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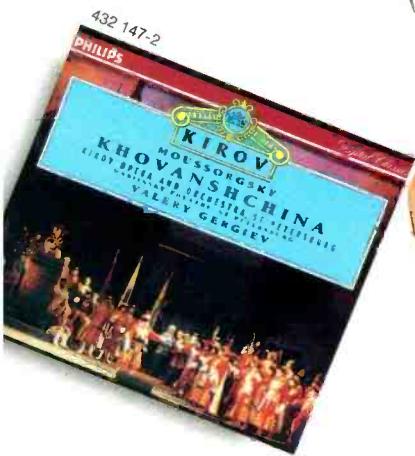
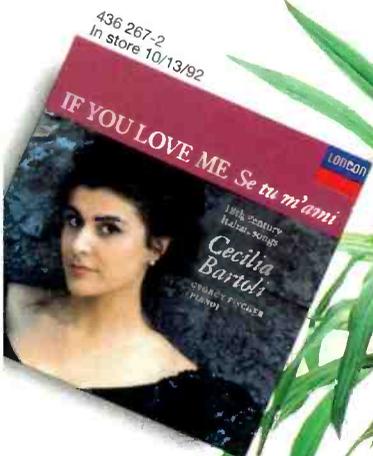
SEPTEMBER 19, 1992



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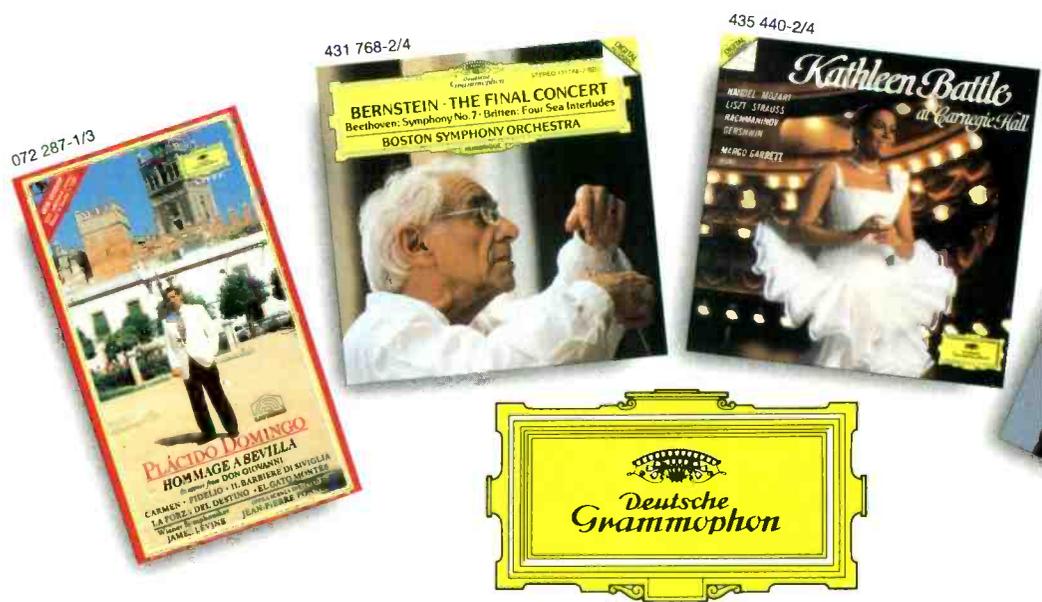
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## For First Time, CD Sales Have Stalled Low U.S. Hardware Penetration Rate Cited

BY PAUL VERNA and KEN TERRY

NEW YORK—CD album sales have stagnated in the first eight months of 1992, according to retailers and other indicators. This is the first time in the decadelong history of

the CD that the format's growth has leveled off.

SoundScan, which tracks electronic piece counts at retail, indicates that CD unit sales have been flat so far this year. The Recording Industry Assn. of America says unit shipments for all configurations

rose about 4% in the first half but will not break out CD sales until it releases its official figures in a few weeks.

Besides the recession and what some see as high CD prices, the main factor cited for the halt in CD growth is the relatively low penetration rate of CD players in the U.S. As of June, only 37% of U.S. homes had CD decks, just slightly above the 35% rate reported in January by the Electronics Industries Assn.

According to SoundScan, the average weekly sales of CDs from January to August 1992 have remained flat. The only significant increase—an 8% hike—occurred between May and June, but it was offset by a decrease of 11% from

## Labels Add 30-Day Job Notice To Urban Promo Pressures

BY ERIC BOEHLERT

NEW YORK—What's the next worst thing to a pink slip? If you are in urban promotion, it's a 30-day notice.

Doled out by label executives to local promotion people for jobs not so well done, these warnings are becoming widespread as the urban format wrestles with the combined crunch of more product and tighter radio playlists.

Although such notices are not unknown in other radio formats, local R&B reps say the tactic has gained momentum in the urban field over the past year.

Part of the controversy revolves around what constitutes a 30-day notice. Label VPs describe it as normal operating procedure that comes only in response to flagrant company policy violations, such as questionable expense reports or failing to call on assigned stations. But local promotion people say that is not the case. Instead, they see 30-day notices as a needless and random harassment technique that adds pressure to an already tension-filled job.

Urban program directors and music directors who deal with the promotion people on a regular basis are also feeling the heat of the notices. They say they are occasionally forced to choose between adding a single or possibly watching a friend lose his or

her job.

Although no promotion people have actually been let go under the 30-day-notice procedure, the warnings still pack a psychological punch.

(Continued on page 83)

## Toad, Joe Pave Way For Fellow Santa Barbara Bands

BY CRAIG ROSEN

LOS ANGELES—It's a typical Wednesday night on downtown Santa Barbara's State Street. In a three-block radius—approximately 90 miles from Los Angeles' famed Sunset Strip—music is seemingly everywhere.



BRAD NACK

At Alex's Cantina, a Mexican restaurant/bar where tortillas are made on the premises, a young trio plays '70s rock covers on acoustic guitars. Across the street, a metal band blares out power chords at

Prime Directive, a converted disco. Next door at Zelo, a ska band takes the stage and young dancers heat up the dance floor. Outside, a young, mostly college-age crowd



cruises the street, looking for the hot spot, hot music, or a potential date.

Up and down the street there are several other clubs. Alex's might

(Continued on page 32)

## Disney's 'Sister' Gets Into The Sell-Through Act

BY JIM McCULLAUGH and SETH GOLDSTEIN

LOS ANGELES—The already-crowded fourth quarter has a surprise new sell-through player in home video—Whoopi Goldberg in Disney's "Sister Act." Now the question becomes, will the movie be a welcome guest or would it have been better off as a rental release?

(Continued on page 93)

## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ END OF THE ROAD BOYZ II MEN	(BIV 10)
THE BILLBOARD 200	
★ SOME GAVE ALL BILLY RAY CYRUS	(MERCURY)
HOT R&B SINGLES	
★ HUMPIN' AROUND BOBBY BROWN	(MCA)
TOP R&B ALBUMS	
★ BOOMERANG SOUNDTRACK	(LAFACE)
HOT COUNTRY SINGLES	
★ LOVE'S GOT A HOLD ON YOU ALAN JACKSON	(ARISTA)
TOP COUNTRY ALBUMS	
★ SOME GAVE ALL BILLY RAY CYRUS	(MERCURY)
HOT DANCE CLUB PLAY	
★ LSI (LOVE SEX INTELLIGENCE) THE SHAMEN	(EPIC)
HOT DANCE SALES	
★ EVERYBODY'S FREE (TO FEEL GOOD) ROZALLA	(EPIC)
HOT RAP SINGLES	
★ PEOPLE EVERYDAY ARRESTED DEVELOPMENT	(CHRYSALIS)
HOT ADULT CONTEMPORARY	
★ SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH	(MCA)
HOT LATIN TRACKS	
★ EVIDENCIAS ANA GABRIEL	(SONY)
TOP VIDEO SALES	
★ WAYNE'S WORLD	(PARAMOUNT HOME VIDEO)
TOP VIDEO RENTALS	
★ WAYNE'S WORLD	(PARAMOUNT HOME VIDEO)

### IN THE NEWS

Sony Reveals Prices Of MiniDisc Equipment

PAGE 8

### In Billboard Bulletin...

Savage Records Signs Bowie As Solo Artist

PAGE 96

A priceless collection you can't afford to miss.

UNTITLED [92200]  
The New Album By

REMBRANDTS

Featuring "Johnny Have You Seen Her?" [98504]

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10/17-19 Detroit  
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10/22-24 Toronto  
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10/27-11/8 New York City  
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SOLD OUT

11/13-15 San Francisco  
Orpheum Theatre  
11/17-22 Los Angeles  
Wiltern Theatre  
SOLD OUT

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# NARM Investigates Street-Date Violations Targets New York Indies In Series Of Probes

■ BY SUSAN NUNZIATA

NEW YORK—The National Assn. of Recording Merchandisers has launched a series of investigations of street-date violators here with a study of 17 independent retailers in the New York area.

The study, part of an ongoing effort funded by the organization's one-stop committee to address street-date violations, involved hiring an investigative shopper service that sought to purchase product over a two-day period in advance of an Aug. 25 street date.

While NARM would not specify how many of the 17 retailers investigated broke street date, NARM executive VP Pam Horowitz says, "The shopper service did, in fact, find a considerable amount of product available in advance of street date. There were both a number of instances where the shopper service was able to buy product, as well as a number of instances where the store claimed to have already sold out of product in advance of street date, or claimed they would have product the next day and be willing to sell it in advance of street date."

Horowitz notes the shopper service was employed partly "to ascertain whether or not complaints by labels and distribution companies concerning breaking street date were really true."

The street-date controversy came to a head last spring, when Sony Music Distribution and PolyGram Group Distribution raised the alarm about retail violators and withdrew early shipping privileges from some one-stops. Sony suspended Friday shipping privileges to one-stops for a two-week period in May (Billboard, May 16), and PGD suspended its early delivery service to New York-based one-stops for a six-week period that lasted through the end of May (Billboard, April 18).

Jim Caparro, president of PGD, says that, after the company reinstated early shipping privileges in New York, "The problem wasn't as big as before, but some dealers trying to gain a competitive advantage have not changed their practices."

Sources note that, while both independent and chain retailers break street dates all over the country, the problem is chronic in the New York area and most often involves independent retailers that purchase from one-stops.

"It's very easy to deal with the problem when we're dealing with accounts that buy from us directly," says Caparro. "When you're dealing with non-sold accounts, unless you can accurately and objectively identify who sold it to them early, it's a never-ending problem."

With its shopper-service investigations, NARM is targeting the independent retailers, according to Horowitz. "Violations do occur with chains," she says "but that's not the purpose of this particular project. The [distribution companies] have their own policies and ways of dealing with individual chains."

Titles from Uni Distribution and PGD were among those involved in the first investigation. Says Horowitz, "We haven't been running the program long enough to have hit a title from every distribution company yet, but we will."

SUPPORT FROM DISTRIBUTORS

Distribution companies are supportive of NARM's efforts. "I'm hopeful that this will eliminate these violations," says John Burns, executive VP of Uni. "I don't know if you can eliminate things 100%, but I think it will help eliminate some of the ongoing problems if people know it's being watched."

NARM has told those distributors whose titles were involved in the study which

stores violated street date. "We have discussed it with the one-stops and informed them and, really, that's about all we can do," says Burns.

PGD plans to remain "flexible" about the issue, according to Caparro, although he says it will be under continual evaluation. "We've asked the one-stops to police themselves, and we're glad NARM is supporting it and providing its resources to help," he says. "What we can't have the one-stop community ignore is that the whole issue of early shipments is in jeopardy. And we are prepared to go further if this problem isn't resolved once and for all."

LESS OF A PROBLEM?

Some distribution heads suggest the problem is already diminishing. Henry Droz, president of WEA Distribution, says, "Since awareness has increased the issue has died down. The extent of the problem does not seem to be severe" (Continued on page 95)

## Billboard To New West Coast Offices

LOS ANGELES—Billboard's West Coast bureau has moved to new quarters. The new office is located at 5055 Wilshire Blvd., 7th Floor, Los Angeles, Calif. 90036. The West Coast office of Broadcast Data Systems has moved to the same location.

West Coast editorial, charts, sales, and BDS personnel can be reached via the main switchboard at 213-525-2300. The fax numbers are 213-525-2394/2395.

### THIS WEEK IN BILLBOARD

10,000 MANIACS ON THE MOVE

Maybe it doesn't run into five figures, but there are a goodly number of new turns evident on the latest set from 10,000 Maniacs. Paul Verna spends some time with the band. **Page 16**

RANDY TRAVIS TRIES TWO, TOO

Guns N' Roses and Bruce Springsteen did it and now, in a country-music first, Randy Travis is launching two albums, both greatest-hits sets, at once. Jim Bessman talks with the artist and Warner Bros. executives about the move. **Page 40**

GREEN JELLÖ FIRMS VID-ONLY STRATEGY

Its name is Green Jellö, its Zoo debut is called "Cereal Killer," and its motto is "we suck." So you'd expect a straightforward marketing plan? Nah. Seems the band is making a video-only debut and its label is planning to break the longform through radio. Deborah Russell tries to explain. **Page 49**

SEX-ED VIDS SCRUTINIZED IN U.K.

The runaway sales success in Britain of a series of sex-ed tapes has led that country's top anti-porn police officer to call for an inquiry into the obscenity laws. Peter Dean reports. **Page 51**

COUNTRY BOOM BYPASSES SOME CITIES

Country music is sweeping the country—well, almost. As Carrie Borzillo has discovered, some major-market country radio stations have yet to feel the reflected glow. **Page 78**

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# Clinton C'rights At Center Of Lawsuit Montes Takes Aim At Bridgeport, Others

■ BY JANINE McADAMS

NEW YORK—The musical legacy of George Clinton, whose songs are arguably the most sampled by hip-hop artists, is the subject of a legal wrangle over ownership of his copyrights.

A legal action pits Nene Montes, head of a new organization called the Assn. of Parliament/Funkadelic Members 1971-83, against Bridgeport Music, a Southfield, Mich.-based publisher owned by Armen Boladian.

Clinton is generally recognized as the creative force behind a musical enterprise that in its '70s heyday included the groups Parliament, Funkadelic, Parlet, Brides Of Funkenstein, Bootsy's Rubber Band, and Zapp, as well as numerous production companies.

Claiming that Boladian's Bridgeport Music is and has been collecting

monies from numerous licenses on Clinton music that it does not rightfully own, Montes and the association filed suit Aug. 28 in U.S. District Court in Los Angeles. In what may be one of the biggest infringement suits regarding the music of one person, the complaint cites as defendants Bridgeport, Boladian, his Westbound and Nine labels, Warner/Chappell Music, 36 other major and independent record companies (including Sony Music, MCA, Warner Bros., Atlantic, Elektra, and Capitol), three music publishers, Boladian's lawyer, and 62 recording acts, including Hammer, En Vogue, Herbie Hancock, Ice Cube, Run-D.M.C., and Salt-N-Pepa.

Among the 110 charges listed in the complaint are fraud and deceit; breach of contract; violation of RICO laws; interference with contractual

relations; and 102 counts of copyright infringement. Montes and the association are seeking several million dollars in damages in addition to punitive damages.

Neither Boladian—who originally signed Funkadelic to his Westbound label in 1969—nor his attorney, Joseph Della Maria, would comment for this story. Jane Peterer, the New York representative for Bridgeport Music, also declined to discuss the suit. Stewart Levy, counsel to Bridgeport Music and the attorney named as a defendant in the suit, would say only that he regards the suit as frivolous and does not deem it worthy of comment.

## TANGLED WEB

But Montes and Bruce Peterson, a former Clinton operations manager (Continued on page 83)

# Blockbuster Renting CD-I Players, Titles In Calif.

■ BY EARL PAIGE

LOS ANGELES—In what could be a boost to the new CD-Interactive format, Blockbuster Video is testing the rental of CD-I players and 57 software titles in 100 California stores, in and around Los Angeles and San Francisco.

At the same time, reports that wholesaler Major Video Concepts is offering CD-I product are seen as further evidence that the home-video industry is interested in the new configuration.

"I am surprised that Major Video Concepts is jumping on this," says Ron Eisenberg, president of Houston-based distributor ETD. "It's time to start thinking about it," he adds, reflecting

the desire of wholesalers to expand their entertainment product offerings.

CD-I may be just the ticket, according to Blockbuster senior VP/general merchandise manager Carol Feinberg. "We're delighted with the response" four weeks after the regional launch, she says. "We're calling people in their homes to do follow-up research, and it's all the good things you want to hear."

Blockbuster customers, who get a free instructional CD-I with a rental, are spending as much as \$40 per transaction—renting three discs at \$9.95 each and the player for \$9.95, the same as for a Blockbuster VCR. (The same (Continued on page 93)



**Welcome To Atlantic's Office.** Atlantic co-chairman/co-CEO Doug Morris, left, chats with INXS members Tim Farriss, center, and Kirk Pengilly at Atlantic's New York office. The musicians were in town to promote INXS' current album, "Welcome To Wherever You Are," which has gone gold and reached the top 20 of The Billboard 200. The first single, "Not Enough Time," has hit the top 40 of the Hot 100.

# Warner OKs Masters For Multimedia Use Will Charge Reduced Fee But Won't Handle Pub Deals

■ BY SUSAN NUNZIATA

NEW YORK—Warner Special Products is making the master recordings of more than 50 Warner Music Group artists available to developers of interactive multimedia software titles, including CD-I and CD-ROM. The division is charging a license fee of \$300 for segments of up to 30 seconds.

In one of the first concerted moves by a major label to make prerecorded material accessible to multimedia creators, Warner is offering titles by a wide range of artists, including Kenny Rogers, Linda Ronstadt, Anita Baker, Randy Newman, R.E.M., and Ice-T.

WSP's multimedia licensing fee is far lower than the rates normally charged for recording rights in movies, television programs, commer-

cial, or compilation albums, according to Mickey Kapp, president and founder of Warner Special Products.

Kapp says WSP's normal licensing fees run from \$300,000 for the theme of a movie soundtrack to \$1 million for a 30-second or a 60-second national TV spot.

"I just knew nobody [in multimedia] could afford the normal licensing fees we use for movies, synchronization, or compilation albums, because the business isn't there yet," he points out.

However, potential users of the WSP material would still need to make the necessary music publishing arrangements with the publishing companies or artists who hold their own publishing rights, notes Kapp.

The licenses would make segments of an artist's music available for a variety of multimedia titles and could

serve as the first stage of negotiations for more in-depth projects, such as a multimedia retrospective on a particular artist, according to Kapp.

"This is just to say [to multimedia developers], come try it, and don't close your mind to the use of recorded music because it's too expensive," says Kapp. "This says, come get your feet wet, you don't have to go into deep water, just try our wares."

The company is attempting to keep the licensing process simple, with a brief two-page contract. "We're trying to make it very user-friendly," says Kapp. "Nobody's going to make any money on this. The \$300 doesn't even pay for [the cost of making] the contract, so it has to be kept very simple, clean, and easy."

Kapp says he received an "excellent response" to the idea from art- (Continued on page 93)

# Japanese Labels Set Acts For DCC, MD Launches

■ BY STEVE McCLURE and KAZ FUKATSU

TOKYO—The Japanese record industry is splitting into DCC and MD camps as the launch dates of the two new audio formats approach.

So far, the digital compact cassette has a slight edge over MiniDisc in the release sweepstakes, with a total of 264 DCC titles set to be launched by seven companies here in October and November. Planned MD titles now total 252 from three companies, with releases set for November and December.

First out of the starting gate will be Polydor K.K., with 63 DCC titles due out Oct. 1, the same day as DCC releases by Nippon Phonogram (35 titles), Victor Musical Industries (30), Teichiku Records (15), and MCA Victor (31). BMG Victor is set to introduce 30 DCC titles Oct. 21, followed by Warner Music Japan, which will launch 60 imported DCC titles in October or November.

DCC software prices will range from 3,000 yen (\$24.39) for domestic releases to 2,500 yen (\$20.32) for foreign catalog material.

On the other side of the format

fence, Sony Music Entertainment (Japan) announced Aug. 31 that it will market 88 MD titles Nov. 1, followed by 59 more titles Nov. 21 and an additional 45 Dec. 12. Sony will sell domestic MD albums for 2,800 yen (\$22.76), classical for 2,600 yen (\$21.13), and foreign popular music for 2,300 yen (\$18.69). Domestic releases will account for 135 of SME

(Japan)'s first three batches of MD releases, with the remaining 57 to be split between foreign popular and classic albums.

Nippon Columbia will launch 15 MD titles Nov. 1, to be followed by another 15 Dec. 12, while Toshiba-EMI will release 30 on Dec. 5.

SME (Japan) president Shugo Matsuo says the company is capable of

pressing 500,000 MDs a month at its new plant southwest of Tokyo. Sony will launch two portable MD units Nov. 1: a record-playback model priced at 80,000 yen (\$650) and a playback-only unit for 60,000 yen (\$487).

Philips' DCC 900 goes on the market in mid-September for 115,000 yen (\$934) in Japan, while DCC co-devel- (Continued on page 94)

# U.S. Prices Firmed On Portable MD Units

NEW YORK—Two portable MiniDisc units are slated to go on sale in the U.S. in early December from Sony Corp., the company announced Sept. 10. The "MD Walkman" products, a record/playback and a playback-only model, will have suggested list prices of \$750 and \$550, respectively.

A playback-only, in-dash auto-sound unit will be introduced in the U.S. in early 1993 at a suggested retail price of \$980, according to the company.

The prices on the portable units are higher than the \$400-\$500 range anticipated by a company source earlier

this year (Billboard, March 21). They are also above the Japanese list prices of \$487 and \$650 for the playback-only and record/playback units (see story, this page).

The difference in pricing between U.S. and Japan results from the added duties involved in importing into the U.S. and the fact that, in this country, the products will be packaged along with a blank recordable MD and a prerecorded sampler, according to Paul Foschino, director of new technology, Sony Corp.

After some uncertainty earlier this year about its plans to support the format (Billboard, June 13), WEA's

name was added to the list of software companies supporting MD, along with Sony Music, Capitol-EMI, and independent labels Rykodisc and DMP. PolyGram, MCA, and BMG labels were absent from Sony's list of software supporters.

Artists that will be featured on some of the 300 MD titles to be involved in the format's launch include Michael Bolton, Mariah Carey, Harry Connick Jr., Michael Jackson, Billy Joel, Eric Clapton, Natalie Cole, En Vogue, R.E.M., Garth Brooks, and Wilson Phillips.

At a press conference in Tokyo (Continued on page 95)

# Banking Firm Buys Nimbus' CD Operations

■ BY DON JEFFREY

NEW YORK—The CD manufacturing operations of Nimbus Records Ltd., which was 75%-owned by the bankrupt Maxwell media empire, have been acquired by the New York investment banking firm Donaldson, Lufkin & Jenrette for an undisclosed amount.

But the classical music label Nimbus Records will be sold to its founders, who owned a 25% stake in Nimbus Records Ltd.

Maxwell Communication Corp. (MCC) has been selling off assets since its huge debts and shaky finances were revealed last year, following the death by drowning of media mogul Robert Maxwell. Philip Moss, a Nimbus spokesman, says that, within 48 hours of Maxwell's death, 20 companies expressed interest in buying Nim- (Continued on page 93)

## BULLETIN

### SANTA MONICA, CA

Rhino Records and Avenue Records have entered into an agreement whereby Rhino will distribute Avenue releases throughout the United States. The announcement was made jointly today by Rhino President Richard Foos and Managing Director Harold Bronson and Avenue President Jerry Goldstein.

Initial releases under the new deal include reissues of seven classic War albums. These multimillion-selling titles have been out of print for more than a decade; all are making their CD debut. Released in July were *War. All Day Music. The World Is A Ghetto. and Deliver The Word*; due this week are *Why Can't We Be Friends?*, *War Live*, and the band's debut album with Eric Burdon, *Eric Burdon Declares "War."*

Also due for reissue later this year are Funkadelic's *Who's A Funkadelic?* and The Circle Jerks' *Golden Shower Of Hits* album.

The first new product on Avenue to be distributed by Rhino is *Rap Declares War*, an album featuring 18 tracks by contemporary rap artists who have sampled significantly from classic War songs. Included on this album are Ice-T, Too \$hort, Beastie Boys, De La Soul, Nice & Smooth, Kid Frost, and more.

Due October 9, *Rap Declares War* also includes two new recordings featuring War with guest rappers. "Don't Let No One Get You Down," by War Featuring Hispanic M.C.'s, is the advance single from the album and is based on the classic lowrider song of the same name from War's multimillion-selling *Why Can't We Be Friends?* Album from 1975. The other new song is the



title track, a mean medley of classic War riffs featuring the band with an all-star cast of rappers including Kid Frost, A Lighter Shade Of Brown, Mellow Man Ace, and Proper Dos. The net proceeds from the "Rap Declares War" single will be donated to the Rebuild L.A. project.

The "Don't Let No One Get You Down" video, to be released in conjunction with the single in September, features the band observing street scenes à la ZZ Top. A 60-minute video of *Rap Declares War* follows in October, with interviews from War and rappers they have influenced interspersed among musical segments. Both the long- and short-form videos will be produced by Avenue Records affiliate Avenue Post Factory of Long Island, New York.

