain pushes it 25-18 on Top Pop Catalog.

ELVIS IS EVERYWHERE: The well-publicized commission of a postage stamp didn't do it, but RCA's well-orchestrated marketing campaign for the boxed set, "King Of Rock 'N' Roll—The Complete '50s Masters," got the lift it needed as America mourned the 15th anniversary of **Elvis Presley's** death. Morbid, huh? The box, which was released July 14 and had already been certified gold by the Recording Industry Assn. of America before it debuted last week on The Billboard 200, makes a 193-159 jump on a 15% gain. The Elvis-inspired soundtrack for "Honeymoon In Vegas," bolstered by TV ads for the film's debut, jumps 119-78 on a 57% gain. And, an older Presley anthology, "Golden Records," which re-entered last week's catalog chart, moves 42-25 this week on a 29% gain.

SOUND & FURY: RETAILERS WEATHER HURRICANE

(Continued from page 81)

should be open within a week.

"We have found all our people to be safe, but some of them had personal losses of homes and automobiles, so that is our main concern right now," he says.

In Fort Lauderdale, Fla., Wally Knief, spokesman for Blockbuster Entertainment, says the video chain experienced light but insignificant damage in the chain's 14 corporately owned stores in the Miami area.

Knief reports that Blockbuster stores in Florida are serving as pick-up areas for people who want to donate blankets and nonperishable goods, which are picked up twice a day and delivered to hospitals in the impacted areas. Also, a local television station, in conjunction with Blockbuster, has set up "Corporations That Care" in response to the di-

saster. The video chain has donated \$100,000 to that effort.

Service at The Box music video network, which is headquartered in Miami, was temporarily interrupted when Miami's TCI cable system and North Miami's Storer cable system fell victim to Hurricane Andrew.

However, since the Box is localized in about 170 cities, effects on overall programming were minimal, says president Andy Orgel.

Power went out at The Box headquarters on Aug. 23 and at press time the staff was relying on a back-up generator to power the computer system.

Assistance in preparing this story was provided by Deborah Russell in Los Angeles.

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What's What. North London-born guitarist Ronny Jordan is making noise in the U.S. with his cover of the Miles Davis standard "So What." VH-1 is adding a clip of that song Sunday (30) and it is already running on "Video Music Box." That video and a clip of "Get To Grips" are also playing on BET. He starts a U.S. tour Sept. 17 in Chicago.



Saints March In. An 11% gain in sales over the previous week pushes the Utah Saints, the latest rave on the techno-rave scene, to a Heatseekers debut. The "Something Good" EP moves 13-12 in the Pacific region; PLG reports it is selling well in Los Angeles, San Francisco, New York, and Boston. A full-length album is due in November.



Shakin' It Up. Poison Clan still rides high on pay-to-see music video channel The Box, where its "Shake Whatcha Mama Gave Ya" ranks No. 3 in national requests. The maxi-single cassette of that song is selling well in the East North Central. The "Poisonous Mentality" album ranks No. 12 there and No. 7 in the South Atlantic.

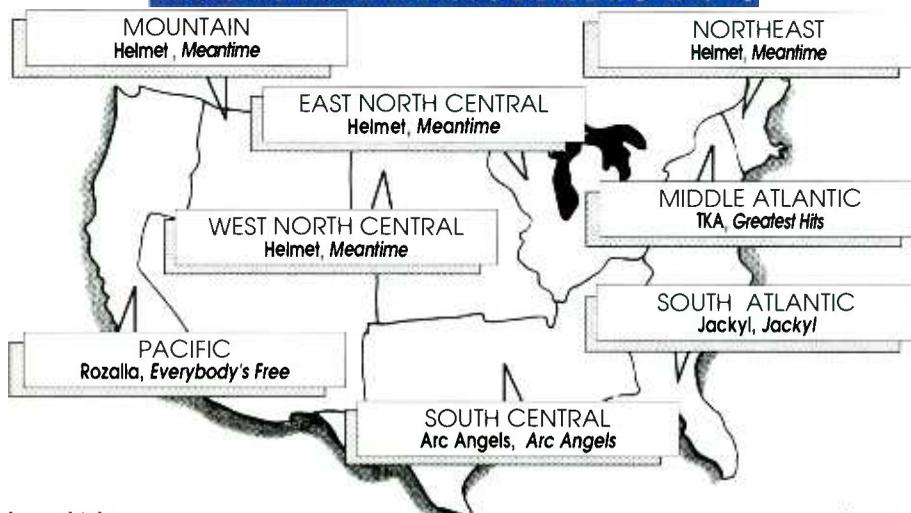
THE HEAD OF THE CLASS wears a hard hat this week, as **Helmet** crashes into the No. 1 slot on Heatseekers, overtaking two-week champ **L7**. The band's tour, a bevy of press, and some radio support got the fire started, but the fuel that really seems to have fed the flames is the fact that MTV placed "Unsung" in stress rotation. One week later, the band's "Meantime" scores a 39% gain, which pushes it to the top of this chart while stoking a 60-place jump, to No. 134, on The Billboard 200.