*War*, featuring the original members Lonnie Jordan (vocals, keyboards), Howard Scott (vocals, guitar), Lee Oskar (harmonica), and long-time drummer Ron Hammond (vocals, drums, percussion), plans a major market tour and media blitz to support *Rap Declares War* and the catalog LPs. Details will follow shortly. The band is also writing and recording material for a new War studio album, to be released in 1993.

Other Avenue titles to be released next year through Rhino include classic albums by Lee Oskar, Jimmy Witherspoon, Eric Burdon (both solo and together with War), Blood, Sweat & Tears, Ronnie Laws & Pressure, and Robben Ford.

In making this announcement, Foos commented: "As someone who was actively involved in the L.A. music scene of the early '70s, it is a true delight to be associated with Jerry Goldstein and his incredible catalog of recordings."

Goldstein noted: "I feel very comfortable here. Rhino is the best reissue company in the business; WEA is the best distribution in the business. Why shouldn't we be friends with the best? We look forward to a long and fruitful relationship."

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## GANGSTA RAP RUNS RISK OF BECOMING PASSÉ

■ BY IAN STEAMAN

(Editor's note: This is an abridged version of an article that originally appeared in *Upfront*, a Canadian bimonthly music publication.)

When hip-hop began its development some 15 years ago in New York, it was dismissed as a passing fad by critics. Simple chanting over beats wasn't music, they said; rap was merely the crude utterances of ghetto hoodlums who didn't have the musical training and sophistication to create "real" music like the sung disco enjoyed by the more upscale, middle-class blacks in downtown Manhattan discos. Set to the rhythms of some of these same disco and R&B tracks, hip-hop was tagged as mere party music.

That attitude persisted, with few exceptions, until the release of Public Enemy's ground-breaking 1988 album, "It Takes A Nation of Millions To Hold Us Back." Suddenly, rap was no longer just party music. It was a method of conveying political statements and promoting a world view that wasn't reflected in the mainstream media. It was also a perfect medium for teaching a young, impressionable audience about their culture and for motivating them to question the society they lived in.

While the music media fell over themselves discussing the new political rap and its influences, from the Nation of Islam to the Afrocentricity movement, another genre of socially infused hip-hop was evolving. Gangsta rap had its first major success with L.A. Group N.W.A., whose second album, "Straight Outta Compton," went platinum in the U.S. It did so with no airplay, little video play, and precious little (at first) commer-

cial support from the traditional hip-hop strongholds in New York and other Northeastern cities. The music emphasized the rough street sensibilities from which it sprang, and listeners loved it.

What began as a cousin to its more serious Afrocentric and political rap relatives has since become the new patriarch in the hip-hop musical family. Gangsta rap now reigns supreme in terms of commercial success. Myriad groups following in the footsteps of N.W.A., the Geto Boys, and Ice Cube are all trying to attract their share of a seemingly inexhaustible pie. Even venerable institutions of New York hip-hop are jumping on the bandwagon. Def Jam Records, for example, recently announced plans to start a California-based label called DJ West to sign West Coast (read gangsta) hip-hop artists.

There is a troubling side, however, to this trend: While gangsta rap has captured the ear of the hip-hop nation and many of those outside it, other socio-political rappers, Afrocentric culturalists, and those who simply want to develop hip-hop music as an art form have been left behind in terms of sales and interest from record companies. Many wonder whether those artists can ever catch up and whether they'd ever made an impact in the first place.

Has gangsta rap taken over for good? Is it the inevitable outcome of an evolution in a music that is the one medium through which young black rage can be channeled? Or is it a temporary blip in hip-hop's overall development?

Critics of gangsta rap argue that it's not constructive criticism or commentary on the social problems being described. Gangsta rappers, they say, are merely feeding off these

problems for profit by creating violent heroes for young record buyers to look up to and emulate. But how valid an argument is that, really? After all, gang turf battles and drug dealing were problems in black neighborhoods long before hip-hopers began telling mainstream America and the rest of the world about it.

Take the case of N.W.A.'s "Straight



### 'For every Ice Cube, there's a Nu Niggaz On Tha Block'

Ian Steaman is an A&R rep for Tommy Boy Records. He was formerly rap editor of *Upfront* magazine.

Outta Compton," released in 1989. The album's release left many gasping, the FBI harassing the group, and police around the country threatening to cancel their shows because of the incendiary, anti-police brutality track, "F— Tha Police." People were shocked by the amount of violence described in the track; the level of lyrical profanity reached a new high; and some questioned the social relevance and truth of the group's rhymes.

Three years later, though, the group's detractors were forced to swallow those words when an 81-second home video of Rodney King being brutally beaten by L.A. police surfaced. After the L.A. riots protesting the acquittal of the four police officers involved, N.W.A.'s defense of "F— Tha Police" as a "revenge fantasy" seemed less like a copout and more like a prescient view of how people felt in neighborhoods like Compton.

"Straight Outta Compton," despite its profanity, violence, and misogyny, contains undeniable truths. On the other hand, how many kids are buying albums by groups like N.W.A. and the Geto Boys because they aren't satisfied with the mainstream media's performance and realize these groups are dropping the real 411 on black America?

Some of these groups' fans live the lifestyle these songs describe and don't need to be informed about it. As for the significant number of white fans, it has been argued that gangsta rhymes reveal the allure of the "mysterious" black ghettos; listening to the albums gives the white listeners a feeling of hipness, of being down and living the ghetto life, if only vicariously. And the music's graphic violence and language carry the same kind of appeal as a Schwarzenegger flick or an Andrew Dice Clay album.

The social relevance of these rhymes isn't diminished by these arguments, but it does explain the incredible number of new gangsta groups using the N.W.A. line about being "street reporters," just telling it like they see it on their streets. Some are good and some aren't, just as in any kind of music. For every Ice Cube, there's a Nu Niggaz On Tha Block that bites ideas already used by other artists.

Ice Cube established himself as an innovative artist with his solo debut, the hip-hop masterpiece "Amerikkka's Most Wanted." His lyrics covered many of the same subjects that he rhymed about with N.W.A., but

from new perspectives. For example, instead of "Gangsta, Gangsta," gang-bangers were now the "Endangered Species." The swagger of his earlier work was there, but Cube was viewing the world from a wider perspective than just being one of the boyz in the 'hood.

The members of N.W.A., on the other hand, have transformed their socially aware style into a pure entertainment commodity. On "Efil4zaggin," they rhymed about how hard and ruthless they were in a fictional world that seemed closer to Hollywood movies than to the reality of inadequate health care and funerals for slain friends described by Ice Cube.

Unfortunately, many of the groups releasing albums in this genre are following N.W.A.'s example. Groups like Gangsta N-I-P and Too Much Trouble shock and disgust with the negativity of the unprecedented violent and sexual content in their songs without having a social agenda to justify it. N-I-P says in his bio that he grew up watching horror movies and that, as sick as that stuff is, "it happens every day." It is claimed that "his cold, horrific rhymes reveal a perspective that can only be grasped from living under the ruthless grasp of the ghetto." But, clearly, artists like N-I-P realize that the horrific sells and that cloaking it under the guise of street reality legitimizes it.

Gangsta rap still has a function, but whether it can continue to contribute anything positive to hip-hop's musical development and its social agenda depends on whether artists are sincere in making this kind of music. The hip-hop nation has made it clear it wants the gangsta stuff, and groups who want to survive will have to at least acknowledge, if not accommodate, that economic reality.

## LETTERS

### DON'T BASH RETAILERS

Ed Christman's Sept. 5 Retail Track column, in which he countered a Rolling Stone story slamming music retailers, made some good points. Christman correctly notes that deep catalog is often absent from store shelves, except in superstores, but does not say why. Perhaps catalog titles cost too much to be allowed to sit for more than a few months.

In regard to direct marketing by the labels, I would add that the labels created that window by charging retail an exorbitant cost and then undercutting it. The sudden rise of direct marketing is no more than a sign that retail is not being allowed to do its job. Given a chance, retailers can sell more music faster and at a better price than mail-order operations do.

Many of the ills that label execs see in retail are of their own creation. In the late '80s, when the labels were still experiencing the initial rush of yuppies replacing their albums on CD, the cost of

manufacturing CDs dropped to below a dollar per unit. But the labels maintained suggested list prices of \$13-\$16. There followed a rash of label buyouts and superstar deals that effectively locked them into the costs they now have to live with. Meanwhile, the market stalled at one-third saturation, where it remains today.

This all could have been avoided if the labels had known who their customers were. Now, instead of looking for scapegoats, they should try to figure a way to address the other two-thirds of the market, which is still out there waiting for CDs affordably priced in the \$10-\$11 range.

Dave Campbell  
Owner  
The Music Man  
Norfolk, Va.

### CURIOUS AND CONFUSED

I read with curiosity and confusion Warren Cross' Commentary on the state of affairs in the Australian record industry (Billboard,

Sept. 5). While I agree with some of the general sentiment expressed by Cross, I must take exception to some of the specifics relating to the development of Crowded House.

Contrary to Cross' assertion that Crowded House developed on an Australian independent label, the band from its inception has been signed to Capitol Records in the U.S. Any development that was achieved in Australia was undertaken by Capitol's affiliate, EMI Records Australia.

Further, Cross states that Crowded House achieved initial mainstream success in Australia on its so-called "independent label," but was perceived internationally as an alternative band. However, the group's first international success was based on the massive success "Don't Dream It's Over" and "Something So Strong" garnered on top 40 stations throughout the world. Crowded House's current album "Woodface" is the band's first al-

bum to attract any significant alternative airplay.

While Cross feels the need to "speak out against the so-called arrogance and high-handedness of the multinational record companies," it's only fair to state that Capitol Records and EMI Records Australia found the time to put aside the operation of their "local McDonald's franchises" with their "homogenized music" for at least one shining moment and decided to break Crowded House—their way.

Gary Stamler  
Manager, Crowded House  
Los Angeles

### DEAN LEFT OUT

In Billboard's July 25 cover story about the success of country music on adult contemporary radio, you failed to mention Billy Dean's "Somewhere In My Broken Heart," which peaked at No. 18 on your AC chart.

SBK plans to follow up on this success with the AC release of

Billy's current country hit, "If There Hadn't Been You," which was produced by Glen Ballard (Wilson Phillips, Curtis Stigers).

Donald Rubin  
Senior VP of A&R  
SBK Records  
New York

### GREAT WRITING

Timothy White's musings on Elmore James (Billboard, July 25) were absolutely fantastic. Great writing, and terrific biographical information as well.

I've been a fan for a while, but this one iced the cake for me.

Ben Sidran  
Madison, Wis.

### LOVE OF MUSIC

I am so pleased that Timothy White is writing a column for Billboard. It reflects a love of music, history, and ideas. Keep being thoughtful.

Jonathan F.P. Rose  
Gramavision Inc.  
Katonah, N.Y.

*"Let these truths be self evident that all men are created equal..."*

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# Artists & Music

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

## What Are Realities Of Prince Deal? Attorneys See Safeguards For Warner

■ BY KEN TERRY  
and IRV LIGHTMAN

NEW YORK—Entertainment industry attorneys are skeptical about the \$100 million figure claimed to be involved in Warner Bros. Records' new deal with Prince and Paisley Park Enterprises (Billboard, Sept. 12).

If Prince and his companies were actually guaranteed that much, they say, it is unclear whether Warner Bros. could make any money on the deal. But, if the \$100 million was actually only the upper end of a scale contingent upon sales performance, with other safeguards built in to protect the label, the deal might be better for

Warner than it appears to be, say the lawyers.

Warner Bros. Records had no comment on the reported numbers, other than to say they represent a "potential" investment.

According to Paisley Park, the \$100 million funding includes \$10 million advances for each of six Prince albums covered by the recording and music publishing contract. It also includes joint-venture funding for Paisley Park Records and another new label, as well as publishing advances and payment for Prince's services as a Warner A&R VP.

Madonna, whose product is also distributed by Warner Bros., signed a deal worth an estimated \$60 million with the label earlier this year. Her royalty rate was said to be 20%, about the same level reported for Prince, and she also got startup funding for a new label. But, unlike the Paisley Park deal, Madonna's less pricey pact encompasses TV, film, (Continued on page 94)



**Mother's Day.** Island Records founder/CEO Chris Blackwell presents Cedella Booker, mother of Bob Marley, with the first copy of "Songs Of Freedom," a numbered, limited-edition, four-CD collection of Marley's music. Booker was presented with No. 1 in the edition of 1 million. The boxed set is scheduled for release Oct. 6.

## Newly Discovered Marley Song To Make Splash In U.K.

■ BY JEFF CLARK-MEADS

LONDON—A "new" Bob Marley song was due to debut on the U.K. singles chart this week, 11 years after the reggae master's death.

"Iron Lion Zion" was discovered by accident among a collection of other demos and Marley's musical musings in a cupboard at the home of his widow, Rita, in Jamaica.

The songs came to light when Trevor Wyatt, the Marley catalog A&R manager at Island Records in the U.K., was researching material for the forthcoming compilation album, "Songs Of Freedom."

Wyatt says, "For about three years, I've been looking at the possibility of a career-retrospective compilation. Then it really became apparent that there were critical tapes that couldn't be located. It turned out that Rita said she had lots of stuff in a cupboard in her house, so I went to Jamaica in March.

"Bob recorded all the time, even when he was standing in the kitchen with his children." Listening to the singer's two-track recordings, Wyatt says, "I found some great things; things that became other songs,

things that were just bits of songs.

"Lots of times, there were different versions of music that was already known. But there was this one tape that was a bit sticky.

"There were two or three songs on this tape and nothing else. When it got to the end, I thought I'd just let it spool off and I went off to get a juice."

Ten minutes later, Wyatt heard the demo version of "Iron Lion Zion" for the first time. "I thought, 'This sounds all right.'" Wyatt played the track to Marley's sons, none of whom was familiar with it. Nonetheless, they shared his enthusiasm for the song, which persuaded Wyatt to go to Island founder Chris Blackwell with the concept of releasing it as a single.

Supported by Blackwell, Wyatt then oversaw the addition of keyboards and other enhancements to the original two-track, vocals-and-rhythm demo.

When complete, the "Iron Lion Zion" single became the perfect precursor to "Songs Of Freedom." However, the version of the track on the album is the original demo. Similarly, (Continued on page 83)

## Van Halen, Peppers Are Hot At MTV Video Music Awards

■ BY DEBORAH RUSSELL

LOS ANGELES—Videos by veteran rockers Van Halen and funk rockers the Red Hot Chili Peppers led the list of winners at MTV's Video Music Awards here Sept. 9 with three trophies apiece.

Van Halen's socio-political video "Right Now," produced by Carolyn Mayer, was named best video. The Warner Bros. clip also netted best-direction honors for Mark Fenske and a best-editing nod for Mitchell Sinoway.

The Chili Peppers' clip "Give It Away" was named breakthrough video and won the best-art-direction award. Stephane Sednaoui directed the Warner Bros. clip and Nick Goodman was art director. The band's "Under The Bridge" video received the MTV viewers' choice award.

Viewers in more than 150 coun-

tries saw the three-hour awards show, which host Dana Carvey described as a "PG-13" broadcast. Expletives were issued by Bobby Brown and Sammy Hagar, and viewers got to see the bare buttocks of radio shock jock Howard Stern, as well as simulated sex acts between members of the Chili Peppers.

En Vogue's Atco/EastWest video "My Lovin' (You're Never Gonna Get It)," which was nominated for six awards, won for best choreography. Travis Payne, Frank Gatson, and Lavelle Smith choreographed.

Chart-topping grunge rock act Nirvana picked up best-new-artist and best-alternative awards for its disaffected DGC video "Smells Like Teen Spirit." The Seattle natives burned up the stage with a raucous rendition of "Lithium."

Eric Clapton rendered a tender (Continued on page 95)

## RIAA Makes 1st Puerto Rico Raid On Tapes Seizure Of 30,000 Pirated Cassettes Called 'Major'

■ BY TRUDI MILLER

NEW YORK—A Recording Industry Assn. of America investigation has resulted in Puerto Rico's first raid on a facility for manufacturing allegedly counterfeit cassettes. The raid came on the heels of the first criminal conviction for piracy in Puerto Rico.

The raid occurred Sept. 4, when San Juan police arrived with a warrant to search Perez Printing at 2748 Boulevard Ave. in Levittown, Puerto Rico. The police seized approximately 30,000 cassettes, 90% of which were of Hispanic music, and machinery valued at \$100,000, according to Jessie Abad, the RIAA's associate special counsel on piracy.

"It's definitely a major coup. I'm very pleased," says Abad. "In many cases, we find the insert cards printed in one place, the tapes duplicated in another, and the finished product stored somewhere else. But this particular location had a complete production capability, from printing to final fabrication. This guy was both a major manufacturer and distributor... We anticipate that the San Juan district attorney's office will file charges against Nestor Perez and Perez Printing within a few weeks," Abad says.

According to Abad, the plant could manufacture 6,000 counterfeit cassettes a day. Aside from cassettes, police seized approximately 100 different master tapes, 100,000 insert cards, a set of duplicators with 23 slave positions, two King loaders, six printing presses, a MacIntosh computer, a laser printer, a negative maker, a cassette imprinter, and compressors, Abad said.

"For over a year now, our Hispanic

clients have been complaining that piracy in Puerto Rico is very bad, cutting into legitimate sales by as much as 50%-70%," says Abad. "We hired a private investigator in San Juan to get a better feel as to what was going on. Under the local counterfeit trademark law in Puerto Rico, piracy is a misdemeanor, so we had to do a tremendous amount of pushing to get this kind of action. The record companies there have done a lot of lobbying with the DA's office, letting them know that this is a serious problem."

On Aug. 28, Fawaz A. Hamdam

pleaded guilty to 15 counts of piracy in a case in which 14,000 counterfeit cassettes of Hispanic music were seized last spring by Delta Airlines officials. "That was the first conviction that we had using the local counterfeit trademark law," says Abad. "That gave us the validation to approach the D.A.'s office and convince them that this law can be used effectively in these cases; it's only a misdemeanor, but it will work."

A bill has been introduced in Puerto Rico that would upgrade piracy to a felony, she says.

## Michael Jackson Gets Prime Half-Time Slot At Super Bowl

■ BY THOM DUFFY

NEW YORK—Michael Jackson will perform during the half-time show of Super Bowl XXVIII next year at the Rosebowl in Pasadena, Calif., for a worldwide TV audience, according to a joint announcement by the National Football League and Radio City Music Hall Productions, which is producing the event.

In his first live U.S. performance since his current Epic Records album, "Dangerous," was released in November 1991, Jackson will sing his anthem "Heal The World" during a 12-minute segment. Jackson will donate an undisclosed sum from the performance to the Heal The World Foundation, an international children's aid organization es-

tablished by the superstar.

The performance does not signal plans for a North American tour by Jackson, according to spokesman Lee Solters. Although Jackson has been playing to stadium audiences in international markets this summer, there are "not yet" plans for U.S. concert dates, says Solters, adding that a North American tour remains a "possibility."

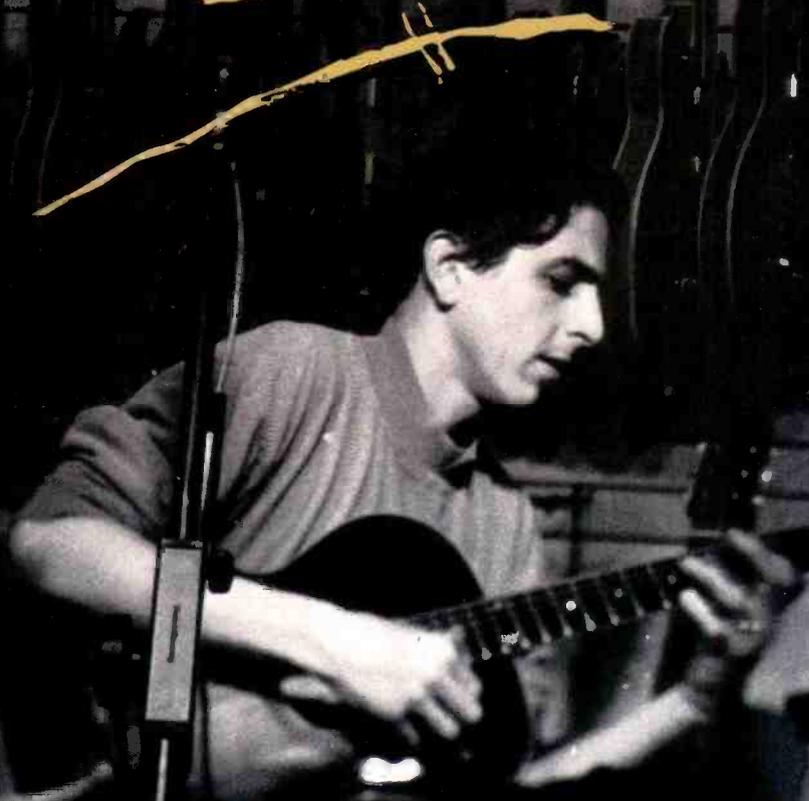
The Super Bowl broadcast, to be carried live in the U.S. on NBC, is expected to have an international audience of 1 billion in 70 countries.

"This is the ultimate marriage of sports and entertainment," says Arlen Kantarian, executive VP of marketing and special events for Radio City Music Hall Productions.

(Continued on page 83)

In a world where anything goes,  
true talent endures.

Michael Penn



## F R E E - f o r - A L L

**M**ichael Penn debuted with "March" and won the MTV Video Award for Best New Artist. *Rolling Stone* named him Best New Male Artist in their Readers' Poll and called him "a talent who will be with us for some time to come."

Now comes the follow-up, "Free-For-All," his eagerly awaited new album featuring "Seen The Doctor," "Free Time," "Coal" and "Long Way Down (Look What The Cat Drug In)." An album of remarkable clarity, from an artist of startling talent. On the RCA Records Label - cassettes and compact discs.



*Produced by Tony Berg and Michael Penn*

*Management: Nick Wechsler and Danny Heaps, Addis-Wechsler and Associates*



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## Suit Ties Cop's Murder To Time Warner Rap Act

BY GREG REIBMAN

BOSTON—Another Time Warner-distributed, anti-police rap record has generated an outcry in Texas, following the murder of a state trooper there by a Houston man.

A lawsuit, filed Aug. 13 on behalf of the family of slain patrolman Bill Davidson in Jackson County Texas District Court, holds Interscope/Atlantic artist 2Pac and the label partly responsible for the killing, alleging that the confessed murderer was listening to 2Pac's 1991 album "2Pacalypse Now" just prior to the slaying. "2Pacalypse Now" contains several songs that are harshly critical of the police treatment of blacks.

On April 11, according to the suit, confessed killer Ronald Howard, an 18-year-old black male, was listening to "2Pacalypse Now" while driving through Jackson County in a stolen

vehicle. Davidson reportedly did not know that the vehicle was stolen when he pulled-over Howard's car on suspicion of a possible traffic violation.

While being questioned by the state trooper, witnesses say, Howard shot Davidson in the neck. The patrolman died three days later. Police say a copy of "2Pacalypse Now" was found in the tape deck of the vehicle Howard was driving.

The suit seeks unspecified financial damages from 2Pac (whose real name is Tupac Amaru Shakur) as well as Interscope, EastWest Records America, Atlantic Records, and Time Warner Inc.

Despite heavy criticism of Body Count's "Cop Killer" track, resulting in a threatened boycott of Time Warner by police groups, neither Body Count nor its leader, Ice-T, has  
*(Continued on page 85)*



**Penn Preview.** RCA recording artist Michael Penn previews music from his second album, "Free-For-All," for RCA Records executives in New York. Shown in back row, from left, are Randy Goodman, senior VP of marketing; David Gales, VP of artist development; Bruce Flohr, director of alternative artist development/promotion; Tom Westfall, associate director, alternative music promotion; and Skip Bishop, VP of pop promotion. In the front row, from left, are Joe Galante, president; Penn; and Geary Tanner, VP of national promotion.

## 'Barcelona Gold' Boosts Sales For Recording Team

BY CHRIS MORRIS

LOS ANGELES—Warner Bros.' heavily promoted Olympics-themed album "Barcelona Gold," while not a megahit by itself, apparently had some pull-through impact on sales of records by the artists featured on the compilation.

Videos for the 17 songs on the album, which were intercut with athletic highlights from the Barcelona games on NBC-TV broadcasts each evening, may also have heated up some subsequent releases in the marketplace. Most of the songs on the album were also available on free CDs and cassettes offered by Coca-Cola (Billboard, June 27 and July 4).

"From the standpoint of what it did for the artists, it certainly had a good impact on awareness," says Fran Aliberte, WEA senior VP of national sales. "The ultimate objective, since this is a one-off kind of thing, was exposure for our artists with a mass audience... Even people who aren't in our business commented on the videos."

"Barcelona Gold," which was released July 24, peaked on The Billboard 200 at No. 32 during the '92 Olympiad, which ran from July 26-Aug. 9. Last week the album stood at No. 95, in its seventh week on the chart.

"We've never really had an album like this before," Aliberte says. "Our job was to make sure it was visible in the stores. I would have liked it to sell better, but with records like this, it's hard to figure what the reaction would be."

The biggest hit spawned by the album so far has been Madonna's single "This Used To Be My Playground." The song, heard in the film "A League Of Their Own" but included on "Barcelona Gold" and not on the movie soundtrack album, last week climbed as high as No. 3 on the  
*(Continued on page 24)*

## Cocaine Found In Porcaro's Body

NEW YORK—According to a report by the Los Angeles County Coroner's office, drummer Jeff Porcaro died Aug. 8 from a heart attack brought on by hardening of the arteries due to the effects of cocaine. This is contrary to preliminary reports that the musician's death was caused by an allergic reaction to a pesticide (Billboard, Aug. 15).

"He died as a result of a heart attack, but he was also found to have cocaine in his system," says a spokesman for the coroner's office.

According to a toxicology report, the cocaine levels in Porcaro's blood were .21 micrograms per milliliter. Traces of Benzoyllecgonine, a metabolized byproduct  
*(Continued on page 87)*

## By George! It's Harrison's Song Book '2' Companion Record Includes 4 Unreleased Works

BY JEFF CLARK-MEADS

LONDON—"Songs By George Harrison 2" is the recently published sequel to the highly acclaimed first book of surreal and fanciful drawings by Keith West accompanying hand-lettered and decorated transcripts of Harrison's writings.

As with the earlier project, which encompassed 59 of Harrison's compositions, the work is a stunning collaboration between the ex-Beatle and a former botanical illustrator that involves a further 59 songs, among them such classics as "Something," "I Need You," and "Badge." Each handbound leather and buckram book is packaged in a handsome cloth-covered case and includes either a CD or a vinyl EP containing four previously unreleased Harrison works: "Hottest Gong In

Town"; "Tears Of The World"; a demo of "Life Itself" with all instruments played by Harrison; and a blistering 1974 live version of "Hari's On Tour Express." As before, the book and record set is a limited edition of 2,500. Each of the \$424 sets is autographed by Harrison.

West says he has been a fan of Harrison ever since he was an artist "living in the world of academe" and first discovering "Penny Lane" and "Eleanor Rigby" in the '60s.

The process of producing the images to go with Harrison's songs started, he says, with his repeated listening to the individual track. "Sometimes, something would come to mind immediately. Sometimes, I couldn't think of anything and you just scribble in the margins until something emerges from the scribble that seems appropriate."

West's preliminary drawings would then be sent to Harrison for approval. "Quite often he would accept it just as it stood. Other times, he would feel it needed something added or subtracted to be in keeping with his original concept."

The end result is an elegant, witty, and vividly imagined illuminated manuscript that adds often-delightful dimension to Harrison's words. The balance between the mystical, playful, and altruistic sides of George's catalog is deftly handled, with the four-track record providing a strong atmospheric complement. To play the unreleased music while viewing the dramatic images is an experience most serious fans would relish.

West says he was not daunted by the project because of Harrison's encouraging manner and the fact  
*(Continued on page 94)*

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Al Zamora is promoted to VP of promotion for Sony Discos in Miami. He was national director of promotion.

**Jon Urdan** is promoted to VP of financial development for MCA Music Entertainment Group in Los Angeles. He was director of financial development and acquisitions.

**Jay Hart** is named national album promotion director for Capricorn Records. He will relocate to New York within a few months. He was Chicago/Midwest promotion director for Giant Records.

**Michelle Taylor** is promoted to director of artist development, black music and jazz, for RCA Records Label in New York. She was director of national jazz promotion.

**Ginger Greager** is promoted to associate director of media and artist relations for Mercury Records in New York. She was manager of media and artist relations.



ZAMORA



URDAN



HART



TAYLOR



GREAGER



DANIEL



MCCARTY



COHEN

**Tommy Daniel** is promoted to director of sales for BNA Entertainment, BMG's new country label in Nashville. He was manager of sales.

Arista Records in Nashville promotes **Ramona Simmons** to director of product development and office services, **Vanessa Adair** to media coordinator, and **Cheri Cranford** to executive assistant. They were, respectively, executive assistant, media assistant, and office coordinator.

**Judith Blatt** is promoted to associate director of finance planning and administration for Sony Music in

New York. She was manager of finance and administration.

**John Lappen** is named manager of special products for Priority Records. He was national director of publicity and artist relations for Impact Records in Los Angeles.

Private Music in Los Angeles promotes **Heather Doniguan** to manager of creative services, **Stephanie Kavoulakos** to manager of publicity and artist relations, and **Kathryn Keller** to director of office operations. They were, respectively, coordinator of creative services, coordina-

tor of publicity and artist relations, and manager of finance.

**Laurie Montgomery** is named international sales manager for Swe-Mix Records in Stockholm. She was Northwest regional manager for Image Entertainment.

**PUBLISHING.** Michael McCarty is named president of EMI Music Publishing Canada in Toronto. He was creative director for EMI Music Publishing in Los Angeles.

**Jeff Cohen** is promoted to associate director of writer/publisher re-

lations for BMI in New York. He was an assistant in the writer/publisher relations department.

**DISTRIBUTION.** Denny Kennedy is promoted to sales manager, Mid-Central branch, for Sony Music Distribution in Independence, Ohio. He was sales representative.

**RELATED FIELDS.** Barbara Warren-Pace is named managing director of Cliviles/Cole Music Enterprises. She was a partner in 23 West Management.

EIGHT MILLION ALBUMS AND SEVEN YEARS LATER ...

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# New Numbers For 10,000 Maniacs Band Walks Novel Ground On Latest Set

BY PAUL VERNA

NEW YORK—The first surprise for 10,000 Maniacs fans awaiting the group's latest Elektra Entertainment album, "Our Time In Eden," will be the appearance of the James Brown horn section on two tracks.

Like a clarion call, the horns herald a new phase for the quirky quintet, spicing up two tracks on the record: "Few And Far Between," the probable



10,000 MANIACS

second single; and "Candy Everybody Wants," a snide commentary on the public's hunger for all things vacuous or lurid.

Followers of the Maniacs will find other novel elements on the new album. For one, Natalie Merchant, the group's enigmatic lead singer and chief songwriter, is now playing piano on several tracks, including the opening cut, "Noah's Dove," which is driven by an eerie, single-note keyboard line.

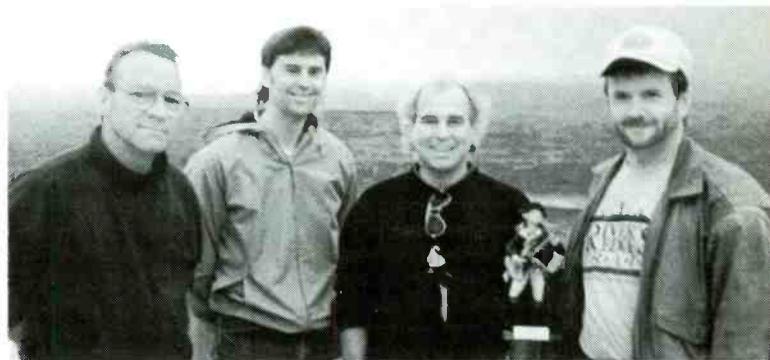
Merchant credits producer Paul Fox with persuading her to try her hand at the keyboard. "I always had the little sister syndrome—you know, you can't play football with us, you're not big enough," she says. "Whether the band ever said that or not, I always felt that that's the way it was. But he encouraged me to do it. He coached me a lot, too; he helped me."

The choice of Fox itself represents a new turn for the band. In contrast to longtime Maniacs producer Peter Asher—who is best known for working with singer/songwriters or singers like Linda Ronstadt—Fox "wanted to emphasize the band," Merchant says. "He

wanted to make the band more powerful so that my voice could just find its place on top of that."

Fox's stamp is evident throughout, but particularly on songs where the surface sheen of the band's past work gives way to an intimate sound where every instrument is heard clearly and the vocals assert their place in the mix without the help of studio wizardry.

Concordant with the group's musical maturation is an evolution in Merchant's lyrics, which for many fans are  
*(Continued on page 23)*



Seattle Parrotheads. Jimmy Buffett, second from right, is presented with the first-ever "Georgie" by Seattle promoter Ken Kinnear, right, for establishing the house attendance record at Music In The Gorge Amphitheater during his Aug. 22 and 23 shows. Also with Buffett are facility manager Mike Gebauer, left, and talent buyer Jeff Trisler.

# Mainstream Splash Doesn't Distract Michael W. Smith

BY BRIAN Q. NEWCOMB

ST. LOUIS—Michael W. Smith has had a great year. He landed his first top 10 pop hit with "A Place In This World," won the American Music Award for best new AC artist, was chosen as one of People magazine's "50 Most Beautiful People," and saw his seventh album, "Go West Young Man," go gold.

Hardly an overnight sensation, longtime contemporary Christian music favorite Smith does not see all the mainstream commotion as a shift of emphasis away from his original goals.

"I always wanted to be a pop musician," says Smith. "My whole desire was to sing for as many people as I can, but I want to talk about my faith."

When Geffen and Reunion—the label that releases Smith's records to the contemporary Christian market—came together in a marketing and distribution agreement soon after his last album, the artist found a supporter in Geffen's radio depart-

ment.

"I've always wanted to expand my audience," says Smith. "Even before the Geffen deal, I thought that 'A Place In This World' was a smash. Claire West [head of AC promotion at Geffen] is the one who called everybody up and told them they were crazy if they didn't get on it."

Now, with Smith's new album, "Change Your World," headed for stores, no one is discounting the artist's core audience in contemporary

Christian circles. Of the success of "Go West," Robert Smith, head of marketing at Geffen, says, "The record had already been out to the Christian bookstore market when we released it. We had one very big hit which helped sell the album for us very well. But they had no doubt already sold more than a couple  
*(Continued on page 24)*



SMITH

# Garth Comes Up Roses At N.J. Concert; Metropolitan Pink Slips; Tix Ad-Vantages

**G**ARTH TAKES MANHATTAN: Playing his first headlining gig in the New York metropolitan area at the Meadowlands Arena Sept. 5, Garth Brooks showed why he was able to sell out 17,000-plus seats in 17 minutes (although some additional tickets were released the day of the show). With a stage presence that was warm and gracious without ever being overly gushy, Brooks scored high marks on the Beat-o-meter for not screaming "We love you (. . . your city here)" even once. The singer, who displayed more range and vocal nuances than he often does on record, ran through hits from his past three albums as well as previewed two songs from "The Chase," coming Sept. 22. The oversweet treatise of "Two Of A Kind (Working On A Full House)" and new tune "Somewhere Other Than The Night" were more than offset by a menacing "The Thunder Rolls" and roof-raising version of instant classic "Friends In Low Places." Brooks continued to show his strength as a song interpreter: His passionate cover of Billy Joel's "Shameless" (which appears on "Ropin' The Wind") was a highlight, as was his solo acoustic rendering of Bob Seger's "Night Moves." But the real crowd-pleaser was a full-bodied, romping encore of the Georgia Satellites' "Keep Your Hands To Yourself," which featured Brooks leaping onto and scaling a rigging ladder, as well as swinging into the rabid audience while hanging from a cord. Clutching more fan-strewn roses at show's end than a newly crowned Miss America, Brooks announced that after this tour concluded in December he will take an "eight-month parental leave," but would resume touring in late 1993, making it sound like any retirement plans have been scotched for an extended hiatus. In the meantime, Brooks continues to negotiate a new contract, including meeting with EMI Music Worldwide CEO Jim Fifield prior to going on stage.

**L**EADING NORTHEASTERN-AREA concert promoter Metropolitan Entertainment has laid off eight of its 29 staffers. According to company president Jim Koplik, the layoffs affected primarily clerical positions in areas such as marketing, advertising, and production. "I looked at the fall calendar and it looked sparse," he says. "Between that and the Grateful Dead tour being postponed, we felt it was best to lay people off." Metropolitan took a double hit on the Dead's canceled fall dates since it acts as the promoter and tour manager for the band east of the Mississippi River. Koplik says he anticipates no further cutbacks.

**I**N RELATED NEWS, Metropolitan, as well as fellow New York-area promoter Ron Delsener Enterprises and nightclub The Limelight, have agreed to include the amount of the ticket service charge in concert advertising, according to Mark Green, commissioner of the New York City Department of Consumer Affairs. In late July, Green's office charged the two promoters and club with

violating consumer laws because their ads listed only the face value of the ticket, and not the service charge. In most cases, Green asserted that customers could not purchase tickets without paying the additional Ticketmaster service charge (Billboard, Aug. 8).

Separate agreements have been reached with all parties that will result in all ads "containing conspicuous disclosure of the true selling price," according to a statement released by Green's office. Delsener Enterprises, Metropolitan Entertainment, and Limelight paid \$10,000, \$2,000, and \$1,000, respectively, to the Department of Consumer Affairs for the investigation cost. Metropolitan president Jim Koplik says Metropolitan agreed to make the change on ads for shows that do not offer ticket availability at the venue box office the first day of sales, making Ticketmaster the only option; and in ads where a ticket price is given. Delsener says he intends to follow the same policy, but adds that he feels his company was "unfairly targeted"

by Green. "I think what Green did was very underhanded and malicious because of his own political aspirations."

Green also announced he has withdrawn a July 27 subpoena of Ticketmaster's sales records and contracts as part of an investigation into who should be responsible for reimbursing consumers when concerts are canceled. Ticketmaster began refunding service charges on canceled or postponed shows Sept. 1. However, Ticketmaster CEO Fred Rosen said the move was in response to the high number of canceled shows this summer, not because of any pressure from Green (Billboard, Sept. 12).

**S**TILL TOGETHER: Contrary to recent reports in some national magazines, Wilson Phillips is not breaking up, nor are the band members pursuing ancillary solo careers, according to the trio's spokesperson. Although all three members have expressed interest in solo, non-music-related projects, for now all emphasis is on promoting the act. While some industryites have viewed the SBK group's second album, "Shadows And Light," as a disappointment, it has gone platinum in the U.S. and the current single, "Give It Up," has climbed into the top 40 on Billboard's Hot 100 Singles chart. However, a U.S. tour, postponed from earlier this summer, is still on hold.

**O**N THE ROAD: The Soup Dragons, Tom Tom Club, Black Sheep, and James hit the road Sept. 29 in a theater tour packaged by the William Morris Agency. The outing starts in Gainesville, Fla., after initial opening dates in Miami had to be scrapped because of Hurricane Andrew damage . . . Body Count is getting some unexpected help from Soundgarden, which now features a mean version of "Cop Killer" in its live show. Soundgarden guitarist Kim Thayil says, "We're performing the song on stage to keep it alive . . . Our motivation is anti-censorship driven . . . to allow [the audience] to form their own opinion."



by Melinda Newman



**Michael Brecker**

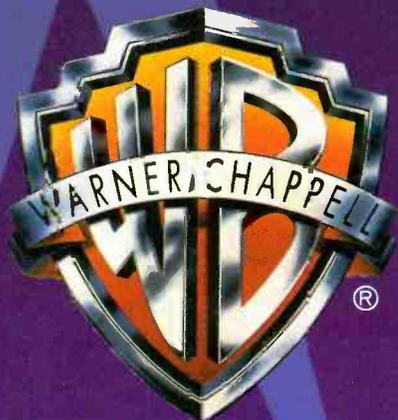
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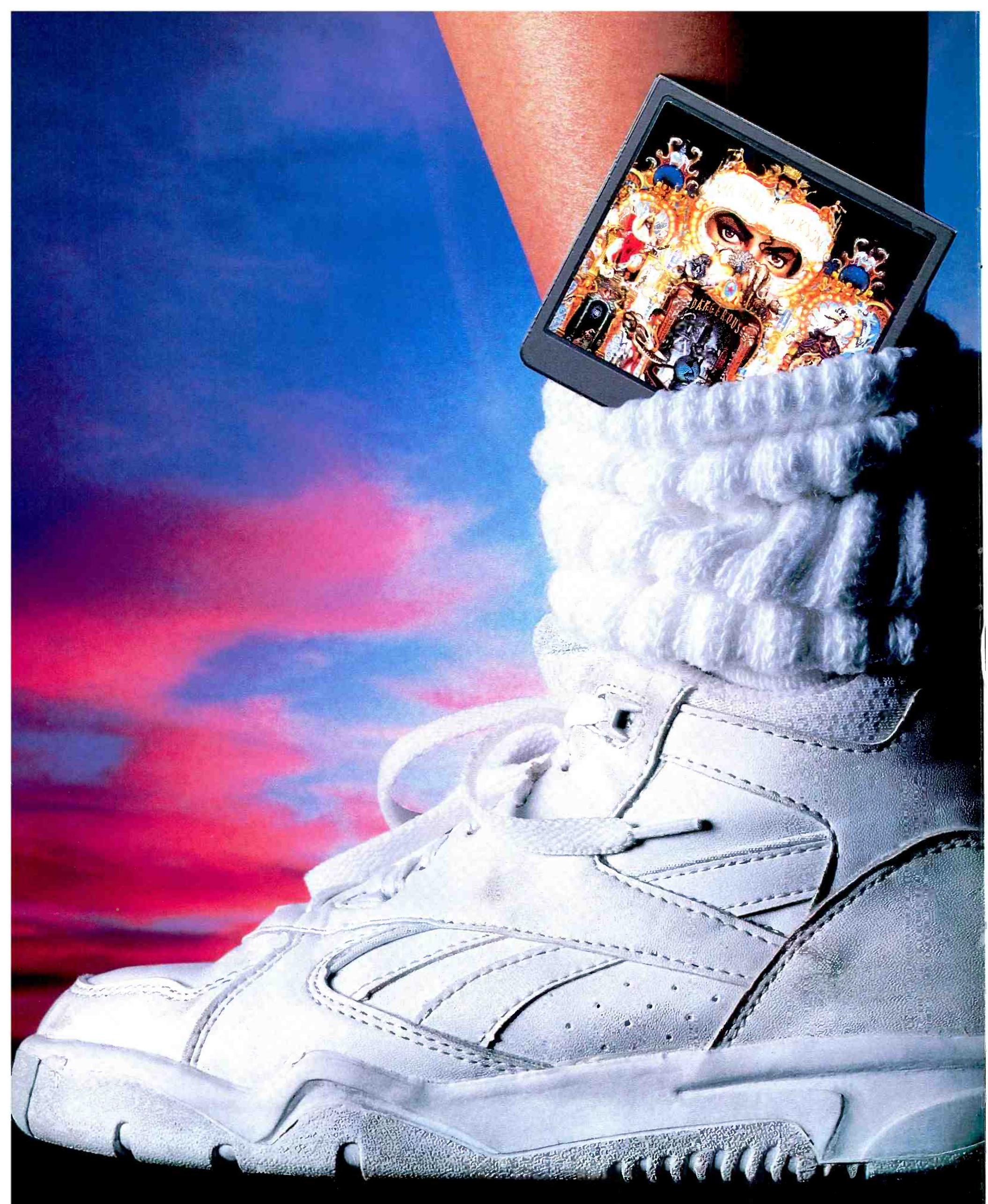
# Great Moments In Music History

- *Feb. 12, 1924*—George Gershwin Debuts His "Rhapsody In Blue" On Piano
- *Aug. 15, 1969*—Woodstock Festival Begins
- *Oct. 7, 1987*—Warner Bros. Music Acquires Chappell & Co.
- *Sept. 14, 1992*—Warner/Chappell Music, Inc. Relocates



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## Jim Chappell's Sound Is (New) Ageless Sixth Album Reflects Pianist's Stylistic Growth

BY DEBORAH RUSSELL

LOS ANGELES—It's been 21 years since composer Jim Chappell began to write songs, but the artist admits he doesn't read music very well. In fact, when he received a sheet music book of his own work one day, he went to great pains to play the notes as they were written on paper.

"I'm looking at it and thinking, 'I wrote that? How did I do that?'" he says, pantomiming his efforts to bring the music to the piano keyboard. "But once I shut the book and just started playing the song, it was like turning on a faucet. Everything came out just the way it was supposed to."

As Chappell prepares for the release of his sixth album, "In Search Of The Magic," it appears the faucet is turned on full blast. The instrumental album is his debut for Sausalito, Calif.-based Real Music and

marks a new era in the pianist's career.

In 1989, Chappell's breakthrough ensemble album, "Living The Northern Summer," peaked at No. 4 on Billboard's New Age Albums chart. Two years later, his lushly orchestrated "Saturday's Rhapsody" broke the top 10. His catalog has generated collective sales of close to 500,000 units to date, with virtually no distribution outside the U.S.

Citing such melodic influences as the Beatles, Burt Bacharach, Jimmy Webb, and Carole King, Chappell always has exceeded the traditional definition of "new age" music, the tag his contemporary instrumental repertoire has carried since signing in 1986 to the now-defunct Music West label of San Rafael, Calif.

But with "In Search Of The Magic," Chappell's most rhythmic, aggressive, and accessible album, the artist finally appears poised to

put that moniker behind him.

"The term 'new age' is the kiss of death for an artist who is growing beyond that," says A-Train's Melanie Jordin, who has managed Chappell since his early days at Music West. "Part of our campaign is getting Jim associated with new venues and new radio stations that clearly are not 'new age.'"

The process is difficult, however, Jordin says. "There's no appropriate bin for Jim at retail," she says. "He's not new age and he's not mainstream jazz. He's somewhere in the middle."

Chappell himself seems puzzled by all the industry emphasis on what he perceives as mere semantics. "What I do is create instrumental music that most people can under-

(Continued on page 22)



**Toad Leaps To Top Of Heatseekers.** Columbia recording act Toad The Wet Sprocket is presented with "Popular Uprisings" T-shirts commemorating the fact that the group's album "Fear" reached No. 1 on Billboard's Heatseekers chart. The album has since graduated to the upper reaches of The Billboard 200. Shown, from left, are Lisa Wolfe, national director of top 40 promotion, Columbia Records; band members Todd Nichols, Randy Guss, Glen Phillips, and Dean Dinning; Michael Ellis, director of charts, Billboard; and Jim Burruss, director of field services, Columbia Records. (Photo: Chuck Pulin)

## Primal Scream Drowns Out Competition Its 'Screamadelica' Wins U.K.'s Mercury Music Prize

BY HUGH FIELDER

LONDON—Primal Scream's "Screamadelica" has won the Mercury Music Prize for the best British album of the year, beating nine other nominated albums, including two big-name contenders: U2's "Achtung Baby" and Simply Red's "Stars."

"Screamadelica" is the third album from Primal Scream, which formed in Glasgow eight years ago and is signed to the Creation label (and to Sire in

the U.S.). The judging panel of critics, DJs, and radio producers described the album as "sleazy, decadent, and compulsive—a bold pan across several genres from soul through the Rolling Stones to house. Primal Scream have created an album that is deceptively imaginative and original."

The prize, sponsored by telecommunications company Mercury, was launched earlier this year with the aim of selecting the best British album released between June 1991 and June 1992, regardless of style or sales. Presenting the awards to the 10 nominated acts Sept. 8 at London's Savoy Hotel, producer George Martin praised the "marvelous collection of music," which proved the quality of good music "really lies in the album."

The nomination shortlist included jazz artist Bheki Mseleku and classical composer John Tavener as well as the Jesus And Mary Chain and dance acts Saint Etienne and Young Disciples (Billboard, Sept. 5). Announcing the winner, chairman of the judges panel Simon Frith said the judges wanted to choose "something that reflected this year in music. It was a very difficult choice but a very exciting one. Any of the albums could have taken it."

The panel eventually picked "Screamadelica" narrowly ahead of U2 and Young Disciples' "Road To Freedom."

The contest was instigated by Jon Webster, president of Virgin International, who was satisfied by the impact of the prize in its first year. "I always expected it to be a slow build, but all 10 shortlisted albums have benefited as a result. And some of the smaller labels have seen the biggest benefits." This is particularly true in the case of Bheki Mseleku, whose "Celebration" album has doubled its sales since being nominated without yet reaching five figures.

The British Phonographic Industry and the British Assn. of Record Dealers combined to run a campaign promoting the prize. A sampler featuring tracks from all the nominated albums sold 25,000 during August. Webster expects further publicity following the announcement of the winner "and possibly some controversy." Primal Scream, whose members rapidly reduced the presentation ceremony to chaos when they collected their award—their acceptance speech was given by an unknown friend of the manager—seem quite capable of fulfilling Webster's expectations.

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## Dutch Rights Groups' Receipts Rise But Annual Report Warns Against Complacency

■ BY MIKE HENNESSEY

AMSTERDAM—Gross receipts for Dutch mechanical rights society STEMRA rose 59.2% to 363.4 million guilders (\$231.5 million) in 1991. But, as the board of management points out in its annual report, the bulk of the increase was due to the introduction of quarterly central licensing settlements and the invoicing of an additional quarter to some major countries.

BUMA, the Dutch performing rights society, also enjoyed a record year, with gross receipts of 91 million guilders (\$58 million—up 15.9% on the 1990 figure).

"Anyone who has followed the developments over the last 10 years cannot but be impressed by the spectacular growth of collection and distribution of copyright royalties in the Netherlands," says BUMA/STEMRA chairman Ton Oosterhuis.

The report notes that a "tight rein" was maintained on operating expenses, thanks to the extensive use of automation, and BUMA distributed 88 cents of every guilder re-

ceived. This compares with a figure of 75 cents back in 1975.