DECEIVING APPEARANCES: Although **L7** gets pushed backward on Heatseekers, the band—which plays "Late Night With David Letterman" Sept. 8—actually sees a 6% sales increase over the previous week. Consequently, it moves 178-160 on The Billboard 200. **L7**'s previous peak on that chart was No. 171 ... **Me Phi Me** falls this week. The drop in sales on his "One" can probably be attributed to the fact that his successful tour with Heatseeker grad **Arrested Development** has ended (Popular Uprisings, Aug. 29). However, a look at the regional Heatseeker reports proves the rapper has unusually strong across-the-board support, as his album places in the top 25 in all but one of the eight regions. An appearance on "The Arsenio Hall Show" is in the works, although the date has not been set. **Me Phi Me** also plays a high-profile event for Philadelphia station WIOQ Sept. 12.

ROAD WORK: 4th & B'way's new jazz swing star **Ronny Jordan** starts a U.S. concert swing Sept. 11. The guitarist hits Chicago, Detroit, two Massachusetts cities, Fort Worth, Texas, two Southern California venues, San Francisco, St. Louis, Philadelphia, and New York ... On Aug. 27, **Capricorn's Widespread Panic** started a tour that begins with a 19-city leg. Planned thus far are stops in three Texas markets, two New Mexico cities, six Colorado venues, a pair of Arizona markets, and three California stops, with more dates to be announced later ... **Capitol's Wildside** has concluded its swing with **Roxy Blue** and **Babylon A.D.**

An Aug. 25 date at L.A.'s Whisky kicked off an 18-city run on which it will headline. Most of the dates are in the Pacific and Mountain regions, although four Midwest dates are planned for the end of September.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Rozalla, Everybody's Free	1. Arc Angels, Arc Angels
2. Cause & Effect, Another Minute	2. McBride & The Ride, Sacred Ground
3. Helmet, Meantime	3. Ron C, Back On The Street
4. L7, Bricks Are Heavy	4. Sass Jordan, Racine
5. A.L.T. & Lost Civilization, Another Latin...	5. Art Porter, Pocket City
6. Sass Jordan, Racine	6. Helmet, Meantime
7. Arc Angels, Arc Angels	7. Lorenzo, Lorenzo
8. Proper Oos, Mexican Power	8. Bass Boy, I Got The Bass
9. Primus, Sailing The Seas Of Cheese	9. Brian McKnight, Brian McKnight
10. 2 Unlimited, Get Ready	10. Techmaster P.E.B., Bass Computer

COATTAILS: **Curtis Stigers** sees a whopping 51% increase this week, and it has everything to do with the company he is keeping these days. Stigers, who has been on Heatseekers for each of the 46 weeks we've printed this chart, is the opening act for the monster **Elton John/Eric Clapton** tour, which recently hit New York. His self-titled debut soars 27-13 ... Starting Sept. 12, U.K. band **Gallon Drunk** will open for **Morrissey** on about 20 U.S. dates. Rykodisc is releasing **Gallon Drunk's** two U.K. albums in the U.S. Friday (4) and a brand-new set, on Sire, is expected in early 1993 ... The 14% increase that pushes **Primus** 14-9 comes from its role as warmup for **U2**.

AN 'E' FOR EFFORT: Don't be surprised if **Polydor's E** gets a boost from his run with **Tori Amos**. E's music, his cover of the **Beatles'** "I'm Only Sleeping," and his self-effacing humor went over well during **Amos'** sold-out three-night stand at Los Angeles' Henry Fonda Theatre. Following each of those shows, PolyGram Label Group distributed postcards, which listed E's West Coast dates and featured a coupon for his "A Man Called E." A cassette single of "Hello, Cruel World" was also attached to the card. PLG plans to pass the cards out at each of the tour's Western dates. We're told, by the by, that in the not-too-distant past, E was an intern at Enigma Entertainment, the label that was restructured and renamed Restless Records.

FRESH AIR: Freshwater Records says **Lightstream** has been racking up a conspicuous amount of adds from adult alternative stations. Among those playing the group's "The Waterways Album" are **KTWV** (The Wave) Los Angeles, **WNUA** Chicago, **KKSF** San Francisco, and **KIFM** San Diego.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING SEPTEMBER 5, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	4	9	HELMET	MEANTIME
2	1	18	L7	BRICKS ARE HEAVY
3	5	11	SASS JORDAN	RACINE
4	2	19	ARC ANGELS	ARC ANGELS
5	3	36	TECHMASTER P.E.B.	BASS COMPUTER
6	8	17	MCBRIDE & THE RIDE	SACRED GROUND
7	6	18	BASS BOY	I GOT THE BASS
8	7	8	BRIAN MCKNIGHT	BRIAN MCKNIGHT
9	14	46	PRIMUS	SAILING THE SEAS OF CHEESE
10	9	9	2 UNLIMITED	GET READY
11	15	12	SAIGON KICK	LIZARD
12	11	19	BASS PATROL	THE KINGS OF BASS
13	27	46	CURTIS STIGERS	CURTIS STIGERS
14	16	17	CONFEDERATE RAILROAD	CONFEDERATE RAILROAD
15	13	28	CAUSE & EFFECT	ANOTHER MINUTE
16	18	19	CRACKER	CRACKER
17	17	4	LORENZO	LORENZO
18	24	2	JACKYL	JACKYL
19	12	8	RON C	BACK ON THE STREET
20	10	6	ME PHI ME	ONE

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	23	6	ROZALLA	EVERYBODY'S FREE
22	19	10	SUPER CAT	DON DADA
23	26	4	LEMONHEADS	IT'S A SHAME ABOUT RAY
24	—	17	BLUES TRAVELER	TRAVELERS & THIEVES
25	20	21	TKA	GREATEST HITS
26	22	18	BLUES TRAVELER	BLUES TRAVELER
27	37	13	MARTINA MCBRIDE	THE TIME HAS COME
28	21	3	A.L.T. & LOST CIVILIZATION	ANOTHER LATIN TIMEBOMB
29	25	4	ART PORTER	POCKET CITY
30	28	19	THE JESUS AND MARY CHAIN	HONEY'S DEAD
31	32	3	HIGHLAND PLACE MOBSTERS	1746DCGA30035
32	40	26	ROLLINS BAND	END OF SILENCE
33	35	18	POISON CLAN	POISONOUS MENTALITY
34	29	28	SMASHING PUMPKINS	GISH
35	36	15	HARDLINE	DOUBLE ECLIPSE
36	30	46	NEMESIS	MUNCHIES FOR YOUR BASS
37	31	12	K-SOLO	TIME'S UP
38	—	1	UTAH SAINTS	SOMETHING GOOD
39	—	5	PHISH	PICTURE OF NECTAR
40	34	4	MOTHER LOVE BONE	APPLE

GARTH BROOKS BOWS HIS LATEST (AND POSSIBLY LAST?) ALBUMS

(Continued from page 1)

Should "The Chase" be Brooks' last album, he says, "I'd be prouder than hell of my five albums that we have put out and I could walk away with my head held up high."

In the meantime, the 30-year-old Brooks is promoting the Sept. 22 release, as well as his recently released Christmas album, like a man with a long career ahead of him. He stopped in New York Aug. 25 as part of a four-day press jaunt that took him to eight cities. The press conferences were used to push "Beyond The Season," Brooks' new collection of classic and original Christmas tunes, as well as announce a tie-in with the Feed The Children charity (Billboard, Aug. 29).

Brooks announced that his label, Liberty Records, will donate \$1 from every copy of the Christmas album sold through Dec. 25 to the charity. More than 1.4 million units of the album were shipped—a record for a Christmas title—and Brooks says the label expects to move 3 million pieces by Christmas. Additionally, food will be collected at Brooks' concerts and Musicland stores will stock and display Feed The Children donation envelopes. Brooks himself will donate a still-undisclosed sum.

Although his prior three albums are still lodged in the top 10 of the Billboard Top Country Albums chart, Brooks says he isn't worried about a Garth glut.

"[Liberty Records president] Jimmy Bowen has a philosophy," Brooks says. "You release an album every

September. . . I feel like we are the darling of the buyers because they can count on an album coming out then. The album doesn't go out until it's ready, but I bust my ass and try to make sure it's ready once a year."