The total of performance royalties distributed by BUMA to composers, lyricists, and publishers in 1991 increased by 15.8% to 73 million guilders (\$46.5 million), and mechanical royalties distributed by STEMRA

*The annual report notes a 'tight rein' was maintained on operating expenses*

totaled 344 million guilders (\$219 million), an increase of 63.7% over the figure for 1990.

Despite the record figures, BUMA/STEMRA managing director Ger Willemsen warns in his commentary to the report that there is no room for complacency in view of the dynamic developments taking place in the national and international music markets.

"The single European market and the increasing internationalization

of the music business demand new initiatives," he says. "These developments require an expansion of activities and the implementation of new copyright legislation in a growing number of areas."

Willemsen notes that the two Dutch societies are also concerned that the income of authors, especially Dutch authors, is not keeping pace with the expansion in the use of intellectual property.

The report, reviewing Dutch sound-carrier sales in 1991, sees first signs of saturation in the sound-carrier market starting to show. And, noting the domination of the CD in the Dutch record market (more than 80% of total unit sales), it observes, "It is considered inadvisable for the market in sound carriers to become dependent on one format, the CD. The introduction of new recording media, such as the digital compact cassette, is therefore welcomed."

For the current financial year, STEMRA is expecting "substantial revenue" from the blank-tape levy implemented at the end of last year.

## Celebrating The Sounds Of Rodgers & Hammerstein

WHEN MARCH WENT Out Like A Lion: The new Broadway season may be short on musicals, but in the world of **Richard Rodgers & Oscar Hammerstein II** it'll be an especially grand year of performances of their songs, as October signals the unofficial start of the 50th-anniversary celebration of the team's first theater collaboration: The immortal "Oklahoma!" which opened (and, some might note, never closed) on Broadway on March 31, 1943.

While 50th-anniversary programs by labels will reintroduce many cast

In the midst of the celebration next March, there will be a rerelease bonanza of R&H goodies, as well as collaborations by Rodgers with **Lorenz Hart** and Hammerstein with **Jerome Kern**.

At **Sony Broadway**, its entire release slate that month consists of newly mastered albums of "South Pacific," "The Sound Of Music," "Flower Drum Song," and the two TV scores of "Cinderella"; also, there are studio re-creations of "The King & I," "Pal Joey" (Rodgers & Hart), and "The Boys From Syracuse"



by Irv Lichtman

and studio recordings of R&H works, a centerpiece of the celebration launch is the Oct. 6 **Philips Records** release of a new **Michael Gore**-produced recording of "The King & I," featuring **Julie Andrews**. Her role as Anna closely relates to the character of Maria she played in the 1964 film version of R&H's "The Sound Of Music"—as a teacher in one, a nanny in the other, she teaches or raises children with benignly authoritarian male figures who make life difficult—for a while, at least.

The Philips recording has even more up its sleeve: pop balladeer **Peabo Bryson** sings two songs, while British actor **Ben Kingsley** plays the King. Bryson's romantic interest is played by **Lea Salonga** of "Miss Saigon" fame, with opera singer **Marilyn Horne** playing the eldest member of the King's harem. In another display of star power, there are also dialog-only appearances by actors **Roger Moore** and **Martin Sheen**.

Instrumentally, there is some daring in that conductor **John Mauceri** and associate producer **Tommy Krasker**, with the blessing of the **Rodgers & Hammerstein Organization**, have chosen to use the **Alfred Newman-Ken Darby** orchestrations from the 1956 film version of the show. Mauceri feels the "thicker" movie score best lends itself to recordings, while the R&H people regard the soundtrack scoring as a further refinement and improvement of the Broadway score. It must be admitted that show-music buffs may prefer, for scholarly or other aesthetic reasons, the crisper Broadway orchestrations of **Robert Russell Bennett**; to this writer's ears, the movie underscoring used in the Philips recording does enhance the operetta-like foundation of the work, perhaps giving a score of great beauty to begin with a more probing nature. And, after all, Mauceri is conducting the **Hollywood Bowl Orchestra**.

Last June, in their continuing series of salutes to the great show/film writers, Mauceri and the Hollywood released a still-charted album of R&H overtures.

(Rodgers & Hart). Finally, the release schedule includes the 1946 revival of "Show Boat" (Kern & Hammerstein).

Over at **RCA Victor**, plans in March include the first CD releases of R&H's "Allegro," "Me And Juliet," and "Pipe Dream," again benefiting from digital-era mastering.

The world of books will also play an important 50th-anniversary role. Due this fall are "Rodgers & Hammerstein" by **Ethan Mordden** (**Harry N. Abrams**) and "**James A. Michener** Retells South Pacific" (**Gulliver Books**). Early next year will realize a special commemorative edition of the "Oklahoma!" script (**Applause**), "OK! The Story Of Oklahoma" by **Max Wilk** (**Grove Weidenfeld**), and "The Rodgers & Hammerstein Birthday Book" (**Harry N. Abrams**). Late in the year, **Simon & Schuster** will publish "The Surrey With The Fringe On Top," the Hammerstein lyric set to illustrations by **James Warhola**. A similar book on the lyric to R&H's "A Real Nice Clambake" was published by **Little Brown & Co.** last May.

**A** CO-PRODUCTION: **BMG Music Publishing** has become a partner with **Killer Tracks**, the film and production music company, launching a newly formed company called **BMG Library Ventures**. Formed 2½ years ago, Killer Tracks is headed by music publishing vet **Sam Trust**. Killer Tracks' client roster includes more than 200 radio stations and 100 TV stations and a number of cable outlets in the U.S. and representation throughout Europe. It maintains a production library rate of 10 CDs a year. **BMG Music Publishing** maintains two background music libraries in Italy and Hong Kong.

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

1. **Guns N' Roses**, Use Your Illusion I
2. **Metallica**, Metallica
3. **Guns N' Roses**, Use Your Illusion II
4. **Bonnie Raitt**, Luck Of The Draw
5. **Soundgarden**, Badmotorfinger.

## JIM CHAPPELL'S MUSIC IS (NEW) AGELESS

(Continued from page 20)

stand and relate to," he says.

"In Search Of The Magic," recorded live in the studio with a full band, is an album a lot of people can understand and relate to, according to early indicators at adult alternative, quiet storm, and contemporary jazz radio outlets.

San Francisco's **KKSF**, L.A.'s **KTWV**, New York's **WQCD**, Port-

land, Ore.'s **KINK**, and Chicago's **WNIA** already are programming several cuts on the album and are playing the tunes outside of the traditional Sunday-morning time slot.

"I'm doing the same thing I've always done—I've just added a little more oomph to it," says Chappell. "I guess some people need that oomph to catch their attention."

That "oomph" Chappell describes is also opening doors at jazz festivals and performance venues ranging from 300- to 3,500-seaters, where he is appearing with a band.

In conjunction with the tour, **Real Music** is set to launch an "In Search Of The Magic" radio/retail campaign in 14 targeted markets, including New York, San Francisco, and Chicago. Winners receive the "ultimate romantic evening."

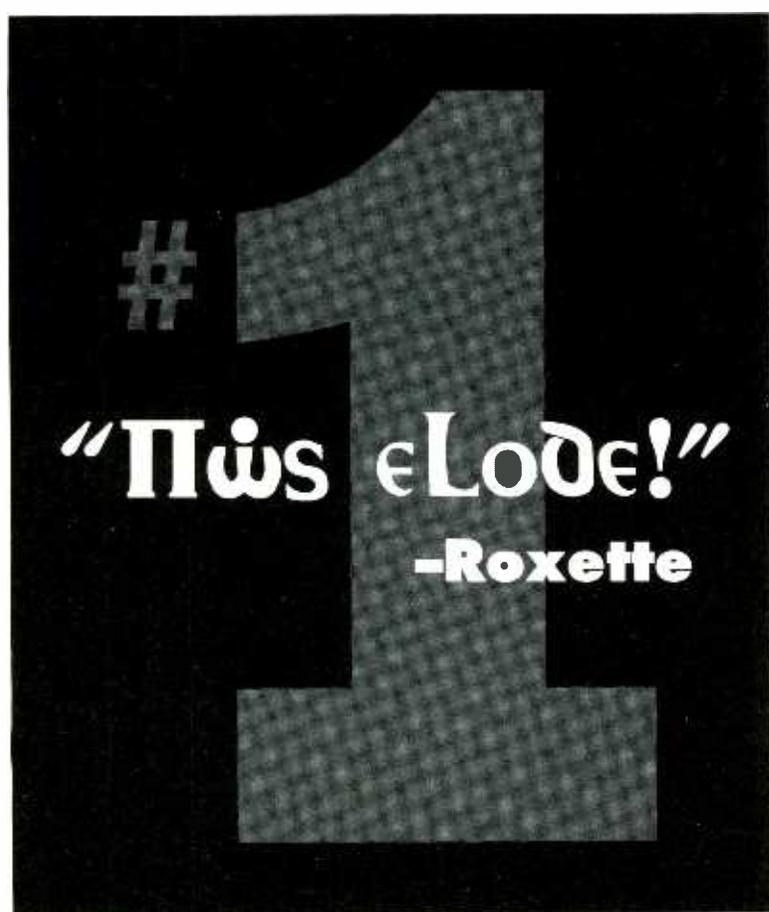
This flurry of activity comes after a protracted period of virtual inactivity, as Chappell's career hit a major roadblock in June 1991, shortly after wrapping production on "In Search Of The Magic." Music West, long mired in a morass of financial problems, literally dissolved before Chappell's eyes.

As the Chappell camp negotiated to regain control of the artist's Music West repertoire, Chappell collected income by licensing his music to various media sources, including the Blake Edwards film "Switch," TV's "A Current Affair," the Barbara Walters interview series, and several sporting events.

After more than a year, Chappell emerged from the ruins of Music West and took his catalog to **Real Music**, an independent label whose priorities regarding artistic freedom, as well as sales, marketing, and international distribution matched his own, Chappell says.

And Chappell has put the past behind him with an eye toward a busy future. He's already written music for an album he plans to release by late May.

"You work for all these years to get to a certain point, and then you reach a new level and it's just like starting over again," he says. "Everything feels really good to me right now."



**10,000 MANIACS**

(Continued from page 16)

the linchpin of the band's identity. Instead of using her songs as platforms to attack society's ills as she has in the past, Merchant has acquired a new subtlety, a spirituality that is reflected in the album's title and in many of its songs.

"This time, I paid more attention to what the music was saying emotionally to me rather than what the present bee in my bonnet was that I wanted to talk about. That's what I used to do," says Merchant.

A byproduct of Merchant's new approach is the emergence of abstract subject matter in the lyrics. The track "Eden," rich with garden imagery that bespeaks Merchant's admitted fascination with springtime, articulates a frustration with the passage of time: "The clock is another demon that devours our time in Eden, in our Paradise," she sings.

Focusing on the abstract "gave me a little more freedom to be less issue-conscious and discuss the human condition from a really intimate, almost philosophical point of view," says Merchant.

Still, the singer's "Time In Eden" is not spent entirely without addressing issues with a "capital 'I,'" as Merchant puts it.

The song "I'm Not The Man" is a tale of mistaken identity inspired by cases of death-row inmates who insisted—and in some cases proved—that they were innocent of the crimes for which they were sentenced.

"I have the opportunity occasionally to have the attention of some young and fertile minds," she says, "and to plant a seed like that—people are being executed in this country who may be innocent—isn't that a terrifying thought? Think about that. Be aware of that, and next time you're exposed to any information about it, be a little more interested in it."

Such an eclectic mix of songs and sounds, as exciting as it is to Merchant and the rest of the band, represents a considerable challenge for Elektra, which is taking pains to "convince retail that the band is still viable," according to David Bither, the label's VP of marketing and creative services.

While 10,000 Maniacs' 1987 breakthrough album, "In My Tribe," sold 1.2 million units in the U.S., the group's follow-up, "Blind Man's Zoo," fell short at 800,000 copies.

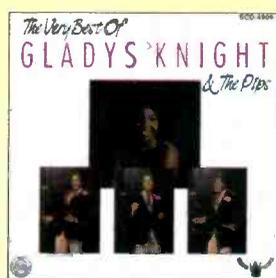
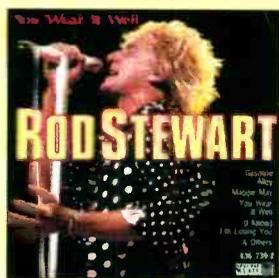
Nevertheless, Bither says he is confident the group's longtime fans have not forgotten about it. "They reached a place in people's hearts that made them one of the most significant American bands to have emerged in the last five to 10 years," he says. "Their place in people's hearts has not vanished."

First single "These Are Days" went to alternative radio Sept. 7 and will be serviced to top 40 outlets Oct. 5 and album rock and AC stations Oct. 12.

Bither estimates that Elektra will ship 250,000-400,000 units of the album, which will be in-stores Sept. 29.

Elektra will back up "Our Time In Eden" with a promotional push that will include appearances on TV talk shows, other press, and a series of benefit shows at such illustrious venues as Carnegie Hall in New York, to be followed by a full-fledged tour of 2,000-4,000-seat venues early next year, according to Bither.

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## MAINSTREAM SPLASH DOESN'T DISTRACT MICHAEL W. SMITH

(Continued from page 16)

hundred thousand albums."

Though Michael W. Smith says he hasn't made concessions to tailor his songs for mainstream acceptance, it was a conscious effort.

"I had to be careful that I not get swayed into thinking that 'I had a top five hit, now we've got to write a pop record, and we've got to make a record that Geffen can really work.' I had to be careful that that didn't distract me from who I really am."

The artist says he was reassured in the fact that Geffen supported his track record. "I'm not trying to deny that we wanted to follow on the success of 'A Place In This World.' Ob-

viously Geffen wants some hits, that's how they sell records, [but] I was impressed with [Geffen A&R executive] John Kalodner. He just said, 'Be yourself, man. Be who you are, continue to do what you do,'" Smith says. "I've always felt like I did pop music, and I think I've matured up into a place where I don't feel that all of my songs have to be about God."

Geffen's Smith feels this album is consistent with the artist's roots, even if every track is not overtly religious. "Like many other artists who are able to appeal really broadly, he's not essentially recording religious music. He's recording

popular music that has a spiritual basis, that obviously has great appeal to the contemporary Christian community. It also doesn't eliminate the much larger potential audience as a mainstream artist."

Robert Smith says, "Michael's regard for his audience is really wholesome and so deeply ingrained in what he does that I think it would be impossible for him to abandon his core audience. The material, the production, and the overall feel of it is more mainstream and potentially larger, but it hasn't changed the artist within it."

His choice in writing partners is also considerably more mainstream

than before. For first single "I Will Be There For You," Smith linked up with hit maker Diane Warren. He says, "We talked on the phone and hooked up. We wrote the song in like a half-hour, we really hit it off. She's got a track record, and she's written some great songs." "Change Your World" also features collaborations with David Foster, Amy Grant, and longtime Smith lyricist Wayne Kirkpatrick, who co-wrote "A Place In This World."

Robert Smith says he expects "I Will Be There For You" to be the first in a long line of singles. "With this one we're going to go a long way. This is the first of many singles, he'll be touring in January, the press and television is already started. I think that what we'll be doing is working this record at Christmas a year from now. 'I Will Be There For You' has already done well in its first week, and we'll be ready with 'Picture Perfect' [as the second single]."

As one of People's "50 Most Beau-

tiful People," Smith embodies that unusual concept of a Christian heartthrob and sex symbol. While the singer responds like the somewhat shy, happily married father of five that he is, Geffen's Smith says there was no hesitation to exploit his good looks in the album's promotion. "He's a charming, really good-looking, not flirtatious but very attractive artist. Clearly in the mainstream market—where the first impulse isn't [that] he has a message which people can relate to—the fact that he is good-looking and charming is a great advantage. With Michael it's really about an honesty of presentation, and he's a sincere, well-meaning, and gifted artist."

Smith realizes the esteem-building quality of his lyrics makes him more than just another pretty face, People magazine notwithstanding. "I've got an incredible platform—what a great opportunity to help somebody," he says. "I mean, I think pop music could use a few positive role models. Don't you think?"

## 'BARCELONA GOLD' ALBUM BOOSTS SALES FOR PARTICIPATING ARTISTS

(Continued from page 14)

Hot 100 Singles chart.

A couple of albums by artists featured on the set enjoyed sales jumps in the wake of "Barcelona Gold." Marc Cohn's self-titled debut album, which had dropped off The Billboard 200 in June, reappeared for two weeks in August; the Atlantic artist's "Old Soldier" was included on the Olympics compilation. Likewise, Tevin Campbell's Qwest debut, "T.E.V.I.N.," bounced up nearly 20 chart points in August; the R&B prodigy's "One Song" is also on the Olympics-themed album.

"Barcelona," the Hollywood Records album including a like-titled duet (also heard on "Barcelona Gold") by the late Freddie Mercury and opera singer Montserrat Caballé, has not charted as yet. But albums featuring Caballé and José Carreras, whose duet with Sarah Brightman, "Amigos Para Siempre," is also on "Barcelona Gold," have performed well on Billboard's Top

Classical Albums chart.

Immediately following the Olympics, RCA's "From The Official Barcelona Games Ceremony," featuring Caballé, Carreras, and Plácido Domingo, shot from No. 14 to No. 5 on the classical list. The RCA Domingo-Carreras-Caballé album "Gala Lirica" also rose on the chart after the games.

### SETUP FOR NEW RELEASES

Several new albums by artists featured on "Barcelona Gold" enjoyed strong chart entries that may have been enhanced by the Olympics album and videos. INXS' "Welcome To Wherever You Are" entered The Billboard 200 at No. 16, while Travis Tritt's "T-R-O-U-B-L-E" entered at No. 35. Last week, Eric Clapton's "Unplugged" blasted onto the chart at No. 4. Randy Travis, who released a pair of "Greatest Hits" packages last week, also stands to benefit from "Gold" exposure.

Aliberte notes that "Barcelona Gold" provided an excellent setup for the new INXS, Damn Yankees, and Tritt releases and, in at least one case, even fired interest in artists who have no current albums out. In Detroit, for example, heavy airplay of the Anita Baker track "How Fast, How Far" spurred listeners to seek out a nonexistent new Baker album at retail outlets.

Retailers who experienced varying degrees of success with the "Gold" album itself concur that the set did stoke sales for records by artists on the set.

Lew Garrett, head buyer for 310-store Camelot Music in North Canton, Ohio, says the album "did not reach expectations at all. People watched the Olympics to watch the Olympics, not to watch music videos."

But Garrett, who notes that similar Olympics-themed packages in 1982 and 1988 also did not move off shelves, adds, "It may have had a ripple effect on some of these artists and their new albums. It didn't hurt."

### LOTS OF IMPRESSIONS

Tracy Donihoo, director of music buying for the 145-store Sound Warehouse chain in Dallas, found sales for "Barcelona Gold" grew steadily during the course of the games. "It was a good seller," he says. "We thought it sold pretty well."

While Donihoo will not quantify how much sizzle "Gold" added to subsequent album sales, he notes, "I'm certain that the benefits of having a Clapton video or a Damn Yankees or INXS video aired to that many viewers did help sales... Any time you can make an impression on that many viewers, it's very worthwhile."

At press time, Warner Bros. international executives were en route to a conference and unavailable for comment on the worldwide impact of "Barcelona Gold."

However, a Warner spokesman says the album has sold 300,000 units outside the U.S. It reached the top 10 in Denmark, Norway, and Switzerland and, unsurprisingly, has attained near-gold status in Spain, site of this year's games.

The spokesman adds that the Mercury-Caballé single "Barcelona" has climbed to No. 2 in England.

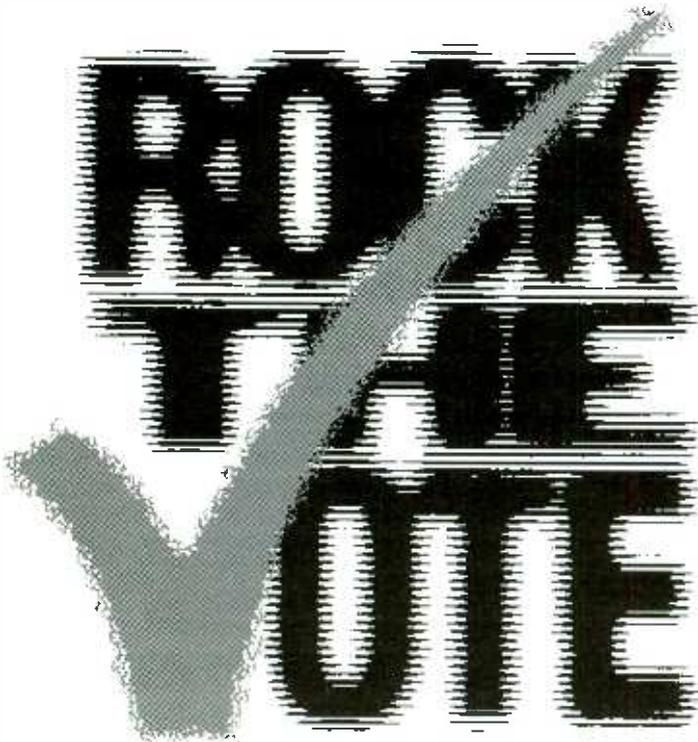


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BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GUNS N' ROSES/METALLICA FAITH NO MORE	Texas Stadium Irving, Texas	Sept. 5	\$1,220,753 \$27.50	44,391 sellout	PACE Concerts Beaver Prods.
GUNS N' ROSES/METALLICA FAITH NO MORE	Astrodome Houston	Sept. 4	\$1,191,601 \$27.50	44,025 sellout	PACE Concerts
BRUCE SPRINGSTEEN	Spectrum Philadelphia	Aug. 28-29	\$1,065,958 \$28.50	37,402 sellout	Electric Factory Concerts
BRUCE SPRINGSTEEN	Capital Centre Landover, Md.	Aug. 25-26	\$1,042,046 \$28.50	36,563 sellout	Cellar Door Concerts Of D.C.
LOLLAPALOOZA II: RED HOT CHILI PEPPERS MINISTRY, ICE CUBE, SOUNDGARDEN JESUS & MARY CHAIN, PEARL JAM, LUSH	Fort Bend County Fairgrounds Houston	Sept. 5	\$911,702 \$29/\$26	35,877 35,905	PACE Concerts
NEIL DIAMOND	Buffalo Memorial Auditorium Buffalo, N.Y.	Sept. 4-5	\$903,650 \$25	36,146 sellout	Ron Delsener Enterprises Concert Prods. International
NEIL DIAMOND	Knickerbocker Arena Albany, N.Y.	Sept. 1-2	\$843,100 \$25	33,724 sellout	Ron Delsener Enterprises
LOLLAPALOOZA II: RED HOT CHILI PEPPERS MINISTRY, ICE CUBE, SOUNDGARDEN JESUS & MARY CHAIN, PEARL JAM, LUSH	Alpine Valley Music Theatre East Troy, Wis.	Aug. 29	\$815,708 \$30.50/\$25.50	35,728 sellout	PACE Concerts
JAMES TAYLOR	Jones Beach Theatre Wantagh, N.Y.	Sept. 3-4	\$535,000 \$25	21,400 sellout	Ron Delsener Enterprises
LOLLAPALOOZA II: RED HOT CHILI PEPPERS MINISTRY, ICE CUBE, SOUNDGARDEN JESUS & MARY CHAIN, PEARL JAM, LUSH	Blockbuster Pavilion Charlotte, N.C.	Aug. 25	\$498,561 \$28/\$23	20,709 sellout	C&C Entertainment

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- A special concept piece by R.E.M.
- Performances by U2, Red Hot Chili Peppers, Deee-Lite and Queen Latifah
- Appearances by Lisa Bonet, Tom Cruise, John Cusak, Ted Danson, Rebecca DeMornay, Laura Dern, Danny DeVito, Whoopi Goldberg, MTV's Dennis Leary, Spike Lee, Marlee Matlin, Lou Diamond Phillips, Jason Priestley, Christian Slater, Robin Williams and Vanessa Williams

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# R&B

ARTISTS & MUSIC

## Wendy Moten Steps Into Spotlight Debut Displays Gospel Fervor, R&B Style

BY JANINE McADAMS

NEW YORK—The nice thing about Wendy Moten, the vocal force behind the current Troy Taylor & Charles Farrar-produced single "Step By Step" from her eponymous debut set, is that she is R&B's version of the girl next door. Pretty and charming, girlfriend can sing, too, with gospel fervor, R&B style, and pop appeal. Apparently, these qualities sold former SBK Records president—and now EMI Records Group chairman—Charles Koppelman, who actually let another label honcho sign her first.

"She was signed to EMI Records by [former EMI president] Sal Licata," remembers Koppelman. "Prior to them signing the deal, her manager, Dick Williams, played me the tape. I was interested in signing Wendy. Then Dick came back and said though they'd love to be with SBK, the offer I'd made was less than what they were offered by EMI. I wasn't prepared to increase my offer, but I knew that we were within weeks of putting the companies together [to form the EMI Records Group]."

Glynice Coleman, VP of urban music promotion, is equally enthusiastic about Moten's talents. "Wendy has one of the most extraordinary voices around," she says. "She makes me think of Whitney Houston, Dionne Warwick; she has a real voice and there's not a lot of fluff... She can tear up a song!"