Come spring, Brooks says, fans start asking him when the next album is coming out, indicating they are eager to purchase something new. "If you've worn out the last record, then I need to get my butt moving and get going," Brooks says. "The one thing you cannot argue with is results, and so far what Bowen has planned has worked."

RETAILERS ARE HAPPY

Despite the fact that Liberty's distributor, CEMA, has raised the wholesale price of "The Chase" to \$10.70 (with a \$16.98 list equivalent) retailers agree with Brooks' assessment. None interviewed by Billboard felt that the release of two new albums by the superstar less than a month apart would cause problems. Dave Roy, senior buyer for Albany, N.Y.-based Trans World Music, welcomes both Brooks albums. "It's one of the best things that could ever happen to us," he says.

Trans World operates about 630 stores in its Record Town, Tape World, Coconuts, and Saturday Matinee chains.

John Bennett, head buyer for Nashville-based Central South, which operates the 71-unit Sound Shop chain, echoes Roy's sunny assessment. "I haven't heard anybody [in

the Sound Shop stores] complain," he says, "so I'm looking at it as a good thing."

"I think because one [album] is designed more as a holiday-type package and the other as a straight-ahead studio release package, they won't really conflict with each other at all," says Al Wilson, head buyer for the 140-store Strawberries/Waxie Maxie chain.

ANTI-BIAS ANTHEM

The first single from "The Chase" is "We Shall Be Free," a gospel-inflected anthem that stresses no American can truly be free until the last vestiges of racial and sexual prejudice are gone. Although inspired by the Rodney King verdict, the song never mentions that incident by name.

With such lyrics as "When the last thing we notice is the color of skin" and "When we're free to love anyone we choose," the song might cause a few waves among the conservative country audience, Brooks allows. "I might not need to worry about retiring; my career might be over," he says with a laugh.

On a more serious note, he adds, "As long as you think the color of skin affects how someone can do their job, as long as you think who someone chooses to sleep with affects how they do their job, it's not a free country, it's an ignorant nation. The fact that homosexuals feel they have to have individual rights is a direct failure of people to realize that

we're all human beings. The fact that there is a word 'minority' represents a failure that we all realize we're human beings."

"We Shall Be Free" opens the album, which contains four other tunes written or co-written by Brooks. It ends with "Face To Face," a song that includes a verse about a date-rape victim facing her assailant in a courtroom. "This is probably the

'I can walk away from it. I must decide what I want to do . . . That's a war that's going on now'

heaviest album I've ever done," he says, although he adds that many of the songs are lighthearted reminiscences. Like all his previous efforts, "The Chase" was produced by Allen Reynolds.

Brooks, the only nonrock act ever to have two albums sell more than 7 million copies each, says this is no time to rest on his laurels.

"The biggest problem we can have in this situation—and this isn't a job at my label—is thinking that the product can sell itself now. No: You keep advertising, you keep putting it out there for the people to be aware," he says.

MANSFIELD BROUGHT ON

Pam Lewis, Brooks' co-manager, says Doyle/Lewis Management has hired former Liberty VP of sales and marketing Joe Mansfield to help promote Brooks' two new albums. But, she adds, "everything is subject to the approval of the label. Garth's in the middle of a big media blitz right now. That's part of the marketing effort—which was Garth and this office's idea. The label is paying for the plane." According to Brooks, the label and his management company are splitting Mansfield's fees.

On the question of whether putting Mansfield on the Brooks project would cause resentment at the label, Lewis says, "Nothing that we'll do with regard to Joe's involvement is going to be counterproductive to whatever plan they're putting together. I have not seen a plan, so I don't honestly know what they're doing in marketing."

Bob Freese, Liberty's VP of mar-

keting and sales, says, "I understand Joe's going to be working as a marketing consultant, and I'll work with any consultants Doyle/Lewis brings on board."

MARKETING PLAN

According to Freese, Liberty's retail marketing plan calls for promoting Brooks' catalog alongside the new releases. Used during the "Ropin' The Wind" campaign, this method catapulted sales of Brooks' self-titled debut and "No Fences."

"Many mass-merchant retailers, such as K mart, Wal-Mart, and Target, are donating aisles for the whole Garth catalog," says Freese. "The Christmas album is hitting stores now, so you'd see the three other albums and two videos and an empty space with flats for 'The Chase.' We want to take this to the next level."

Additionally, Freese notes some mass merchants will carry Brooks merchandise alongside the albums and videos. Music chains such as Camelot, Wherehouse, and Sound Warehouse have committed to large endcap displays with all of Brooks' music and video releases, Freese adds.

To build anticipation for "The Chase," Liberty is conducting a bus-card campaign in eight cities, including St. Louis, Houston, Dallas, and Detroit. The card merely says "The Chase" in black-and-white with no mention of Brooks. Similar ads are running in Entertainment Weekly and Us magazines, Freese says. As street date approaches, Brooks will probably do a national broadcast with Leeza Gibbons' syndicated radio show to preview some album cuts.

As with his previous albums, no radio promotion is planned outside of country stations.

Amid his promotional efforts and a 41-city concert tour that ends Dec. 13, Brooks is negotiating a new contract with Liberty Records. Despite offers from other labels, he says Liberty is his home.

"I've been amazed at all the other labels who have given me numbers and said, 'Look, if you're ever unhappy, give me a call.' I'm not in this thing to be the highest-paid ball-player on the field. I did, however, want to negotiate a deal that stated if I did sell product, I got rewarded and that's what we've worked out." However, he says final drafting of the contract is on hold until he decides whether to continue as a recording artist.

BPI SEMINAR GIVES TIPS ON MUSIC SPONSORSHIPS

(Continued from page 8)

and Barbara Mandrell with L'EGGS' No Nonsense pantyhose.

Berk said firms are finding ways to make use of limited marketing dollars by using promotional "items that have a perceived value to be in excess of their actual cost," he said.

Using radio promotions as an example, Berk said a pair of \$25 tickets given away via a radio call-in contest increase in value if they are for front-row seats at a soldout show. Add to that combination the possibility of meeting the performer, and the perceived value of the package will increase by at least half, Berk said.

The value of the prize package continues to rise when it includes items like tour jackets, signed CDs, and some specially autographed items.

"You have to provide excitement, have value, be germane in the medium you use," Berk said.

Although determining the actual value of certain elements of such packages—such as a meeting with an artist—is often subjective, Berk said, it is key to attracting new clients.

'MUTUAL BENEFITS'

Sponsorship evaluation was also a key point in a talk by Joe Owens, formerly of Billboard Entertainment Marketing. He suggested the use of a standard form for post-analysis. "Develop a package for the client showing mutual benefits," Owens said.

Owens also explored ways to stretch marketing dollars by using the media to the sponsorship's best

advantage. "Bruce [Springsteen] said it best: '57 channels and nothing on,'" Owens said, "but there's a lot of media out there."

In addition to the major media forms of television, print, and radio, Owens included direct mail, bus stops and kiosks, 900 numbers, newsletters, sampling opportunities, and backstage hospitality setups in his definition of "measurable media."

Seena Hamilton of New York-based Hamilton Associates, which handles events from tennis tournaments to symphony tours, discussed the ongoing problem of sponsorship deals that clash on local and national levels.

Local venues with their own sponsorship deals often refuse to accept acts underwritten by their sponsors' competitors, she noted. "Your client loses out," Hamilton said, "and people are evaluating you against one event."

Similarly, Owens cited a Paul Simon/American Express venture that backfired because it created an improper image of the artist.

Through the media, Owens said, the idea got out that AmEx Gold Card holders had access to all seats at Simon shows a week before tickets went on sale to the general populace, and that clashed with a perception "of Paul Simon as a man of the people," Owens said.

In actuality, he noted, only a limited number of seats was made available a week early to the Gold Card holders. Still, he said, the deal faltered as a result of the media-fed rumor.

Berk also offered cautionary advice to attendees and particularly to newcomers in the sponsorship field. "It's a lot more difficult today to get a million-dollar deal," he said, and one botched job may mean fewer potential clients for future sponsorship deals.

CAPITOL, FOX HAVE HIGH HOPES FOR 'HEIGHTS'

(Continued from page 10)

Capitol and Fox are also planning to launch a retail sweepstakes tied into the series, which may include bit parts for winners on the program, says Hammond.

BUILDING AN ACT

Jim Hershleder, who directed the 2½-minute promotional trailer, also will direct the band's Capitol videos, says Mick Kleber, Capitol VP of video.

The clips will be shot in a style to differentiate them from the program. The label's goal is to give the viewer the sense "that these people are real," says Kleber.

"We're doing the same thing with [the cast of 'The Heights'] that we do with any act," he says. "The fact is, these people didn't come together naturally as a band, and they have

two ways they can go. They can be fake forever, or they can become a real band. Our strategy is to build on the entertainment skills these people have and to help them coalesce into a viable unit."