Moten is a Memphis-born beauty who cites Aretha Franklin, Patti LaBelle, Chaka Khan, and Joyce Kennedy (of funk rock act Mother's Finest) as her influences. She grew up singing in her minister father's church and by high school was performing summers at Liberty Land, a local theme park. Despite this ex-



Wendy Moten

perience, Moten says she always thought of performing as a hobby. "I went to Memphis State Univ. as a business major—I was planning to be a corporate attorney," Moten says. "I never took [music] seri-

ously, but then I got to a fork in the road and I said, 'Choose...!' Music came more natural."

Moten's vocal abilities landed her a gig as the lead singer with a house band at a Memphis club. While there, she gained a manager when Dick Williams saw her perform and suggested she get serious about her vocal career. He put her in touch with songwriter Curtis Ballard, who worked on her demo and ended up writing several tracks on the album.

While Williams shopped the demo, Moten signed on with the U.S.O., with which she toured several European countries; did a national tour performing backup vocals; and traveled to New York for an off-Broadway and later road company stint with "Mama I Want To Sing." After staging a showcase for A&R reps in Detroit, Williams suggested a trip to New York to

(Continued on page 30)

Billboard® FOR WEEK ENDING SEPTEMBER 19, 1992

### Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	4	PEOPLE EVERYDAY (C) (T) CHRYSALIS 50397/ERG	◆ ARRESTED DEVELOPMENT 1 week at No. 1
2	1	1	8	CROSSOVER (C) (M) (T) (X) RAL 74173/CHAOS	◆ EPMD
3	3	5	6	MIC CHECKA (M) (T) ATCO EASTWEST 96159*	◆ DAS EFX
4	7	14	5	360 DEGREES (WHAT GOES AROUND) (C) (M) (T) ELEKTRA 64708	◆ GRAND PUBA
5	4	4	8	JUS LYKE COMPTON (C) (T) PROFILE 5372	◆ DJ QUIK
6	6	8	10	WELCOME TO THE GHETTO (C) (T) TRIAD 42085/JIVE	◆ SPICE 1
7	5	6	12	JUMP AROUND ● (C) (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
8	11	13	8	GHETTO RED HOT (C) (M) (T) COLUMBIA 74391	◆ SUPER CAT
9	9	11	7	LET IT ALL HANG OUT (C) (T) ATLANTIC 87470	◆ A.D.O.R.
10	10	16	6	PASS DA MIC (M) (T) ATCO EASTWEST 96162*	◆ DA YOUNGSTA'S
11	16	21	4	HERE IT COMES/BACK TO THE GRILL (C) (M) (T) RAL 74414/CHAOS	◆ MC SERCH
12	12	18	5	HOLLYWOOD PARADOX (C) VIRGIN 12586	◆ THE COLLEGE BOYZ
13	13	15	8	THE DOO-BOP SONG (C) (M) (T) (X) WARNER BROS. 18930	◆ MILES DAVIS
14	20	27	3	EVER SO CLEAR (M) RAP-A-LOT 53807/PRIORITY	◆ BUSHWICK BILL
15	18	17	11	BACK TO THE HOTEL (C) (T) PROFILE 5367	◆ N2DEEP
16	8	2	12	FAKIN' THE FUNK (C) (T) WILD PITCH 50402/ERG	◆ MAIN SOURCE
17	21	24	3	BREAKDOWN (C) (M) (T) (X) LUKE 152	◆ LUKE
18	NEW ▶	1	1	EX GIRL TO THE NEXT GIRL (C) (T) (X) CHRYSALIS 50405/ERG	◆ GANG STARR
19	23	20	6	BRAINSTORMING/G-STRING (C) (T) MOTOWN 2170	◆ M.C. BRAINS
20	24	29	3	HEAD CRACKER (M) (T) BIG BEAT 10036*/ATLANTIC	◆ DOUBLE XX POSSE
21	15	7	11	I WANT TO BE FREE (M) (T) JIVE 42068*	◆ TOO SHORT
22	19	12	13	WARM IT UP ● (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA	◆ KRIS KROSS
23	29	—	2	TOSS IT UP (M) (T) POLYDOR 865 861*/PLG	◆ ZHIGGE
24	28	—	2	LIVIN' IN DA BOTTLE (C) (T) SELECT 64743/ELEKTRA	◆ BROTHERS UV DA BLAKMARKET
25	NEW ▶	1	1	AIN'T TOO MUCH WORRIED (C) (T) WRAP 118/ICHIBAN	◆ MC BREED
26	NEW ▶	1	1	CAKE & EAT IT TOO (M) (T) RAL 74364*/COLUMBIA	◆ NICE & SMOOTH
27	14	9	12	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369*	◆ ERIC B. & RAKIM
28	NEW ▶	1	1	DOWN WITH MY NIGGA (C) SOLAR 74551/EPIC	◆ PARADISE
29	17	10	9	ROADRUNNER (C) (T) VIOLATOR 1123/RELATIVITY	◆ CHI-ALI
30	25	—	2	LET'S GET NAKED (C) (M) (T) LAFACE 4014/ARISTA	◆ HIGHLAND PLACE MOBSTERS

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.



THE BOTTOM LINE: Each week Billboard prints charts with updated sales and radio information on the full spectrum of music, from the most popular music on the Hot 100 to the more eclectic expressions of specialty music such as jazz or world music. It is the task of each specialty-chart manager to create a chart methodology that will produce the most accurate and reliable information for that particular type of music. Key to creating a formula for capturing sales for specialty charts is the selection of the right retail outlets. Specialty locations, which include both independent retailers and key chain locations, represent the best possible survey locations for a number of reasons. The owners and managers of these stores are knowledgeable about current and future releases; frequently they stock new music before those songs are played on the radio; they often know the history of the artist and sometimes even the record company; and because they listen to that kind of music all the time they are usually the best at picking the potential hits. Frequently they will send their store list to radio stations and will recommend new music to radio programmers. They will play a record in-store to generate sales and initiate special promotions. They have first-hand knowledge of artists' sales histories.

The specialty music customer is a faithful and active buyer, and like the well-informed owner/manager, will buy records before they are on the radio. They will special-order catalog or hard-to-find releases. There is no better location to survey for a specialty chart than where the aficionados—those who are regular purchasers and who take their music seriously and personally—shop.

The Billboard 200 and country retail charts have been successfully converted to using SoundScan's computerized point-of-sale data. The music on both of these charts is sold to their consumers in pretty much the same way: through mainstream retail chains and racks. As soon as possible, SoundScan's sales information will be incorporated into the R&B charts, as well as the rap, dance, and jazz charts, and eventually all retail information will be gathered through computerized data-collection processes. This change should in no way be construed to mean a change in the philosophy of Billboard's charts or how they should be interpreted by their many end-users.

All of the current SoundScan providers have been reviewed and the appropriate independents and chain locations have been selected for inclusion in the R&B retail panel. Now we are looking to expand the size of the panel by adding more independent stores that are POS equipped and making sure that we have included all of the qualifying chain locations. Over the next few months, testing to identify the right chain locations and to include the right independent specialty stores for conversion of the R&B retail charts will continue. We had hoped to convert the R&B chart sooner, but the bottom line is to develop the right retail panel, both in terms of panel size and in the quality of survey locations. This is essential for providing accurate and reliable special-market charts that the record industry and our readers can trust.



Circus Of The Stars. Singer/actress Bette Midler is flanked by members of new Virgin act Immature at the opening of the Peking Circus at Los Angeles' Great Western Forum. Immature has a track on the current "BeBe's Kids" soundtrack; the group's own album, "On Our Worst Behavior," bows Sept. 22. Pictured, from left, are Romeo, Half Pint, Midler, and Batman.

# CAN'T CATCH 'EM CAN'T CAGE 'EM

DA LENCH MOB IS ON A MISSION.  
STOMPIN' OUT A NEW INTERPRETATION  
WAR IN THE TRENCHES.

IT'S AN UPRISING  
RISING UP  
SEPTEMBER 22.  
Witness the  
video on MTV,  
The Box and BET.



# DA LENCH MOB

**GUERRILLAS IN THE MIST**  
(92206)

Executed by Ice Cube,  
Co-Produced by T-Bone, Rashad,  
Mr. Woody & Chilly Chill

DISTRIBUTED BY EASTWENTHURST FILMWORKS AMERICA  
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# Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 19, 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	
				<b>★ ★ ★ NO. 1 ★ ★ ★</b>			
1	1	1	10	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	7 weeks at No. 1 BOOMERANG	1	
2	2	2	11	SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	2	
3	3	7	6	MARY J. BLIGE UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	3	
4	4	3	27	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	O O O O O H H H ... ON THE TLC TIP	3	
5	5	4	23	ARRESTED DEVELOPMENT ● CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	4	
6	7	8	6	EPMD RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	6	
7	6	6	32	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3	
8	18	—	2	BOBBY BROWN MCA 10417 (10.98/15.98)	BOBBY	8	
9	8	5	24	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1	
10	9	9	23	KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1	
11	10	10	22	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	1	
12	11	12	8	TOO SHORT JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11	
13	13	14	7	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13	
14	12	11	10	MC REN ● RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10	
15	20	46	4	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	15	
16	16	17	20	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	16	
17	14	13	13	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7	
18	17	16	65	JODECI ▲ UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1	
19	15	15	11	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	9	
20	25	36	4	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	20	
21	21	29	5	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	21	
22	19	20	6	HOUSE OF PAIN TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	19	
23	22	19	21	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9	
24	24	28	9	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	24	
25	26	27	7	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	25	
26	23	18	29	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	13	
27	27	23	14	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	21	
28	30	30	8	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	28	
29	31	34	7	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	29	
30	32	25	9	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25	
31	35	38	11	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	31	
32	29	22	16	XCLAN POLYDOR 513225*/PLG (9.98 EQ/13.98)	XODUS	11	
33	33	24	18	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7	
34	36	39	42	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5	
35	28	21	14	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE	19	
36	44	48	6	RUDE BOYS ATLANTIC 82401* (9.98/15.98)	RUDE HOUSE	36	
37	40	33	11	AL JARREAU REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH	30	
38	34	26	13	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE	24	
39	39	37	30	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22	
40	47	49	16	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	40	
41	37	32	41	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1	
42	38	31	14	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16	
43	43	41	18	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	14	
44	42	35	20	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	9	
45	45	40	31	SIR MIX-A-LOT ▲ DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	19	
46	41	42	46	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1	
47	50	53	5	CHARLIE WILSON BON AMI 10587*/MCA (9.98/15.98)	YOU TURN MY LIFE AROUND	47	
48	49	43	7	DAVID BLACK BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY	43	
49	46	44	17	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	26	

50	48	47	42	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
51	56	63	6	THIRD WORLD MERCURY 510279* (9.98 EQ/13.98)	COMMITTED	51
52	59	75	4	THE BRAND NEW HEAVIES DELICIOUS VINYL 92178*/ATLANTIC (9.98/13.98)	HEAVY RHYME EXPERIENCE: VOL. 1	52
53	51	50	18	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
54	61	72	4	QUAD FORCE ATTITUDE 14002* (9.98/14.98)	FEEL THE REAL BASS	54
55	57	56	27	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL	13
56	55	57	17	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	55
57	58	51	28	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC	23
58	53	58	50	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
59	77	—	2	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	59
60	54	59	22	THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO	25
61	81	—	2	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	61
62	60	54	68	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
63	52	45	42	SHANICE ● MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
64	63	70	20	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
65	62	55	54	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
66	73	62	19	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
67	71	73	5	TOTALLY INSANE IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET	67
68	69	60	8	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET	58
69	66	52	11	YO-YO ATCO EASTWEST 92120* (9.98/15.98)	BLACK PEARL	32
70	76	78	30	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	20
71	74	77	7	ME PHI ME RCA 61036* (9.98/13.98)	ONE	71
72	64	64	48	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
73	67	67	18	SOUL II SOUL VIRGIN 86251* (9.98/13.98)	VOLUME III JUST RIGHT	32
74	NEW	▶	1	MC SERCH DEF JAM 52964/CHAOS (9.98 EQ/15.98)	RETURN OF THE PRODUCT	74
75	72	65	7	HO FRAT HO! BUST IT 95384* (9.98/13.98)	HO FRAT HO!	63
76	79	83	41	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
77	68	68	14	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP	36
78	70	61	22	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31
79	65	66	9	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9412 (7.98/11.98)	TWENTY DEGREES BELOW ZERO	64
80	94	97	3	HIGHLAND PLACE MOBSTERS LAFACE 26004*/ARISTA (9.98/13.98)	1746DCGA30035	80
81	95	—	2	CLARENCE CARTER ICHIBAN 1141* (9.98/15.98)	HAVE YOU MET CLARENCE CARTER...YET?	81
82	97	—	2	ART PORTER VERVE FORECAST 511877*/VERVE (9.98 EQ/13.98)	POCKET CITY	82
83	80	89	21	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY	62
84	98	99	3	CRIMINAL NATION NASTYMIX 7107*/ICHIBAN (9.98/15.98)	TROUBLE IN THE HOOD	84
85	85	93	4	TRUTH INC. INTERSCOPE 91763*/ATLANTIC (9.98/13.98)	TRUTH INC.	85
86	78	74	9	DJ FURY ON TOP 9011 (9.98/15.98)	FURIOUS BASS	71
87	84	81	9	MILIRA MOTOWN 6328* (9.98/13.98)	BACK AGAIN	81
88	75	71	18	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	33
89	NEW	▶	1	K-STONE BRYANT 4127*/ICHIBAN (9.98/15.98)	6.0.1.	89
90	86	85	34	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	13
91	89	91	26	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
92	82	69	24	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
93	87	80	17	KILO WRAP 8110*/ICHIBAN (9.98/15.98)	A-TOWN RUSH	67
94	83	84	10	DENISE LASALLE MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	73
95	91	86	8	MR. FINGERS MCA 10571 (9.98/15.98)	INTRODUCTION	67
96	NEW	▶	1	BIG MELLO RAP-A-LOT 57175*/PRIORITY (9.98/15.98)	BONE HARD ZAGGIN	96
97	90	79	35	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT	13
98	92	88	9	OTIS CLAY BULLSEYE BLUES 9520*/ROUNDER (9.98/15.98)	I'LL TREAT YOU RIGHT	75
99	96	94	21	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS	63
100	99	95	19	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	28

○ 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.

## WENDY MOTEN

(Continued from page 28)

shop her demo to the major players. Moten found herself with offers from which to choose, but picked EMI.

"I have been blessed all my life; opportunities have always come to me," says Moten, who still lives at home with her family, members of which can all sing well, she adds.

"Wendy Moten" features an array of producers, including Ballard, Taylor & Farrar ("The Characters"), Ernest Williamson, and Robbie Nevil. One track features label

mate Najee's sensual sax playing.

Though the up-tempo "Step By Step" has been a little slow to hit out of the box, Coleman is undaunted. The video, lensed by Karen Demster, is getting major support from BET, and a remix by Dallas Austin is being serviced to radio. "Step By Step" is an introduction," explains Coleman. "Get ready for the ballads!"

The next single will be a ballad, the gorgeous "Come In Out Of The Rain," due later this month.



**Puff Magic.** Songwriters Michael O'Hara and Denise Rich, aka the Dream Factory (who have written for CeCe Peniston and Jody Watley), and supermodel Beverly Johnson hosted a fashion industry bash for new Columbia signee Puff Johnson. While Puff was introduced to designers and editors, O'Hara & Rich showcased some of their material for the singer. Shown, from left, are Puff Johnson, O'Hara, Beverly Johnson, and Rich.

# 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)
			<b>★ ★ NO. 1 ★ ★</b>		38	34	10	<b>JUMP AROUND</b>	HOUSE OF PAIN (TOMMY BOY)
1	1	12	<b>END OF THE ROAD</b>	9 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)	39	38	14	<b>FOREVER IN YOUR EYES</b>	MINT CONDITION (PERSPECTIVE/A&M)
2	2	16	<b>BABY-BABY-BABY</b>	TLC (LAFACE/ARISTA)	40	39	15	<b>WARM IT UP</b>	KRIS KROSS (RUFFHOUSE/COLUMBIA)
3	3	11	<b>SLOW DANCE (HEY MR. DJ)</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	41	29	11	<b>JAM</b>	MICHAEL JACKSON (EPIC)
4	6	8	<b>SHE'S PLAYING HARD TO GET</b>	HI-FIVE (JIVE)	42	35	11	<b>THE WAY LOVE GOES</b>	BRIAN MCKNIGHT (MERCURY)
5	7	8	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)	43	55	3	<b>INSIDE THAT I CRIED</b>	CECE PENISTON (A&M)
6	8	7	<b>PEOPLE EVERYDAY</b>	ARRESTED DEVELOPMENT (CHRYSALIS)	44	46	3	<b>WORK TO DO</b>	VANESSA WILLIAMS (WING/MERCURY)
7	5	22	<b>YOU REMIND ME</b>	MARY J. BLIGE (UPTOWN/MCA)	45	42	9	<b>COMMIMITED</b>	THIRD WORLD (MERCURY)
8	13	11	<b>ALONE WITH YOU</b>	TEVIN CAMPBELL (QWEST/WB)	46	37	11	<b>REAL LOVE</b>	LORENZO (ALPHA INT'L/PLG)
9	12	7	<b>HUMPIN' AROUND</b>	BOBBY BROWN (MCA)	47	59	2	<b>YEAH, YEAH, YEAH!</b>	VOICES (ZOO)
10	4	19	<b>KEEP ON WALKIN'</b>	CECE PENISTON (A&M)	48	43	14	<b>WHEN YOU'VE BEEN BLESSED</b>	PATTI LABELLE (MCA)
11	9	12	<b>GIVE U MY HEART</b>	BABYFACE/T. BRAXTON (LAFACE/ARISTA)	49	40	19	<b>TENNESSEE</b>	ARRESTED DEVELOPMENT (CHRYSALIS)
12	11	12	<b>MONEY CAN'T BUY YOU LOVE</b>	RALPH TRESVANT (PERSPECTIVE/A&M)	50	54	2	<b>SOMEONE TO HOLD</b>	TREY LORENZ (EPIC)
13	10	25	<b>COME &amp; TALK TO ME</b>	JODECI (UPTOWN/MCA)	51	51	6	<b>ONE NITE STAND</b>	FATHER M.C. (UPTOWN/MCA)
14	14	10	<b>I COULD USE A LITTLE LOVE</b>	FREDDIE JACKSON (CAPITOL)	52	50	8	<b>MIC CHECKA</b>	DAS EFX (ATCO EASTWEST)
15	16	10	<b>MY KINDA GIRL</b>	RUDE BOYS (ATLANTIC)	53	52	11	<b>THROUGH THE TEARS</b>	MELI'SA MORGAN (PENDULUM/ELEKTRA)
16	21	11	<b>I WANNA LOVE YOU</b>	JADE (GIANT/REPRISE)	54	53	17	<b>THEY WANT EFX</b>	DAS EFX (ATCO EASTWEST)
17	19	6	<b>KICKIN' IT</b>	AFTER 7 (VIRGIN)	55	49	9	<b>THE DOO-BOP SONG</b>	MILES DAVIS (WARNER BROS.)
18	18	18	<b>MR. LOVERMAN</b>	SHABBA RANKS (EPIC)	56	65	2	<b>RUMP SHAKER</b>	WRECKX-N-EFFECT (MCA)
19	20	16	<b>I'VE BEEN SEARCHIN'</b>	GLENN JONES (ATLANTIC)	57	45	17	<b>I'LL BE THERE</b>	MARIAH CAREY (COLUMBIA)
20	15	18	<b>THE BEST THINGS IN LIFE ARE FREE</b>	L. VANDROSS/J. JACKSON (PERSPECTIVE)	58	60	5	<b>BACK TO THE HOTEL</b>	N2DEEP (PROFILE)
21	25	6	<b>SWEET NOVEMBER</b>	TROOP (ATLANTIC)	59	—	1	<b>FREE YOUR MIND</b>	EN VOUE (ATCO EASTWEST)
22	23	5	<b>RIGHT NOW</b>	AL B. SURE! (WARNER BROS.)	60	68	2	<b>I GOT A THANG 4 YA!</b>	LO-KEY (PERSPECTIVE/A&M)
23	22	11	<b>YOU CAN MAKE THE STORY RIGHT</b>	CHAKA KHAN (WARNER BROS.)	61	—	1	<b>BABY I'M FOR REAL</b>	AFTER 7 (VIRGIN)
24	24	6	<b>LOVE SHOULDA BROUGHT YOU</b>	TONI BRAXTON (LAFACE/ARISTA)	62	44	19	<b>SILENT PRAYER</b>	SHANICE (MOTOWN)
25	28	5	<b>I ADORE YOU</b>	CARON WHEELER (PERSPECTIVE)	63	62	4	<b>QUICKIE</b>	FULL FORCE (CAPITOL)
26	27	5	<b>AIN'T NOBODY LIKE YOU</b>	MIKI HOWARD (GIANT/REPRISE)	64	—	1	<b>YOU ME</b>	MEN AT LARGE (ATCO EASTWEST)
27	33	8	<b>I'M STILL WAITING</b>	JODECI (UPTOWN/MCA)	65	56	15	<b>NEVER SATISFIED</b>	GOOD 2 GO (GIANT/REPRISE)
28	31	5	<b>THERE U GO</b>	JOHNNY GILL (LAFACE/ARISTA)	66	—	1	<b>GOOD ENOUGH</b>	BOBBY BROWN (MCA)
29	47	3	<b>WHAT ABOUT YOUR FRIENDS</b>	TLC (LAFACE/ARISTA)	67	57	11	<b>THEY REMINISCE OVER YOU</b>	PETE ROCK & C.L. SMOOTH (ELEKTRA)
30	26	11	<b>WISHING ON A STAR</b>	THE COVER GIRLS (EPIC)	68	67	2	<b>360 DEGREES (WHAT GOES ...)</b>	GRAND PUBA (ELEKTRA)
31	—	1	<b>SOMETHING IN COMMON</b>	BOBBY BROWN (MCA)	69	71	3	<b>LOVIN' YOU</b>	SHANICE (MOTOWN)
32	30	6	<b>CAN YOU HANDLE IT</b>	GERALD LEVERT (ATCO EASTWEST)	70	64	5	<b>A LITTLE MORE LOVE</b>	LISA STANSFIELD (ARISTA)
33	32	8	<b>CROSSOVER</b>	EPMD (RAL/CHAOS)	71	—	7	<b>DON'T WANNA LOVE YOU</b>	SHANICE (LAFACE/ARISTA)
34	36	8	<b>1-4-ALL-4-1</b>	EAST COAST FAMILY (BIV 10/MOTOWN)	72	—	1	<b>'TIL YOU COME BACK TO ME</b>	RACHELLE FERRELL (MANHATTAN)
35	—	1	<b>GAMES</b>	CHUCKII BOOKER (ATLANTIC)	73	75	3	<b>SEX ON THE BEACH</b>	TRUTH INC. (INTERSCOPE/ATLANTIC)
36	41	4	<b>YESTERDAY</b>	EN VOUE (ATCO EASTWEST)	74	61	11	<b>JUST MY LUCK</b>	ALYSON WILLIAMS (OBR/COLUMBIA)
37	48	6	<b>I'D DIE WITHOUT YOU</b>	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	75	66	8	<b>JUS LYKE COMPTON</b>	DJ QUIK (PROFILE)

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

## R&B RADIO RECURRENT MONITOR

1	—	1	<b>GIVING HIM SOMETHING HE ...</b>	EN VOUE (ATCO EASTWEST)	14	18	11	<b>KEEP IT COMIN'</b>	KEITH SWEAT (ELEKTRA)
2	1	3	<b>HONEY LOVE</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	15	15	11	<b>DON'T BE AFRAID</b>	AARON HALL (SOUL/MCA)
3	2	5	<b>LOVE YOU ALL MY LIFETIME</b>	CHAKA KHAN (WARNER BROS.)	16	20	6	<b>JUMP</b>	KRIS KROSS (RUFFHOUSE/COLUMBIA)
4	4	6	<b>MY LOVIN' (YOU'RE NEVER ...)</b>	EN VOUE (ATCO EASTWEST)	17	19	6	<b>PLEASE DON'T GO</b>	BOYZ II MEN (MOTOWN)
5	3	4	<b>GOODBYE</b>	TEVIN CAMPBELL (QWEST/WB)	18	14	11	<b>LOVE ME</b>	TRACIE SPENCER (CAPITOL)
6	7	11	<b>BABY HOLD ON TO ME</b>	GERALD LEVERT (ATCO EASTWEST)	19	16	11	<b>SOMEbody LOVES YOU BABY</b>	PATTI LABELLE (MCA)
7	6	11	<b>REMEMBER THE TIME</b>	MICHAEL JACKSON (EPIC)	20	17	11	<b>HERE I GO AGAIN</b>	GLENN JONES (ATLANTIC)
8	5	11	<b>I LOVE YOUR SMILE</b>	SHANICE (MOTOWN)	21	24	11	<b>IS IT GOOD TO YOU</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)
9	12	3	<b>SCHOOL ME</b>	GERALD LEVERT (ATCO EASTWEST)	22	21	10	<b>WHY ME BABY?</b>	KEITH SWEAT (ELEKTRA)
10	9	11	<b>IT'S O.K.</b>	BEBE & CECE WINANS (CAPITOL)	23	11	2	<b>IN THE CLOSET</b>	MICHAEL JACKSON (EPIC)
11	10	11	<b>BREAKIN' MY HEART</b>	MINT CONDITION (PERSPECTIVE/A&M)	24	—	5	<b>SOMETIMES IT'S ONLY LOVE</b>	LUTHER VANDROSS (EPIC)
12	13	10	<b>MAKE IT HAPPEN</b>	MARIAH CAREY (COLUMBIA)	25	22	11	<b>AIN'T 2 PROUD 2 BEG</b>	TLC (LAFACE/ARISTA)
13	8	10	<b>ALL WOMAN</b>	LISA STANSFIELD (ARISTA)					

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

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

- 17 1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP)
- 91 360 DEGREES (WHAT GOES AROUND) (Rushtown, ASCAP)
- 73 AFTER HOURS (Island, ASCAP)
- 23 AIN'T NOBODY LIKE YOU (Virgin, BMI/Buffalo Music Factory, BMI)
- 52 AIN'T NO STOPPIN' US NOW (Warner-Tamerlane, BMI/Longitude, BMI)
- 11 ALONE WITH YOU (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)
- 24 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
- 85 BABY GOT BACK (Songs Of PolyGram, BMI/Mix-A-Lot, BMI)
- 42 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
- 92 THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP)
- 29 BREAKDOWN (Pac Jam, BMI) WBM
- 90 BREAKOUT (Libert, BMI)
- 21 CAN YOU HANDLE IT (Trycep, BMI/Willesden, BMI)
- 43 COME OUT AND PLAY (Anutha, BMI/JRR, BMI)
- 88 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM
- 28 COMMITTED (Pri, /Workers, /Cososa, ASCAP)
- 14 CROSSOVER (Paricken, ASCAP)
- 62 DEEP SEA SO BLUE (Pillage, BMI)
- 77 DONT 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)
- 5 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
- 95 EVER SO CLEAR (N-The Water, ASCAP)
- 56 FREE YOUR MIND (Two Tuff-Enuff, BMI/Sony Songs, BMI/Irving, BMI) CPP
- 33 GAMES (Count Chukula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI)
- 97 GHETTO RED HOT (Wild Apache, ASCAP)
- 27 GIVE U MY HEART (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP
- 47 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM
- 99 HO FRAT SWING (Bust-It, BMI)
- 79 HOLLYWOOD PARADOX (Virgin, ASCAP/Rom, ASCAP/Sound Spectra, ASCAP/Screen Gems-EMI, BMI) WBM
- 1 HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
- 25 I ADORE YOU (FROM MO' MONEY) (Flyte Tyme, ASCAP/Burbank Plaza, ASCAP/EMI, BMI/Orange Tree, BMI) WBM
- 2 I COULD USE A LITTLE LOVE (RIGHT NOW) (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM
- 67 I'D DIE WITHOUT YOU (MCA, ASCAP) HL
- 45 I GOT A THANG 4 YA (New Perspective, ASCAP)
- 17 I MISS YOU (Harrndur, BMI/Joe Public, BMI) CPP
- 13 I'M STILL WAITING (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
- 57 INSIDE THAT I CRIED (Urban Tracks, BMI/Mainlot, BMI/Donyolo, BMI)
- 71 IS THAT THE WAY (Said, ASCAP)
- 64 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
- 12 I WANNA LOVE YOU (FROM CLASS ACT) (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
- 44 JAM (Mjac, BMI/Warner-Tamerlane, BMI/Rene Moore, ASCAP/Bruce Swedien, ASCAP/Donril, ASCAP/Zomba, ASCAP/Virgin, ASCAP) WBM/HL
- 26 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)
- 40 JUS LYKE COMPTON (Protoons, /Way 2 Quik, ASCAP)
- 63 JUST CALL ME (John Barnes III, BMI)
- 89 JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/EMI, BMI/Solar, BMI/Arondale, BMI)
- 59 KEEP ON WALKIN' (Last Song, /Third Coast, ASCAP)
- 15 KICKIN' IT (D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP)
- 69 LET'S GET CLOSER (Norcal Atlanta, BMI)
- 72 LET'S GET NAKED (D.A.R.P., ASCAP/Diva One, BMI)
- 74 LET'S GET TO IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/One Day I'm Going To Make It, BMI) WBM
- 58 LET'S TALK ABOUT LOVE (Epic, BMI/Solar, BMI/Bama Sweet, BMI)
- 61 LIFT YOUR HEAD AND SMILE (Sweetness, BMI)
- 51 A LITTLE MORE LOVE (Big Life, /Careers-BMG, BMI)
- 49 LOVE MAKES THE WORLD GO ROUND (Jago, ASCAP/Polygram, ASCAP)
- 86 LOVIN' YOU (Dickiebird, BMI/Warner-Tamerlane, BMI)
- 22 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
- 7 MONEY CAN'T BUY YOU LOVE (Flyte Tyme, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP) WBM
- 83 MR. LOVERMAN (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
- 31 MUST BE REAL LOVE (ATV, BMI/Letlover Souped, BMI/Music Corp. Of America, BMI/Welbeck, ASCAP/Gimme 1/2, ASCAP/MCA, ASCAP/Full Keel, ASCAP/Must Be Marvelous, ASCAP) WBM
- 96 MY DESTINY (Speeding Bullet, ASCAP)
- 6 MY KINDA GIRL (Trycep, BMI/Willesden, BMI)
- 30 ONE NITE STAND (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/WB, ASCAP/Frank Nitty, ASCAP/Jo's Songs, ASCAP) WBM
- 9 PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM
- 35 QUICKIE (P-Blast, ASCAP/Zomba, ASCAP/Doc Ice, BMI/Willesden, BMI)
- 34 REAL LOVE (Peljo, BMI/Scottsville, BMI/Walter Simmons, BMI)
- 10 REAL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL
- 19 RIGHT NOW (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) HL
- 76 ROCK THE HOUSE (Franky, /Music Of The World, BMI)
- 37 ROOM 252 (Virgin Songs, BMI/R.D. Britt, BMI/Shocklee, BMI)
- 36 SEX ON THE BEACH (Warner-Tamerlane, BMI/Chicago

# 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)
			<b>★ ★ NO. 1 ★ ★</b>		38	39	7	<b>HOLLYWOOD PARADOX</b>	THE COLLEGE BOYZ (VIRGIN)
1	1	8	<b>END OF THE ROAD</b>	7 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)	39	37	9	<b>IT'S MY CADILLAC</b>	MC NAS-D & DJ FRED (PANDISC)
2	3	6	<b>PEOPLE EVERYDAY</b>	ARRESTED DEVELOPMENT (CHRYSALIS)	40	50	6	<b>BREAKDOWN</b>	LUKE (LUKE)
3	2	11	<b>JUMP AROUND</b>	HOUSE OF PAIN (TOMMY BOY)	41	35	11	<b>HONEY LOVE</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
4	4	11	<b>BABY-BABY-BABY</b>	TLC (LAFACE/ARISTA)	42	56	3	<b>KICKIN' IT</b>	AFTER 7 (VIRGIN)
5	6	6	<b>SLOW DANCE (HEY MR. DJ)</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	43	48	9	<b>THE DOO-BOP SONG</b>	MILES DAVIS (WARNER BROS.)
6	10	6	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)	44	36	11	<b>THE BEST THINGS IN LIFE ARE FREE</b>	L. VANDROSS/J. JACKSON (PERSPECTIVE)
7	5	6	<b>HUMPIN' AROUND</b>	BOBBY BROWN (MCA)	45	46	11	<b>GHETTO RED HOT</b>	SUPER CAT (COLUMBIA)
8	7	11	<b>BACK TO THE HOTEL</b>	N2DEEP (PROFILE)	46	58	2	<b>CLEAN UP MAN</b>	WILLIE D. (RAP-A-LOT/PRIORITY)
9	11	9	<b>CROSSOVER</b>	EPMD (RAL/CHAOS)	47	44	11	<b>SCENARIO</b>	A TRIBE CALLED QUEST (JIVE)
10	9	11	<b>BABY GOT BACK</b>	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	48	42	11	<b>JUMP</b>	KRIS KROSS (RUFFHOUSE/COLUMBIA)
11	8	11	<b>YOU REMIND ME</b>	MARY J. BLIGE (UPTOWN/MCA)	49	47	11	<b>I WANT TO BE FREE</b>	TOO SHORT (JIVE)
12	15	6	<b>SHE'S PLAYING HARD TO GET</b>	HI-FIVE (JIVE)	50	45	11	<b>TAKE IT PERSONAL</b>	GANG STARR (CHRYSALIS/ERG)
13	12	11	<b>GIVING HIM SOMETHING HE ...</b>	EN VOUE (ATCO EASTWEST)	51	—	1	<b>FREE YOUR MIND</b>	EN VOUE (ATCO EASTWEST)
14	13	11	<b>COME &amp; TALK TO ME</b>	JODECI (UPTOWN/MCA)	52	41	7	<b>I'M STILL WAITING</b>	JODECI (UPTOWN/MCA)
15	14	11	<b>WARM IT UP</b>	KRIS KROSS (RUFFHOUSE/COLUMBIA)	53	40	11	<b>I MISS YOU</b>	JOE PUBLIC (COLUMBIA)
16	21	4	<b>RIGHT NOW</b>	AL B. SURE! (WARNER BROS.)	54	51	2	<b>EX GIRL TO THE NEXT GIRL</b>	GANG STARR (CHRYSALIS/ERG)
17	22	4	<b>ALONE WITH YOU</b>	TEVIN CAMPBELL (QWEST/WB)	55	54	4	<b>HERE IT COMES</b>	MC SERCH (RAL/CHAOS)
18	17	10	<b>JUS LYKE COMPTON</b>	DJ QUIK (PROFILE)	56	60	2	<b>FLEX</b>	MAD COBRA (COLUMBIA)
19	19	11	<b>MR. LOVERMAN</b>	SHABBA RANKS (EPIC)	57	49	11	<b>BRAINSTORMING</b>	M.C. BRAINS (MOTOWN)
20	16	11	<b>THEY WANT EFX</b>	DAS EFX (ATCO EASTWEST)	58	—	1	<b>WOULD I LIE TO YOU?</b>	CHARLES & EDDIE (CAPITOL)
21	20	4	<b>EVER SO CLEAR</b>	BUSHWICK BILL (RAP-A-LOT/PRIORITY)	59	64	9	<b>WHERE THEY AT</b>	D.J. JIMI (AVENUE)
22	24	7	<b>I WANNA LOVE YOU</b>	JADE (GIANT/REPRISE)	60	53	7	<b>THE WAY LOVE GOES</b>	BRIAN MCKNIGHT (MERCURY)
23	25	7	<b>1-4-ALL-4-1</b>	EAST COAST FAMILY (BIV 10/MOTOWN)	61	—	1	<b>SWEET NOVEMBER</b>	TROOP (ATLANTIC)
24	43	7	<b>360 DEGREES (WHAT GOES ...)</b>	GRAND PUBA (ELEKTRA)	62	55	3	<b>LOVIN' YOU</b>	SHANICE (MOTOWN)
25	26	11	<b>KEEP ON WALKIN'</b>	CECE PENISTON (A&M)	63	62	6	<b>REAL LOVE</b>	LORENZO (ALPHA INT'L/PLG)
26	71	2	<b>WHAT ABOUT YOUR FRIENDS</b>	TLC (LAFACE/ARISTA)	64	52	11	<b>SILENT PRAYER</b>	SHANICE (MOTOWN)
27	23	11	<b>THEY REMINISCE OVER YOU</b>	PETE ROCK & C.L. SMOOTH (ELEKTRA)	65	57	11	<b>FULL TERM LDVE</b>	MONIE LOVE (GIANT/WARNER BROS.)
28	32	8	<b>I COULD USE A LITTLE LOVE</b>	FREDDIE JACKSON (CAPITOL)	66	—	1	<b>RUMP SHAKER</b> </	

## THE SANTA BARBARA SCENE IS JUMPING WITH TOAD, UGLY KID JOE, OTHERS

(Continued from page 5)

have an alternative rock act that night, while Toe's Tavern usually showcases reggae bands. The Brew House tends to favor blues and jazz combos.

Meanwhile, in Isla Vista, approximately 15 miles north near the campus of the Univ. of California at Santa Barbara, dozens of bands can be heard rehearsing in two complexes of storage spaces.

These spaces are owned and operated by Sid Goren, a businessman in his 70s who could be called the Godfather of the Santa Barbara scene. He keeps the rent low, and earlier this summer he opened a second complex to fulfill the needs of the community's growing number of aspiring musicians. Some of the spaces are actually used for storage, but the majority are rented out to bands.

A few years back, Toad The Wet Sprocket and Overdrive—which would later change its name to Ugly Kid Joe—rehearsed in these spaces.

Toad The Wet Sprocket's "All I Want" on Columbia Records was No. 17 with a bullet on the Sept. 5 Hot 100 Singles chart, while its album "Fear" was No. 54 with a bullet on The Billboard 200. Ugly Kid Joe's debut Mercury album, "America's Least Wanted," was released Sept. 8, following the platinum-plus success of the band's EP, "As Ugly As They Wanna Be."

### NO SPECIFIC SOUND

Unlike some regional music scenes, such as those of Seattle, Athens, Ga., Minneapolis, and Manchester, England, Santa Barbara's local music is not pegged to a specific "sound." The bands that play the State Street clubs are as different from one other as Toad The Wet Sprocket's earnest, folktinged pop is from Ugly Kid Joe's wiseguy metal. The sound of Santa Barbara runs the gamut from speed metal, industrial rock, rockabilly, reggae, and ska to folk, alternative rock, jazz, blues, and salsa.

The Santa Barbara scene is not limited to the State Street club circuit. There's also a scene in Isla Vista, around the UCSB campus. Here the bands play keg parties and partake in Sunday jams in a nearby park.

Local music is often championed by college radio stations; but in Santa Barbara, even the commercial album rock station KTYD (K-Tide) has instituted a local music feature. "99.9 State St.," which runs every Monday during afternoon drive, features a track from a local band each week.

KTYD PD Doug Ingold says the music scene was part of the reason he chose to relocate to Santa Barbara two years ago. "It's not only like living on a postcard—the local music scene here is happening," Ingold says. "It's relentless. There are bands playing every night in the clubs."

### THE TAN LIVES

The recent flowering of Santa Barbara's music scene—which previously had been known only for the Strawberry Alarm Clock's late-'60s hit "Incense And Peppermints"—can be partly attributed



The Santa Barbara music scene, which was strongly influenced in the '70s by now-defunct act the Tan, continues to produce local faves and national success stories. Shown, clockwise from lower left, are the Tan; Spencer The Gardener (founded by Brad Nack of the Tan); local-band-made-good Toad The Wet Sprocket; and multiplatinum act Ugly Kid Joe.

to the success of Toad and Ugly Kid Joe. But the roots of today's musical uprising can be traced to the members of a long-defunct act called the Tan.

In the summer of 1979, founding Tan member Brad Nack decided he wanted to be in a band after checking out an Iggy Pop/Blondie gig in Los Angeles, even though he did not play an instrument. His friend, a guitarist named Spencer Barnitz, had the same idea.

By Nack's own admission, the Tan was "horrible." Nevertheless, the quartet garnered a following in Santa Barbara and scored an opening slot for former Doors guitarist Robby Krieger's band. Krieger went on to produce the band's first single, which the Tan put out itself. Robbie Robertson, who also stumbled across the band, helped it get a deal with EMI. However, when Robertson left EMI for Geffen, the Tan was dropped before its album was released.

Frustrated, the band relocated to Europe and eventually split up. Nack started a new band, Brad Is Sex, and wrote songs with members of Voice Of The Beehive. Barnitz also regrouped, forming his own band, Spencer The Gardener, which remains one of Santa Barbara's top local club draws.

Upon returning to Santa Barbara in 1986, Nack stumbled upon a young band that took its name from a Monty Python sketch. He was so impressed with Toad The Wet Sprocket that he dragged former Tan manager Chris Blake down to see the group. Together, the two offered to manage the band.

When Toad's members met Nack and Blake, they had never been in a recording studio, but the band had plenty of original material. Toad made its first recordings in a home studio in Thousand Oaks, Calif., for \$650. Blake, Nack, and the band decided to release those sessions on a self-produced

cassette called "Bread And Circus."

### HOMEGROWN CASSETTE SELLS

Nack credits Toad as one of the first local bands to release a self-produced album on cassette and persuade local record stores to stock the release near the cash register. "They sold thousands of

*"There are bands there that have good songs, and that's what really counts—not being part of a scene"*

them," Nack says. "Then all of a sudden, all bands started doing that. Once everyone started doing it, there wasn't any room by the register anymore."

"Bread And Circus" eventually made its way to Los Angeles, and major-label A&R representatives soon started appearing at Toad shows. At one show at Zelo, there were five A&R reps in attendance.

Eventually, Toad signed with Columbia, not because that was the label that would give the band the biggest advance, but because it guaranteed the band creative control and agreed to reissue "Bread And Circus" and its self-financed follow-up, "Pale," intact. More than three years later, with the success of "Fear," Columbia and Toad are beginning to reap the rewards of the deal.

Nack subsequently resigned from his management duties to focus on Brad Is Sex, while Barnitz, his former band mate in the Tan, ignited the local club scene.

When Barnitz started Spencer The Gardener, which one local describes as "Wall Of Voodoo meets

Ricky Ricardo meets the B-52's," he went to club owners in an attempt to find a venue for his band.

Several scenesters agree it was Barnitz's efforts that revitalized the local club scene by proving to the establishments that live music in Santa Barbara could draw crowds.

### EARLY UGLY DAYS

Meanwhile, a band called Overdrive was making some noise in Isla Vista. Willobee, then program director of adult alternative station KCQR Santa Barbara, was celebrating his birthday at Carnival, now Prime Directive, when he heard a band playing in the next room. "I walked in and checked out their set and was immediately captivated," he recalls.

That band was Overdrive, which, until then, had primarily played keg parties around the UCSB campus.

Willobee told Dennis Rider, who had been managing Pete Townshend's brother Paul, about the band. Together they encouraged the band to make a demo, which eventually landed on the desk of Bob Skoro, senior VP of A&R for Mercury Records.

Meanwhile, Willobee lined up a gig for Overdrive as opening act for L.A. band Pretty Boy Floyd. The members of Overdrive got such a kick out of that name they decided to call themselves Ugly Kid Joe. The show was canceled but the name stuck.

Skoro traveled to Isla Vista to catch the band's showcase at the Anaconda Theatre. Even though the venue holds more than 1,000, the band drew less than 400 that night. Willobee recalls, "Three songs into the set Skoro came over to the soundboard and said, 'I want them. I love them.'"

Months later, Ugly Kid Joe would take MTV by storm with the video "I Hate Everything About You." Meanwhile, a local melodic

speed-metal band called Indica would soon be joining the group at MTV's Spring Break festivities on Daytona Beach, Fla.

### WON BATTLE OF BANDS

Indica, which has been playing around Isla Vista for the last three years with various lineups, entered the "Dodge Rock & Campus Bash" battle of the bands contest. In March, the band competed against other locals on the UCSB campus. After winning that phase, the band traveled to Riverside, Calif., where it took the western regional crown. From there, it was on to Daytona Beach. Coincidentally, Ugly Kid Joe was also in Daytona for the MTV taping. Indica won the contest and received a chance to play a song on MTV.

"It turned some heads," Indica vocalist Pete Murray says of the contest. "Although we thought it was more at first than what it was really worth."

As part of the prize package, the band did fly to New York to record a demo tape. Today Indica sells that tape in local record stores and at its shows but is still looking for a record deal.

### SOME SAD SONGS

Santa Barbara, however, has not been kind to every band. Alternative rock combo Cinderblock, which is signed to Restless Records, recently packed up and moved to San Francisco after three years in Santa Barbara.

Originally, the band was from Berkeley, Calif., but, singer/guitarist Jason Apodaca says, "There were too many bands there, so we wanted to go to Santa Barbara and be the only band in town."

Unfortunately, the band was not the only band in town and, soon, the members of Cinderblock grew tired of the local scene. "We played Zelo and the Anaconda repeatedly, but how many times can you do that," Apodaca says, adding that too many of the clubs have DJs, rather than live music.

Cinderblock, however, appears to be in the minority. Longtime Santa Barbara scenester Barnitz says the club scene is cyclical: "Periodically, every place goes through a disco period, when everyone goes out to dance. Then they get tired of that and go to the clubs to see bands. And then, it turns full circle. Where people go to the clubs to see bands and dance. That's where it's at right now."

### BOOSTING THEIR BROS.

The Santa Barbara bands that have made it hope their success will help out others. For example, in Ugly Kid Joe's new video, "Neighbor," the band's Mark Davis wears a T-shirt sporting the logo of Kronix, a local hard rock band.

"There's actually a lot of talent there," says Ugly Kid Joe singer Klaus Eichstadt. "There are bands there that have good songs, and that's what really counts, not being part of a scene. We hope in some way we can help open the door... We feel honored to help out our bros if we can."

## Taking Another Look At Tejano Awards; Feliciano Leads Capitol Fall Contingent

**RETOOLING THE TMAs:** When Capitol/EMI Latin went 13 for 13 at the Tejano Music Awards in March, four labels cried foul and subsequently announced a boycott of future TMA events: Sony Discos, TH-Rodven, Freddie, and Fonovisa.

In July and August, TMA executive director **Rudy Treviño** began to answer accusations of unfair play by hosting several meetings to redraw the playing field and hopefully lure back the disgruntled labels. So far, none of the boycotting record companies has responded to Treviño's overtures, but he vows to keep on trying.

In a nutshell, Treviño's summer confabs have yielded a 57-member Tejano Music Awards Committee from which four subcommittees were formed to establish procedural guidelines for nominations, vote tabulation, new awards categories, and lifetime-achievement-award recipients.

A couple of major changes already have been initiated. First, the voting mix has been altered slightly, with the popular vote carrying a weight factor of 40%, industry vote, 30%, and record sales, 30%. The previous blend was 50% popular, 25% industry, 25% record sales.

Second, five new awards categories have been added, including three that spotlight new talent. Only the industry will vote on the new-talent entries and the producer-, songwriter-, and musician-of-the-year classifications. Treviño says an inclusive-minded, decision-by-committee approach will help to strengthen TMAs down the road.

"Instead of having only a few individuals' input, now you have 57 individuals in [four] different components that make up the Tejano music industry," says Treviño. "We made an honest effort to include everybody, and if [the four labels] choose not to participate, well, that's up to them."

**CAPITOL IDEAS:** Capitol/EMI Latin president **José Behar** says José Feliciano's October release



by John Lannert

"Street Life '92" features a remix of yuletide nugget "Feliz Navidad," which Behar describes as "sort of like a dance version, but without losing the feeling of the song." Also due out in October is "Metamorfosis," by song stylist supreme **Ednita Nazario**.

Behar also is waxing euphoric over the just-shipped "Cruz De Olvido," a resplendent ranchero ballad by **Alvaro Torres** that will be included on his upcoming ranchero album "Homenaje A Mexico," set for release in November. Four of the album tracks—including "Cruz De Olvido"—will be new songs penned by Torres; the balance of the record will contain ranchero standards. The superb singer/songwriter from El Salvador is cutting the album with **Mariachi Sol De Mexico**.

Promotional plans call for a label-sponsored press conference/showcase in November to kick off Torres' album. The label then expects to work Torres' current pop effort, "Nada Se Compara Contigo," in New York, Miami, and Puerto Rico, while promoting the ranchero record in California, Texas, and Chicago. "Then, by the time March, April, May rolls around, it will be time to release his new pop record and we'll work it everywhere again," says Behar.

Due out in November, as well, is **Daniela Romo's** new effort, "De Mil Colores," which contains the leadoff single "Para Que Te Quedes." Finally, Capitol is coming out with a Tejano Christmas album, "Navidad Tejana," which sports two tracks each from the label's current Tejano stars such as **Mazz** and **Emilio Navaira**, plus older material

from former signee **La Mafia**.

**SOHO'S TWO-FOR-ONE SPLIT:** RMM subsidiary Soho Sounds has been divided into Anglo-dance-oriented imprint Soho Sounds and Latino-based Soho Latino. Soho Latino's leadoff album is **India's** "Llegó La India... Via Eddie Palmieri." India, who appeared with Palmieri in August on "The Tonight Show," is one of Soho Latino's three young Latin dance artists who are trying their hand at salsa. The other two vocalists are **Chrissy I-eece**, who is cutting a single with **Tony Vega**, and **Marc Anthony**, now recording a salsa record with producer **Sergio George**. Soho's expansion has prompted RMM to tap **Vincent Iturbides** as national director of sales and promotion.

Elsewhere, **Oscar D'León** and RMM's **Ralph Mercado** are organizing a salsa festival in Isla Margarita, Venezuela, featuring **Celia Cruz**, **Johnny Pacheco**, **Cheo Feliciano**, and **Ismael Miranda**. The island's first-ever salsafest is slated to run Oct. 7-12.