It remains unclear whether or not the cast/band will tour, says Hammond, as their time is consumed by shooting episodes for broadcast. However, Hammond says it is likely the cast will make in-store appearances at record retail outlets as their shooting schedule permits.

Capitol is not the only label seeking to capitalize on a Spelling television show. On Oct. 13, Giant will release a soundtrack of music from "Beverly Hills, 90210," featuring songs by Cathy Dennis, Shanice, and Color Me Badd, as well as a duet by Vanessa Williams & Brian McKnight.

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Disney Lines Up Stars For AIDS Benefit Show, Video

BY MOIRA McCORMICK

CHICAGO—Following the success of last year's pediatric AIDS benefit album, "For Our Children," a trio of Disney companies is collaborating on a second benefit project. An all-star lineup of pop and rap artists is scheduled to appear at Los Angeles' Universal Amphitheatre Sept. 26 for a marathon family concert. The concert will be recorded live, released as a live album on Walt Disney Records, aired on The Disney Channel, and released on videocassette on Buena Vista. Proceeds are earmarked for the Pediatric AIDS Foundation.

Children's songs will be performed at the event by a lineup of artists that already includes Paula Abdul, Michael Bolton, Céline Dion, Melissa Etheridge, Gerardo, Woody Harrelson, D.J. Jazzy Jeff & The Fresh Prince, Kris Kross, Bobby McFerrin, Randy Newman, and Salt-N-Pepa. More recording artists are expected to sign on, according to a Walt Disney Records spokeswoman.

Celebrity co-hosts for the concert include Mayim Bialik, Kadeem Hardison, Neil Patrick Harris, Mary Kate and Ashley Olsen, Jason Priestly, and the Baby Dinosaur character from TV's "Dinosaurs." Again, "many additions are pending," says the spokesperson. This is the first time, she notes, that all three Disney companies have joined forces in a charity effort.

The live album, called "For Our Children: The Concert," is set for a

February 1993 release.

Its predecessor, "For Our Children," which featured Abdul, Paul McCartney, Bob Dylan, Sting, Little Richard, and Barbra Streisand, among others, was certified gold within two months of its May 1991 release. Sales have now exceeded 800,000 units, and the album has raised more than \$2 million for the Pediatric AIDS Foundation.

The TV broadcast, produced by Dawn Steel, former president of Columbia Pictures, will be aired as a telethon during The Disney Channel's free preview period in February. "It will air to approximately 50 million cable subscribers in participating cable systems," said John F. Cooke, president of The Disney Channel. "By airing this concert, we aim to increase awareness of how this epidemic affects children, and to raise funds for the Pediatric AIDS Foundation." So far, no date has yet been set for the home video's release.

Mark Jaffee, VP of Walt Disney Records, says, "We're proud to continue our support of the Pediatric AIDS Foundation with our new album. We were heartened by retail's overwhelming support of our first "For Our Children" title and look forward to continuing our joint efforts with retail for children with AIDS."

Tickets for the concert went on sale Aug. 23 at the Universal Amphitheatre box office, Ticketmaster, the May Co., and Music Plus at \$15, \$25, \$50, and \$100. Corporate packages are available.

U.S. Firm In Pact To Run Russian Record Plant, Label

BY CARRIE BORZILLO

LOS ANGELES—Shore, Warner & Shneyder, an investment and consulting firm based here, has entered into a joint venture with Aprelevka Record Plant, previously operated by the former Soviet state music monopoly Melodiya.

The agreement gives Shore, Warner & Shneyder operational control and 55% equity in the vinyl pressing and audiocassette duplicating plant located on the outskirts of Moscow. The U.S. firm and its new partner—to be known jointly as Aprelevka Sound—also will operate a record label, Aprelevka Sound Records.

The firm's immediate plans are to begin production of licensed Western music along with popular Russian acts. "We're primarily addressing the Russian market with great quality product. But we're also looking for alliances with other countries who may be interested in licensing their product," says Steve Shore, VP of Shore, Warner & Shneyder.

According to Shore, the firm has had one meeting with an American company and is in the process of setting up others.

Taras Shneyder, the firm's president, says, "As the state monopoly, Melodiya, collapsed and was dismantled, Aprelevka Record Plant was caught in the rapid switch to a market economy and found itself unprepared to address

the consumer market. Shore, Warner & Shneyder has now stepped in to fill the void."

Shore says that under new management, Aprelevka Sound won't have the "problems in publishing and copyright that occurred in the old days. The problem was [Melodiya] had no understanding or willingness to abide by copyright and publishing [agreements], which made it hard for American acts to get paid."

Shore says he won't have specifics on how the company will handle those issues until after the firm's trip to Russia this week.

Aprelevka's annual production capacity is 60 million LPs and tapes, which represents 60% of the current Russian production capability, according to Shore.

Along with providing material for the Russian marketplace, the plant will offer vinyl pressing and packaging at low rates to customers outside of Russia and the Commonwealth of Independent States.

Shore says, "We can do this because costs in Russia are significantly lower than anywhere else in the world and we're anxious to prove ourselves."

For the past four years the firm has been primarily dealing in consumer trade with Russia, in an investment and consultant capacity. Shore says the firm also booked a 1989 tour of the former Soviet Union for an unsigned American group, Club Adobe.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

SEE WELZER AT NEW SONY INT'L POST Sony Discos president Frank Welzer is rumored to be leaving to head up a re-opening of Sony Music International's Latin American Operations, originally shuttered in 1988. Marcos Maynard, deputy manager of Sony Mexico, is expected to replace Welzer.

KERSHENBAUM EXITS MORGAN CREEK

David Kershenbaum, the veteran L.A.-based hit producer, has left his role as co-president of Morgan Creek Music Group to "pursue creative interests," says his longtime manager, Sandy Robertson of Worlds End (America). Armed with a handle on film work, thanks to Morgan Creek's film association, he plans to write, develop, and produce his own screenplays while also entering other new creative phases, namely songwriting and country music production. Kershenbaum, who has recorded Joe Jackson, Cat Stevens, Duran Duran, the Williams Brothers and Tracy Chapman, formed Morgan Creek Music Group two years ago with James G. Robinson, chairman/CEO of Morgan Creek Productions, and Jim Mazza, former president of Capitol-EMI Records.

COMMODORES FORM THEIR OWN LABEL

The latest disc attraction with their own label are the Commodores, the Motown legendary group that has formed Commodore Records and Entertainment through Navarre for U.S. distribution. Three discs are

planned, "Commodores Hits Volumes 1 And 2," due in October and featuring digital rerecordings of their successes; "Commodores Christmas"; and "Commodores XX—No Tricks," a collection of new material. Replacing original lead Lionel Richie on some of the greatest-hits cuts are members of the group.

DINNER CHAT IS JUST THAT

Discussions between Phonogram U.K. managing director David Cliphsham and W.H. Smith managing director Sir Malcolm Field should not be misinterpreted, says Field. Cliphsham was chairman of Smith subsidiary music chain Our Price during its most successful period, and though the company has subsequently hit harder times—40 staffers were laid off last month—Field says the prodigal son's return is not a conversation topic.

CONTINUUM THROWS CHART STONES

Two members of the Rolling Stones, Ron Wood and Charlie Watts, are helping indie Continuum make chart noise. In solo careers for the label, Wood's single, "Show Me," from his upcoming album "Slide On This," debuts at No. 37 on Album Rock Tracks, while Watts, as a jazzist heading his own quintet, is at No. 19 on Top Jazz Albums with "A Tribute To Charlie Parker ... With Strings." Another climber for the Cranford, N.J.-based label is J. Dee's "I Want Your Love," No. 38 on the Hot Club Play chart.

BILL HALEY DOCUMENTARY IN WORKS

He shaken, rattled, and rolled and rocked around the clock, helping to ignite the enduring flame of rock'n'roll to the public in the early '50s. He is, of course, Bill Haley, who is getting a 90-minute documentary profile, "Rockin The Joint," for theatrical release from West Chester, Pa.-based Kent-Graeff Productions. Some 30-plus performers have been interviewed so far, including Graham Nash, John Lee Hooker, Dick Clark, Fabian Forte, and members of the original Comets. Alexander Murphy, an entertainment lawyer who is the executive producer, promises footage never seen in public before. Haley died in 1981.

MIXED RESULTS FOR MCA, FOX

Major entertainment companies reported mixed results for recently ended fiscal periods. Matsushita Electric Industrial Co. Ltd. says first-quarter sales for its entertainment division, MCA Inc. (MCA Records, Geffen Records, Motown Records, Universal Pictures, MCA/Universal Home Video), fell 1% from last year to \$1.07 billion. Despite that bad news, the Osaka, Japan-based company maintains that music-entertainment products "achieved good results." And Sydney-based News Corp. says for the fiscal year ended June 30, its filmed entertainment division (20th Century Fox Films, FoxVideo) enjoyed a 10.2% jump in revenues to \$2.4 billion but saw a 39.7% decline in operating profit to \$126.9 million.