**Tito Puente**, now on his "100th LP" trek in South America, is slated to ship "Live At The Village Gate" by Puente and the **Golden Latin Jazz All-Stars** on RMM's jazz label **TropiJazz** in October. Puente's stellar backing crew boasts the likes of **Hilton Ruiz**, **Paquito D'Rivera**, **Dave Valentin**, **Claudio Roditi**, **Andy González**, and **Mongo Santamaria**.

**RIGHT PLACE... Right Time?** Warner Bros. brass are pondering a Hispanic radio release of two tracks from **Dr. John's** wonderful (and occasionally very Latin) N'awlins retrospective, "Goin' Back To New Orleans"—the titular track and "Litanie Des Saints." Label mate **David Sanborn** already is scoring scattered Latin radio airplay with "Bang Bang," so perhaps the timing would be right.

**RELEASE UPDATE:** Notable M.P.I. acts **Nino Segarra**, **Limit 21**, and **Los Sabrosos Del Merengue** are expected to release new albums in late September/early October. Quality's quality rock act **Amanecer** is scheduled to ship its eponymous label premiere Sept. 21.

## Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

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

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

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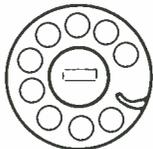
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## Mexico In Midst Of A Grupo Boom

BY RAMIRO BURR

SAN ANTONIO, Texas—The increasing record sales and widespread popularity of Mexico's *grupos* have heated up the competitive jostling between the major record labels for superior market position.

In turn, the growing *grupo* appeal not only has caused radio stations to switch to *grupo* formats, but it has also generated numerous *grupo*-oriented TV shows and publications. In August, a seismic rumble was felt throughout the radio community in Mexico City, when media mogul Rogerio Azcarraga launched the city's first 24-hour *grupo* FM, "Radio Formula."

*Grupos* are among Mexico's hottest concert attractions, as well. Mammoth outdoor events typically feature five to eight bands, last up to eight hours, and draw 60,000-80,000 fans. (For more on the Mexican music industry, please see the special section "Viva Mexico," which follows page 36.)

According to Jesus Lopez, managing director of BMG Ariola, *grupos* have overtaken the dominant Latin pop music as the hottest-selling genre in Mexico. BMG's top *grupos* include Bronco, Impacto de Montemorelos, Los Mier, and Los Flamers.

"I don't care what you hear about Luis Miguel or Juan Gabriel," says Lopez. "These days, a group like Bronco sells about 2 million records a year, and

Los Mier are selling between 700,000 and 800,000 units a year."

Many industry observers note the surge in *grupo* sales and concerts has been particularly intense since 1990.

"To me, *grupos* have always been popular through the years," says Ignacio "Nacho" Gomez, GM of the newly re-formed Musivisa imprint. "But it's been only in the last 18 months that there's been a sort of 'boom' phase."

Formerly a near-invisible division of Melody Records, Musivisa has absorbed Melody's 20-act *grupos* roster, which boasts an array of top *grupo* outfits, including Los Bukis, Los Yonicos, Los Humildes, and Los Tigres Del Norte.

The label move was made, notes Gomez, to better promote and market Melody's former *grupos*.

Another major record company that has jumped into the *grupo* fray in the past year is Sony Mexico. Last year, Texas-based La Mafia became the first act signed by Sony, which subsequently inked Ramon Ayala and Los Rodarte. Ironically, three years ago, Sony sported a *grupo* lineup topped by Los Temerarios, but released the acts before *grupo*'s current revival.

La Mafia's 1991 effort, "Estas Tocando Fuego," went platinum and earned the Tejano-rooted act headlining status in Mexico almost two years after the group first began touring in the northern part of the country.

The largest independent major label in the *grupo* arena is DISA (Discos Sabina), a Monterrey-based company whose 35-band roster features best-selling *grupos* Los Temerarios, Liberacion, Samuray, Banda Movil, Banda R-15, and Viento Y Sol.

DISA's GM, Diego Chavez, notes that the *grupos*' recent rise can be attributed to budget increases for both recording and marketing.

"Today, the record companies are paying for better recording productions and spending more on promotion so they can compete," says Chavez.

Concurrently, the top *grupos* themselves are turning loose more pesos to deliver glitzy outdoor shows that would match up with splashy concerts staged by their pop counterparts.

"As the concerts get upgraded, we're attracting different crowds that would not have come out before," says Oscar Flores, president of promotion company Representaciones Apodaca.

Radio stations have been riding the *grupo* wave, as well. In the past two years, nearly a dozen *grupo*-formatted radio stations have sprung up in Monterrey, Guadalajara, and Mexico City—the three cities generally considered to be the top *grupo* markets.

And, as Mexico City concert promoter Armando Diaz notes, with the many venues available, a hard-working *grupo* need not leave the city and its environs to find prosperity.

## 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
1	1	9	JON SECADA	JON SECADA	SBK 98845/ERG
2	2	9	ANA GABRIEL	SILUETA	SONY 80818
3	3	41	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
4	4	17	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
5	5	15	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
6	9	7	H2O	DE OTRO PLANETA	SONY 80821
7	8	5	CHAYANNE	PROVOCAME	SONY 80831
8	10	15	JULIO IGLESIAS	CALOR	SONY 80763
9	6	33	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
10	12	7	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVISA
<b>POP</b>					
11	—	1	BACHATA MAGIC	BACHATA MAGIC	RTP 80820/SONY
12	16	29	RICKY MARTIN	RICKY MARTIN	SONY 80695
13	7	7	ROCIO DURCAL	EL CONCIERTO... EN VIVO	ARIOLA 3344/BMG
14	11	43	MAGNETO	MAGNETO	SONY 80670
15	14	15	RAPHAEL	AVE FENIX	SONY 80767
16	15	27	LOS BUKIS	QUIEREME	FONOVISA 9040
17	13	7	ISABEL PANTOJA	CORAZON HERIDO	RCA 3350/BMG
18	20	7	FERNANDO ALLENDE	FERNANDO ALLENDE	WARNER 26848
19	19	19	JULIAN	VUELA MI IMAGINACION	WEA LATINA 75878-4
20	17	73	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
21	18	17	YOLANDITA MONGE	CARA DE ANGEL	WEA LATINA 77467
22	23	59	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
23	—	5	FRANCO DE VITA	EN VIVO 16 DE MARZO	SONY 80750
24	—	30	PROYECTO M	ARDE QUE ME QUEMAS	CAPITOL-EMI LATIN 42529
25	—	1	MYRIAM HERNANDEZ	MYRIAM HERNANDEZ	WEA LATINA 90123
<b>TROPICAL/SALSA</b>					
1	2	15	JERRY RIVERA	CUENTA CONMIGO	DISCOS INTERNATIONAL 80776/SONY
2	1	11	MIAMI BAND	MIAMI BAND	RTP 80768/SONY
3	3	31	TITO ROJAS	TITO ROJAS	M.P.I. 6061
4	8	5	OSCAR D'LEON	EL REY DE LOS SONEROS	SONERO 80823/SONY
5	10	45	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
6	4	21	ZONA ROJA	ORQUESTA ZONA ROJA	CANDELA 001/TTH
7	9	9	OLGA TANON	SOLA	WEA LATINA 77478
8	5	23	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
9	18	5	JOHNNY RAY	SALSA CON CLASE/LOS 3 SABORES	RTP 80846/SONY
10	25	3	MAYRA Y SELINES	MAYRA Y SELINES 18.75	PARADISC 3305
11	7	51	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
12	11	15	GRUPO WAO	GRUPO WAO	HEAVEN 008/COMBO
13	14	9	ROKABANDA	LA ROKA	J&N 748
14	15	21	ANGELA CARRASCO	PIEL CANELA	CAPITOL-EMI LATIN 42591
15	13	17	EDGAR JOEL Y SU ORQUESTA	EN EL TOPE	RTP 80729/SONY
16	17	41	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
17	16	7	VARIOS ARTISTAS	CON LO QUE CUENTA ESTE PAIS	PRIME 3364/BMG
18	—	61	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
19	6	11	FRANKIE RUIZ	MI LIBERTAD	TH-RODVEN 2946
20	—	19	LIMITE 21	YO TE SEGUIRE QUERIENDO	M.P.I. 6047
21	—	1	RUBEN DJ	TODO MOVIDO	RTP 80853/SONY
22	—	83	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
23	—	20	LA BANDA SHOW	100% LATINO	RTP 80722/SONY
24	12	21	GRUPO NICHE	LLEGANDO AL 100%	DISCOS INTERNATIONAL 80712/SONY
25	—	27	LUIS ENRIQUE	UNA HISTORIA DIFERENTE	SONY 80710
<b>REGIONAL MEXICAN</b>					
1	1	15	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
2	2	49	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
3	6	5	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
4	7	11	VICENTE FERNANDEZ	QUE DE RARO TIENE	DISCOS INT'L 80809/SONY
5	5	13	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	SONY 80770
6	3	7	GRUPO MOJADO	LA GORDA	FONOVISA 5154
7	4	31	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
8	15	19	LUCERO	LUCERO DE MEXICO	FONOVISA 9039
9	13	57	ANA GABRIEL	MI MEXICO	SONY 80605
10	9	45	BRNCO	SALVAJE Y TIERNO	FONOVISA 3106
11	8	5	BANDA R-15	COMO TU DECIDAS	DISA 1438
12	18	11	ANGELICA MARIA	INTERPRETA RANCHERO Y NORTENO	SONY 80771
13	—	1	BANDA MACHOS	CASIMIRA	FONOVISA 5161
14	11	5	FLACO JIMENEZ	PARTNERS	REPRISE 26822
15	22	29	EMILIO NAVAIRA	UNSUNG HIGHWAYS	CAPITOL-EMI LATIN 42626
16	10	33	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
17	12	17	LOS YONICS	VOLVERE A CONQUISTARTE	FONOVISA 9047
18	—	18	JOAN SEBASTIAN	CON BANDA	MUSART 21.14/BALBOA
19	24	47	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
20	—	9	LUCERO CON MARIACHI	CON MI SENTIMIENTO	FONOVISA 8864
21	20	17	BANDA VALLARTA SHOW	TE VES BIEN BUENA	FONOVISA 5146
22	14	51	LOS ACUARIO	LA HIELERA	MAR INT'L 291
23	—	3	LOS RODARTE	TODO POR EL TODO	SONY 80672
24	—	1	VARIOS ARTISTAS	A BAILAR LA QUEBRADITA	FONOVISA 3022
25	—	9	INDUSTRIA DEL AMOR	GRACIAS AMOR	RAMEX 1285

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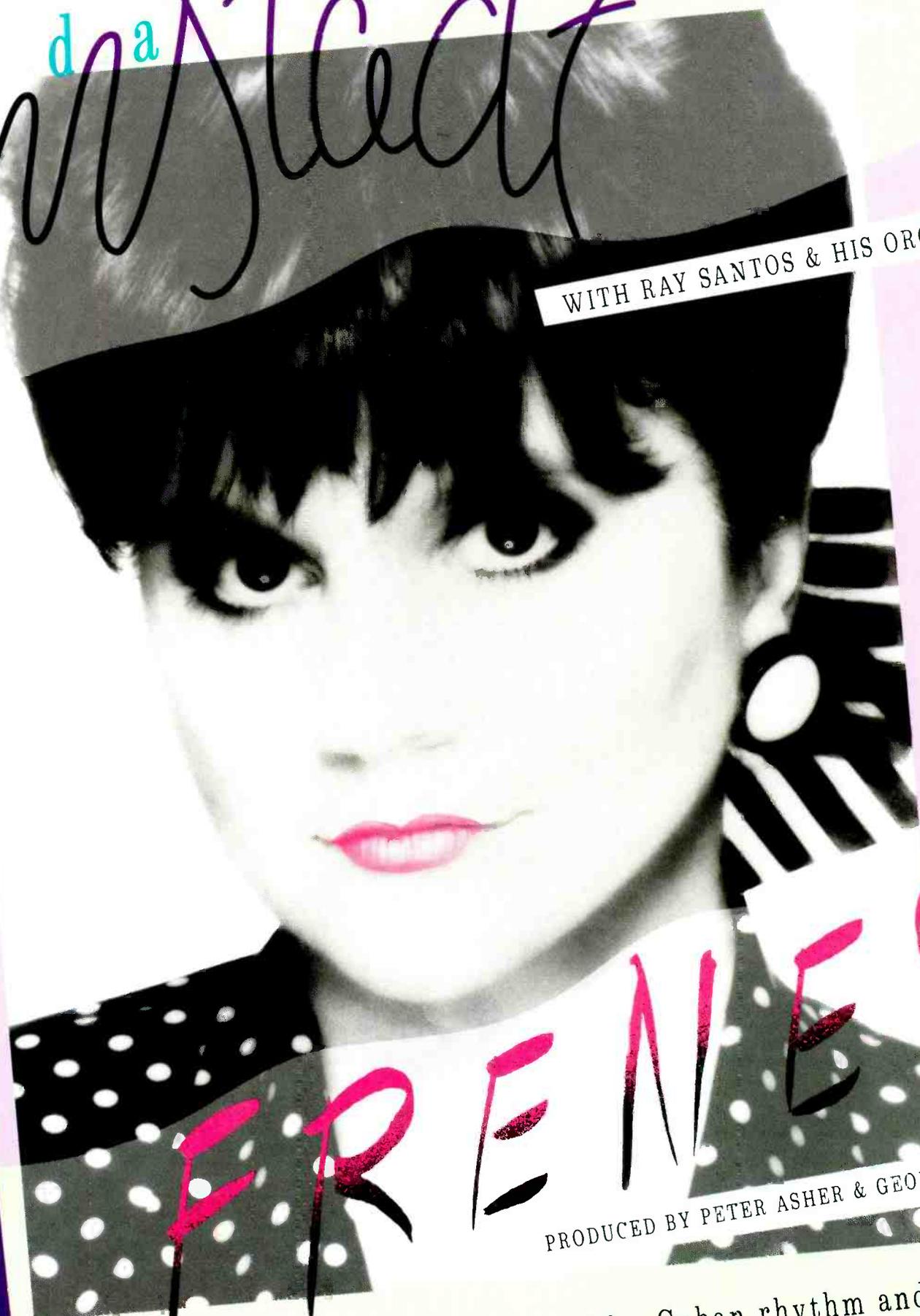
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★ **CIELITO LINDO**

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(a duo con Louis Miguel) hasta

★ **LA BELLA Y LA BESTIA**

(a duo con Mijares)

★ **Y PROXIMAMENTE**

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*Clockwise, from top left: Luis Miguel; Los Bukis; Gloria Trevi; Calo; Emmanuel; Veronica Castro; Daniela Romo; Juan Gabriel; Los Temerarios.*

**A Billboard Spotlight**

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# Vegas Puts Its Money Where The Music Is

**Hotels Hope To Win  
Big With Mexican  
Independence Day Shows**

By John Lannert



Sony's Ana Gabriel

**I**n the past several years, Las Vegas—long known as the gambling capital of the U.S.—has quietly been making its mark as the destination of choice to celebrate Mexico's Independence Day Sept. 16.

Actually, most of Las Vegas' Mexican Independence Day musical events were held this past weekend and, coincidentally, were timed perfectly with the Sept. 12 boxing match between Julio Cesar Chavez and Hector "Macho" Camacho.

In any case, since 1988, a wide array of top-drawer Mexican singing stars have performed at Las Vegas' Independence Day spectaculars, including Sony Discos' Ana Gabriel, Vicente Fernandez and Yuri, Capitol/EMI Latin's Veronica Castro and legendary balladeer Marco Antonio Muniz.

This year, both Mexican and non-Mexican Latin stars appear at six Las Vegas hotels: Caesars Palace, Bally's, the Tropicana, the Sahara Hotel and Casino, the Sands and the Desert Inn. In addition, Los Niños Productions, based in Casa Grande, Ariz., presented its Mariachi USA concert at the Aladdin Hotel.

The impressive list of best-selling Mexican artists slated to play Vegas in 1992 is led by superstar balladeer Luis Miguel, who headlined at Caesars Sept. 11 to 14. Sony Discos' rancho king Vicente Fernandez and his son Alejandro performed Sept. 11 and 12 at Bally's. Muniz appears Sept. 14 at the Tropicana.

Topping the musical bill of the Sept. 12 Mariachi USA are Castro and labelmate Alvaro Torres, who hails from El Salvador, plus BMG's Guadalupe Pineda. Meanwhile, Spain's volcanic songstress Paloma San Basilio—also of Capitol/EMI Latin—stars at the Desert Inn Sept. 14 and 15, French pianist Richard Clayderman will appear Sept. 14 and 15 at Bally's, Sony's Cuban *charanga* standout Hansel performs at the Sands, and Mexican comedian Pollo Pollo and Brazil's "*pequeño gigante*" Nelson Ned headline Sept. 13 to 15 at the Sahara.

According to most of the hotels' entertainment directors and publicists, the majority of out-of-towners who attend the Mexican Independence concerts hail from Mexico, with most of the balance coming from California.

Allan Bregman, president of Caesars Entertainment, notes that Independence Day events in Las Vegas continue to grow each year, and he cites Miguel's dates at Caesars as an example of that expansion.

"This is the longest stay of anyone we've attempted to do [for Mexican Independence Day], and this is the most ambitious project of any performer that we've ever done," says Bregman. "We feel very confident that he's going to do very

well."

Bregman's confidence is well-founded. Miguel's latest album, "Romance" (WEA Latina), has sold an astounding 2 million copies in Mexico and the U.S. alone. More importantly, the handsome 22-year-old crooner has been selling out wherever he has performed. Miguel appears at the 1,000-seat Circus Maximus, where his shows fetch \$75 to \$100 per ticket.

At Bally's, Vicente and Alejandro Fernandez—both of whom are riding high on Billboard's radio and retail charts—will perform at the 5,000-seat Grand Ballroom. Clayderman, who just released his first album for the Latin market, "America Latina, Mon Amour" (Quality/TH-Rodven), plays the Celebrity Room, whose capacity is 1,450. Tickets for both the Fernandez and Clayderman shows were \$49.50 per show. "We usually look for acts with a big international presence," says hotel publicist Bobbi Katz.

The Tropicana once again brings back Muniz, who appeared last year at the 800-seat Tiffany Ballroom. Tickets are \$60. Hotel publicist Ira Sternberg says the Tropicana has been presenting Mexican Independence Day concerts "for at least the last five years, and all of the shows have been successful."

Mariachi USA was first held last year at the Thomas & Mack Center, drawing 8,000 people to see Castro and Melody's Jorge Muniz.

"And," adds Becky Dykes, executive coordinator of Los Niños, we were up against Yuri, Ana Gabriel, Marco Antonio Muniz and a Chavez fight. So we did fairly well."

This year, Los Niños is staging two Mariachi USA shows at Aladdin's 7,000-seat Theatre of the Performing Arts, the largest venue on Vegas' Strip.

Both concerts, comments Dykes—wrapped around the Chavez/Camacho fight—are nearly sold out. Tickets range from \$35 to \$100, "with the \$100 tickets selling out first." Dykes admits that the Chavez fight did affect her scheduling plans in 1992.

Julio Cesar Chavez and Veronica Castro are very close," says Dykes, "so they like to hang out together in Vegas.



Rancho king Vicente Fernandez

That's what they did last year."

At both the Desert Inn and the Sands, the performing talent is non-Mexican, but as the Sands' executive director of international marketing Fernando Campos tells it, "The Mexicans love their own music, but when they go outside their country they want to see something different." Hansel performed Sept. 13 at the Sands; San Basilio appears Sept. 14 to 15 at the Desert Inn.

The Sahara is the only one of the aforementioned hotels that is presenting a show for Mexican Independence Day for the first time. But Judy Coder, assistant to Sahara president Paul W. Lowden, says that if this year's events are successful they likely would promote other Independence Day shows in the future.

Can the hotels' Mexican Independence Day prosperity be repeated throughout the year? Bregman and Campos think so. Bregman, whose hotel recently hosted the Premio Lo Nuestro or Latin Music Awards, opines that Spanish-language TV will lead the way toward greater mainstream acceptance of Hispanic performers.

"Spanish TV has contributed a great deal to the awareness [of Latin acts]," says Bregman. "There's a lot of English-speaking people who watch those shows, and, even though they don't understand the language totally, they still will watch it—especially for the recording artists." ■

# Market Report '92

In The 172nd Year Of  
Mexican Independence, The Music  
Industry Faces Free Trade,  
Unlimited Potential And A Host  
Of Thorny Issues

**E**verybody wants to be a star in Mexico. "The next step for me in my career is to break into Mexico," says Yolandita Monge, a popular Puerto Rico-born chanteuse who echoes the aspirations of most Mexican and Latin artists. Mexico's overwhelming appeal is obvious and potentially rewarding for one basic reason: Mexico is the Hispanic music world's largest market. The country's population, currently pegged at around 85 million, is mostly under 25 and still exploding.

Currently, the Mexican music market, whose wholesale value was estimated in 1991 to be worth about \$267 million, is more than two and one-half times greater than the second biggest Hispanic market—the United States.

Snaring 22 percent of Mexico's overall unit sales in 1991 was BMG, which edged longtime market leader Sony by three percentage points (19 percent). Rounding out Mexico's "Big Five" were PolyGram and EMI—both with 12.2 percent—and Warner Music following closely at 11.6 percent.

The dramatic growth in CD sales contributed mightily to the overall sales figure. Last year, a record 8.4 million CDs were sold in Mexico according to AMPROFON (Asociación Mexicana de Productores de Fonogramas). CD sales now make up 34 percent of the 70.5 million units sold last year, with cassettes comprising 60 percent of total units, and albums a scant 6 percent.

But with CD sales for the first quarter of 1992 matching the 2.7 million count of the fourth quarter of 1991, it appears that the Mexican market could be flattening out.

Actual confirmation of a listless Mexican music market comes from an assortment of record executives in Mexico—as well as from Catalina Garduno, CEO of Mexico City-based La Feria Del Disco, one of Mexico's largest wholesalers.

"I feel we're in a recession," declares Garduno, who estimates her company's market share at 10 to 12 percent. "Since '85, there have been ups and downs, and from '89 on there has been stabilization. But it has not really grown. Distributors are still distributing the same number of units as they were in '85."

Garduno does admit that the Mexican industry "could grow a lot," but "what has greatly hurt the possible growth of the record industry has been piracy. It's always existed, but it has surged strongly since '85 because the government has allowed it, people cannot afford non-pirated product, and record labels have raised their prices—thereby directly supporting the piracy."

On top of that, claims Garduno, Mexico's weak economy is exacerbating the piracy situation. An original cassette, which formerly cost a blue-collar worker one day's salary, now costs three days' salary; an original cassette retails in Mexico for 35,000 pesos (\$11.30), while a counterfeit equivalent runs about 5,000 pesos (\$1.60).

Last year, the Mexican government approved copyright laws to combat piracy. But, says Garduno, "this law was basically passed so as not to slow El Tratado de Libre Comercio," which is known in the U.S. as the North

By John Lannert



International star Yuri



American Free Trade Agreement (NAFTA).

Indeed, several record executives view NAFTA as the answer to the piracy dilemma. "With [NAFTA], Mexico is going to be obliged in some way to stop piracy," states Garduno. "They need to attack the big producers and the street vendors who don't pay taxes."

Don Eduardo Baptista, board chairman of Musart, one of Mexico's oldest labels, seconds Garduno's comments. "We could increase our sales by at least 50 percent if piracy were eliminated," he says.

Sony deputy manager Marcos Maynard adds, "Piracy here is out of control. There are laws, but they're not complied with and not enforced."

But piracy will not be the only area of the Mexican music market affected by NAFTA, contends Jesus Lopez, BMG's managing director. "The Mexican market will become sufficiently potent," says Lopez, "so that big American chains will be interested in establishing themselves in Mexico. Therefore, the record distribution will improve substantially."

La Feria currently operates 10 warehouses across the country, from which some 50 vendors pick up product that they sell location to location from small trucks. Garduno hopes to eventually equip the trucks with fax machines to facilitate deliveries. Garduno adds that the country's poor highway system and unreliable transport companies have forced her to initiate unusual distribution tactics. La Feria recently opened a branch in the southeast Mexico city Villahermosa.

Not only may NAFTA improve the piracy and distribution snafus, but the accord may open the musical ears of an eager record-buying public—who already have discovered a fresh new lineup of homegrown pop, rap and rock notables. Young Mexican pop/rock idols who have broken inside and outside Mexico in past years include Luis Miguel, Alejandra Guzman, Magneto, Sasha and Gloria Trevi. Mexican rapper Calo's "Ponte Atento" was the first million-selling album for PolyGram. Rock's surge since the government eased its stance on the genre in 1988 has continued unabated, as Caifanes, Mana, Maldita Vecindad, Los Amantes De Lola and Cafe Tacuba reap new listeners.

The ever strong-selling *grupos* are led by Los Temerarios, Los Bukis and Bronco, all of which routinely knock down million-selling albums. Texas-born La Mafia is one of the new breed of *grupos* popping into the hard-to-crack market.

Keeping the ranchera flame burning are Vicente Fernandez and his son Alejandro, Angelica Maria, Juan Valentin and Mariachi Vargas De Tecalitlan. Finally, Mexico's veteran pop artists who have become international stars continue to thrive: Juan Gabriel, Ana Gabriel, Yuri, Emmanuel, Daniela Romo, Laureano Brizuela, Veronica Castro and Pandora.