Trio Still Tops; Tritt Spells Success

L.A. REID, Babyface, and Daryl Simmons wrote and produced three of the top five singles on the Hot 100. Boyz II Men's "End Of The Road" and TLC's "Baby-Baby-Baby" hold at Nos. 1 and 2 for the fourth straight week; Bobby Brown's "Humpin' Around" (which the team co-wrote with Brown and Stylz) jumps from No. 6 to No. 4.

This is the best showing by a writer/producer or team since March 1978, when Barry Gibb had a hand in writing and producing four of the top five singles:

the Bee Gees' "Night Fever" and "Stayin' Alive," Samantha Sang's "Emotion," and Andy Gibb's "Love Is Thicker Than Water."

Reid, Babyface, and Simmons are also doing well on The Billboard 200. The "Boomerang" soundtrack holds at No. 4; TLC's "Oooooohhh... On The TLC Tip" jumps to No. 14, its highest ranking to date.

FAST FACTS: Billy Ray Cyrus' "Some Gave All" tops The Billboard 200 for the 13th week, becoming one of the five longest-running No. 1 debut albums of the rock era. The others: Vanilla Ice's "To The Extreme" (16 weeks in 1990-91), Men At Work's "Business As Usual" (15 weeks in 1982-83), "Whitney Houston" (14 weeks in 1986), and "The Monkees" (13 weeks in 1966-67).

"Pearl Jam" holds at No. 2 for the third straight week, while the "Temple Of The Dog" project, which features four members of the Seattle band, jumps to No. 5. And the "Singles" soundtrack, which features a Pearl Jam track, jumps to No. 26.

Elton John lands his first top 10 album since 1976 as "The One" jumps from No. 11 to No. 8. The durable

pop star first made the top 10 in January 1971 with "Elton John," which also spawned his first top 10 single, "Your Song." John's current single, "The One," climbs to No. 13 on the Hot 100. Last year, fellow British pop veteran Rod Stewart landed his first top 10 album since 1979 with "Vagabond Heart."

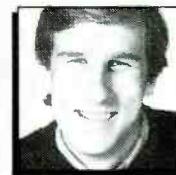
After several years as one of the top stars in country music, Vince Gill finally lands his first No. 1 hit on the Hot Country Singles & Tracks chart. The Oklahoma native achieves the feat with "I Still Believe In You." Gill, who is set to co-host the upcoming Country Music Awards show, had come close to No. 1 numerous times. Two of his hits—"When I Call Your Name" and "Take Your Memory With You"—reached No. 2.

Travis Tritt's third album, "T-R-O-U-B-L-E," is the top new entry on The Billboard 200 at No. 35. Tritt's last album, the double-platinum "It's All About You Change," reached No. 22. Tritt and Gill are each vying for five CMA Awards, more than any other artist.

"Patty Smyth" enters The Billboard 200 at No. 77 as her hit single, "Sometimes Love Just Ain't Enough," closes in on the top 10 on the Hot 100. As the lead singer of Scandal, Smyth had a top 20 album in 1984 with "Warrior."

The Black Crowes' "Thorn In My Pride" holds at No. 1 on the Album Rock Tracks chart and enters the Hot 100 at No. 99. Chart manager Anthony Colombo notes the Crowes are the first act of the '90s to land five No. 1 hits on the Album Rock Tracks chart.

Peter Cetera lands his fifth No. 1 solo hit on the Hot Adult Contemporary chart with "Restless Heart." The song holds at a bulletéd No. 38 on the Hot 100. Cetera's previous AC chart-toppers were all top 10 pop hits.



by Paul Grein

B

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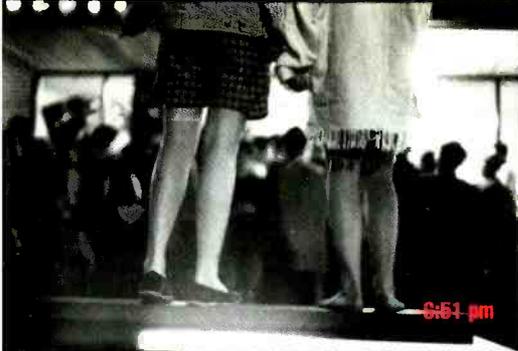
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