Most artists, in fact, who make it big in Mexico can penetrate other markets. On any given week, for example, about 60 percent of Billboard's Hot Latin Tracks chart consists of Mexican artists or acts who first broke in Mexico. The percentage climbs closer to 75 or 80 percent on Billboard's pop and regional Mexican retail charts.

Small wonder, then, that so many Latin artists warmly view Mexico as both a destination—and gateway—to greater career prosperity. ■

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# Industry Executives Discuss The Turbulent Economy, Emergent Free Trade and Resurgent Rock

By John Lannert

Ask virtually any record executive based in Mexico about the state of the Mexican music industry nowadays, and the usual quick answer is that business is flat due to a soft economy and promiscuous piracy.

Moreover, label brass are eyeing warily El Tratado De Libre Comercio, or the North American Free Trade Agreement (NAFTA) in the U.S. and Canada. The long-term effects of this recently signed economic accord are opaquely unknown. Some Mexico executives are hopeful that the agreement will improve intra-country product distribution and dent the surge of piracy.

Though near-term prospects for Mexico's record industry remain unsettling, there are pockets of optimism, which reveal themselves with a warm predictability whenever a label executive begins expounding animatedly about his label's roster of acts. And despite the unstable business climate, every record executive seems able, if not determined, to weather the rocky musical seas. Each to his own plan, of course.

Musically, most of the label brass boast artistic blueprints as varied as their marketing strategies. All concur *muy profundamente*, however, that the Mexican music scene is opening up, particularly to rock—both the foreign

and homegrown variety. The CD also has been viewed by most executives as a lifesaver that has helped keep the industry from going into a complete free-fall.

Below are capsule commentaries from top Mexico-based record executives, who collectively recognize the industry's problems but differ on long-lasting solutions.

## BMG-ARIOLA

BMG's general manager **Jesus Lopez** comments that piracy is the principal industry problem, citing that the official market has sold 54 million cassettes in 1991, while the pirates are estimated to have peddled 70 million cassettes. Lopez laments the notion that the Mexican government has not aided the industry cause against piracy, but he says he is hopeful that the NAFTA agreement will nudge the Mexican government into action.

"The disappearance or reduction of piracy," says Lopez, "will be a consequence of the government for the first time seriously attacking the underground economy, which is a fundamental part of the [Mexican] economy, but one which cannot cohabit with the American economic system."

Fiscal pressures, notes Lopez, have shut off the concert business, save Mexico City's Auditorio Nacional. Nonetheless, he observes that the Mexican government's relaxing attitude toward rock acts has allowed BMG acts Caifanes and Maldita Vecindad to flourish. BMG also is creating an

alternative rock label called Culebra, which already features three underground acts: Santa Sabina, La Lupita and La Cuca.

Lopez says he wants to "internationalize" BMG's impressive and varied lineup of artists, which includes Juan Gabriel—whose long-awaited album is expected late this year or early next year—Gloria Trevi, Rocio Durcal, Jose Jose, Bronco, Camilo Sesto, Caifanes, Eugenia Leon and Guadalupe Pineda. Lopez adds that he wants to beef up his *norteño* group roster, which he says has included the biggest sellers of late.

## EMI CAPITOL

A sickly economy, fueled in part by Mexico's tight monetary policy, has hurt the record industry, claims managing director **Enrique de Noriega**.

"No one is expecting that we'll come out of this recession immediately," he says, "but that the market will return to normal in the second quarter of 1993."

De Noriega sees the North American Free Trade Agreement as a "positive interchange" for record companies on both sides of the border, but he laments the lingering piracy clouds that hang over Mexico's record business. "In spite of the new copyright law, there has been no definite action taken against these illegal producers," he says.

(Continued on page M-8)



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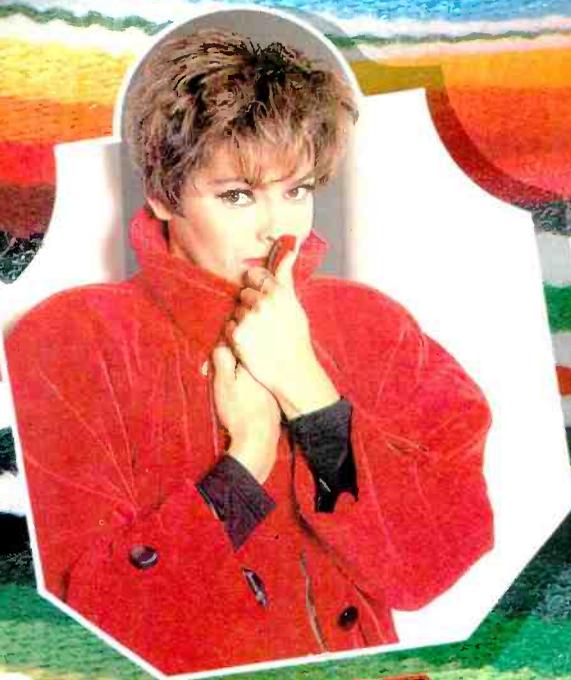
**DANIELA ROMO**

Productor: *Bebu Sivetti*  
Fecha de lanzamiento: *Septiembre 92*



**MIJARES**

Productor: *Juan Carlos Calderón*  
Fecha de lanzamiento: *Enero 93*



**ROCIO BANQUELLS**

Productor: *Benny Facone*  
Fecha de lanzamiento: *Noviembre 92*



**PANDORA**

Productor: *Por determinarse*  
Fecha de lanzamiento: *Marzo 93*



**Estela Suárez**

Productor: *Enrique Elizondo*  
Fecha de lanzamiento: *Octubre 92*

**Executives**

*(Continued from page M-6)*

Musically, EMI Capitol continues to be led by Pandora, Mijares, Daniela Romo and Rocio Banquells. The label also is high on ex-Timbiriche member Paulina.

**MELODY**

"Here at Melody," says label VP/GM **Marco Antonio Rubi**, "we are suffering the consequences of piracy as never before, since most of our artists are young and the audience depends on parents to buy the product."

Lucero, Alejandra Guzman and Cristian are among the biggest artists on Melody, the largest independent label in Mexico.

Rubi expects to continue to sign new fresh faces—preferably male. "The new trend in Mexico is male singers as opposed to a market that used to be dominated by women," he says. "Our plans are almost the same as always: Discover and create new talent. Melody gets only 20 percent of total sales from catalog, since we are one of the newest companies in Mexico."

Rubi opines that the Mexican market will swing upward by next year and adds that the North American Free Trade Agreement (NAFTA) "should benefit us all if it creates the stability we are looking forward to."

**MUSART**

**Don Eduardo "Bayo" Baptista**, Musart's board chairman and self-described "Deacon of the Mexican Industry," describes the Mexican market as "contracted" because of the economy—and chronic piracy. "There are laws against piracy, but there still has not been any legal action taken due to a lack of [government] support," says Baptista.

Musically, Baptista—who remarks that NAFTA will have little effect on the Mexican music market—says that Musart is looking to sign more *grupos* in the future. "But, of course," he says, "we still have such established acts as Antonio Aguilar, Joan Sebastian, La Libra and Los Vaqueros, who are also selling well."

Meanwhile, Baptista voices concern that the country's piracy surges upward. "We're surviving," says Baptista, whose company was founded in 1948.

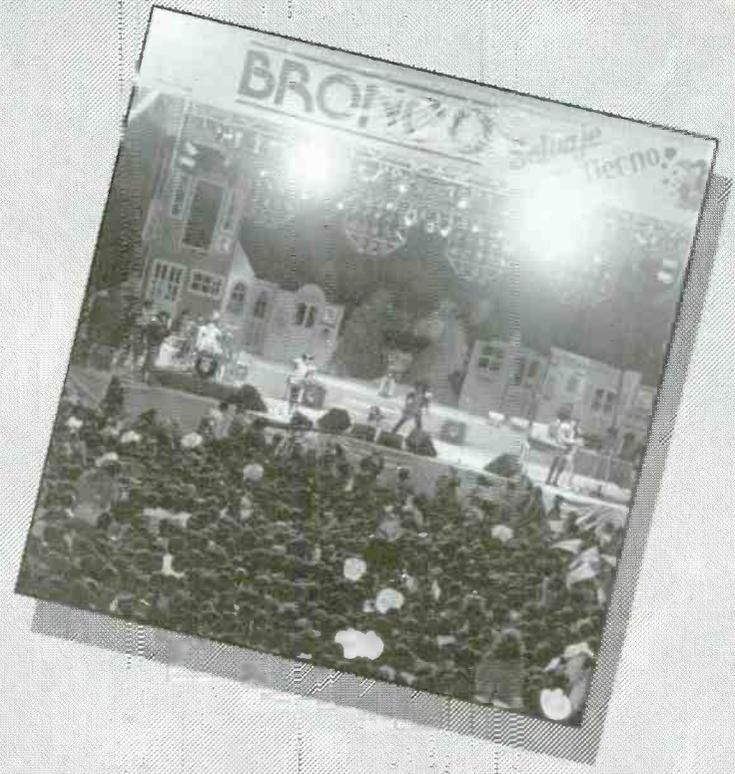
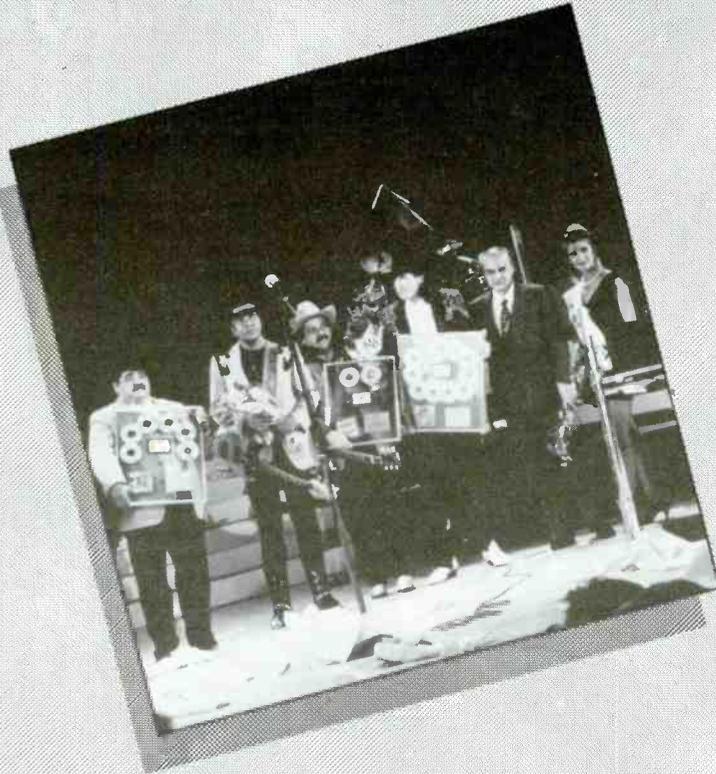
**MUSIVISA**

Recently rejuvenated as a separate label from Melody, Musivisa boasts some of the biggest *grupos* in Mexico, including Los Bukis, Los Yonics, Los Humildes, Los Tigres Del Norte, La Sombra, Industria Del Amor, Campeche Show and Lluvia. And according to Musivisa's general manager, **Ignacio "Nacho" Gomez**, the *grupo* beat will go on.

"*Grupo* records are less expensive [to produce] than teen pop records," declares Gomez. "And the *grupo* genre has achieved a much wider popularity than teen music."

While Gomez blames Mexico's flagging economy for bringing the market down "by as much as 30  
*(Continued on page M-9)*

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**Emilio y su Grupo RJO**

## Executives

(Continued from page M-8)

percent," he points to CDs as the next growth area in the near future. "I see the costs of CDs going down gradually, and that, coupled with the expanding CD player base, will mean CD sales will grow very rapidly."

### ORFEON

Founded in 1933, Mexico's oldest label has long been known for its deep catalog, particularly in the mariachi-based "trio" genre. But Orfeon's marketing manager, **Carlos Bertran**, contends that the label is reawakening as an active label with the recent signing of Reginald, a classy English vocalist who sings in Spanish. Also inked was Giovanni, a Richard Clayderman-like pianist "who plays in his own style," says Bertran.

Despite the label's newborn ambition, Bertran points out, "We also are trying to be the exclusive catalog company in all of Latin America."

Bertran notes as well that the CD has "resurrected" Orfeon, compelling the label to try to sign acts who will appeal to an audience capable of buying what remains an expensive format in Mexico.

Bertran, who deplors piracy's debilitating effect on the market, also has signed Emilio Pericoli and Trio Los Diamantes. Veteran songstress Lupita D'Alessio remains one of the label's active sellers.

### PEERLESS

"The market has been held back a little by Mexico's economic problems, but we feel that things are going to get much better," says Peerless general manager **Pedro Carmona**, who claims that the label's album sales have been improving. Though Peerless scored a No. 1 U.S. hit in 1988 with Franco's "Maria," the company basically moves tropical and classical product. The label's three big guns are Central American tropical acts Sonora Dinamita and Margarita Y Su Sonora, plus Mexican *cumbia* outfit Los Acosta.

Like his colleagues, Carmona reckons that piracy is of gravest concern for the Mexican music market. "We need more funds to combat piracy," he declares. "The pirates, unfortunately, have a well-structured network—in the sense that they sell a lot, they have low prices, and when a country is in [an economic] crisis, it's easier for pirates. People have less money and find it attractive to buy pirated product."

Carmona views rock and tropical music as solid newcomers on the block, although Peerless—one of the first major labels in Mexico—is unlikely to sign any rock groups. Carmona says NAFTA will not greatly affect Peerless, "but it will be easier to send product to the U.S."

### POLYGRAM

Hot on the heels of the label's first million-selling Mexican album—"Ponte Atento" by rap art-  
(Continued on page M-10)

**Executives**

*(Continued from page M-9)*

ist Calo—PolyGram managing director **Guillermo Infante** is feeling upbeat, though he acknowledges that the Mexican market “has slid 10 percent in the past year.”

Cause for Infante’s optimism is Mexico’s diverse musical palate and the country’s capacity to buy records even in tough economic times. “The Mexican consumers give us confidence to continue investing in new productions and new artists who make up the national and international markets,” he says.

PolyGram’s roster is ample and diverse, as seen through musical genres: boleros (Veronica Castro, Francisco Xavier, Chamin Correa, Tropicalismo Apache and Super Lamas), ballads (Lorena Tassinari, Fato, Cox and Tito Bauche, Jr.) and folkloric (Maria De Lourdes, Mariachi Vargas De Tecalitlan, Humberto Cravioto and Humberto Herrera).

Infante claims the key ingredient to the label’s success is “creating artists, not buying them. It’s the only way a company can grow and prosper.” He also notes that NAFTA would have little effect on Mexico’s music industry.

**SONY**

With the recent success of Magneto, Ricky Martin, Garibaldi, Sasha and La Mafia, the youth movement clearly is on the rise at Sony.

“We’re pushing hard for this youth market,” says Sony deputy manager **Marcos Maynard**. “The young artists are the future because, down the line, the young audience is going to accompany these artists. So we’re going to invest in the young acts while maintaining our international stars like Julio Iglesias and Roberto Carlos.”

Unlike most executives, Maynard sees the Mexican economy as on the upswing, “although there was a little recession at the beginning of the year.” Included on Sony’s laundry list of Mexican stars who are springing the label to-

ward new sales heights are Ana Gabriel, Yuri, Vikki Carr, Lucia Mendez, Vicente and Alejandro Fernandez, Angelica Maria, Ramon Ayala, Los Rodarte and Emmanuel. Maynard recently signed Maria Conchita Alonso, whom he contends will be a strong seller in Mexico.

**WARNER**

Warner’s managing director **Julio Saenz** feels that the stagnant Mexican market is waiting for what the U.S. market often pines for: the next big thing. “I think the market has been growing the last four years,” he notes, “but I think it has stopped developing. Part of it is that the mar-

**Lopez wants to beef up his norteño group roster, which has included the biggest sellers of late.**

ket is waiting for a new artist.

“For example, in our case, Luis Miguel sold 1.5 million copies of ‘Romance’ in Mexico in less than one year. The most important reason he sold was that he is a real artist. I think the market is overbooked with songs, not artists. It’s a matter of image over talent.”

Saenz recalls Warner was a “sleepy company not willing to be in competition” when he took over as managing director in 1988. “We are building a new promotional team. I’m really happy with our roster now—with Laureano Brizuela, Myriam Hernandez, Cafe Tacuba and Mana.”

A vocal critic of piracy, Saenz also bemoans the commercial infrastructure of the Mexican market. “We need more points of sale; we need bigger stores,” he says. “Mexico City has 20 million people, and we don’t have a big store.” ■

**On Its Silver Anniversary, La Feria Del Disco Is Still Dealing In Gold**

*By John Lannert*

**T**he recession continues to tighten its grip around the Mexican music industry. Pirate operators are out-selling legitimate record vendors by an estimated 7-5 ratio. And La Feria Del Disco, celebrating its 25th anniversary, just opened a 10th warehouse—in Villahermosa, in southeast Mexico.

To be sure, La Feria—one of Mexico’s largest distributors—is suffering economically from the recession and piracy. But company CEO Catalina Garduno is pressing on with an expansion plan that calls for the addition of three more warehouses. La Feria’s warehouses range in size from 1,000-square-foot “small stores” to the 17,000-square-foot headquarters in Mexico City.

“All the warehouses have hit product and catalog for our vendors,” says Garduno, “and we have operators in each of our stores receiving faxes and calls for immediate delivery to any part of Mexico.”

Apart from the surging wave of piracy, Garduno asserts that record distribution has not changed all that much over the years. “It’s a direct sales market,” she says. “Any retailer can buy directly from the record plant. The problem is that supermarkets continue to lowball, which hurts the mom-and-pop stores. The supermarkets offer 40 to 50 percent discounts to attract

*(Continued on page M-14)*

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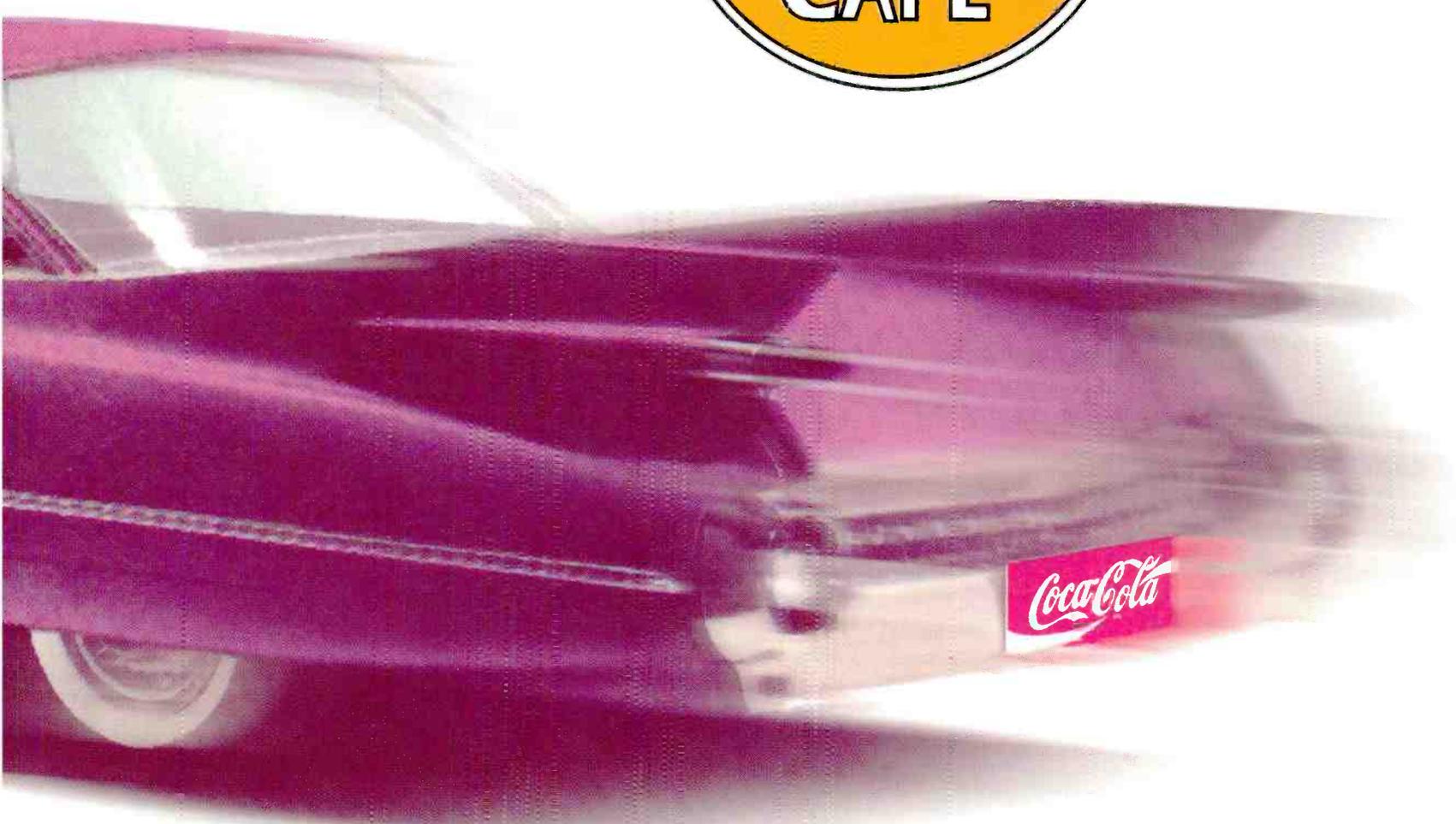


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# Publishers Battle Pirates But Foresee Smoother Sailing, Buoyed By Sync Rights And CD Sales

By Ramiro Burr

**R**ecord piracy continues to be Public Enemy No. 1 for the music publishing industry in Mexico, even as officials point optimistically toward new federal laws that provide stiffer penalties and fines for copyright infringement.

On the other hand, the industry has also been bolstered by increasing sales of CDs and the recent acquisition of synchronization, or television rights. These developments are providing a bit of good cheer in an otherwise dismal publishing market, where chronic piracy is still gobbling up potential profits.

"We estimate that up to 50 percent of annual revenues are lost because of piracy," says Edmundo Monroy, immediate past president of EMMAC (Editores Mexicanos de Musica Asociacion Civil, or Association of Mexican Music Publishers). "Piracy is the biggest problem in the country right now."

Monroy, who serves as the association's consultant, is president of Edimusa Publishing in Mexico City. He notes that, while Mexico's Congress passed tougher legislation last year and publishers were eager to act on it, "the wheels of justice tend to move slow."

The ground-breaking passage of the Mexican Copyright Law was important because, in addition to increasing penalties, the law also provided statutory protection for actual sound recordings for the first time. Previously, only the musical compositions were protected.

Remberito Cruz, manager of BMG Publishing, agrees with Monroy, noting that the notoriously slow-moving bureaucracy in Mexico has delayed the much-anticipated impact on the piracy problem. "From a legal standpoint, we know what is required to improve the situation," he says. "What's next is to take the actions needed to stop the problem. Unfortunately, it's already been a year since the laws were passed [August 1991], and there's been very little action so far."

It's a concern shared by companies like Warner/Chappell and EMI Musical, who with BMG are considered the largest publishing entities in Mexico. Law enforcement officials have conducted several raids but, says Monroy, with the exception of a major raid in Mexico City on Dec. 14, 1991, all have been on a small scale.

"Now we are beginning to organize massive operations with major raids," Monroy says, adding the anti-piracy efforts were led principally by EMMAC and AMPROFON (Asociacion Mexicana de Productores de Fonogramas, or Association of Mexican Record Companies), which have pooled funds and resources.

The December haul netted officials more than half a million counterfeit cassettes, 11 professional recording machines and 250,000 blank tapes. More of those raids are needed, say Monroy and Cruz.

"To be frank with you, I don't expect anything major to be accomplished this year," says Cruz. "I think it will be 1993 when we will see the fruits of efforts started this year. Of course, this is not the speed we would all like." Cruz points out that progress depends on a lot of factors,

primary of which is the harmonious cooperation among the usually inefficient police agencies.

Antonia Boquer, general manager of Peer Music of Mexico and Universal Melodies, says he is optimistic EMMAC will help put a major dent in the piracy problem. "I think the work we're doing to address the problem is resulting in publicity, which is helping spread the word on piracy," he says. "I would think that by next year we should see at least a 10 or 15 percent reduction in the problem."

According to Monroy, EMMAC doesn't expect to eradicate piracy overnight. "I think the best we can hope for is to severely reduce the problem to perhaps as little as 5 or 10 percent revenue loss," he says.



FLADEM officer Antonio Fritz of Beechwood Publishing

"You know, this is the first copyright law reform since 1964. The penalties before were ridiculous," Monroy continues. "For example, fines were as little as 100 pesos [3 cents]. The highest were maybe 10,000 pesos [\$3]. The laws were so antiquated they meant nothing." Monroy says the new minimum penalties are in the 6 million peso range (\$2,500) and include prison terms.

To help combat the problems of piracy and parallel imports, officials resurrected FLADEM (Federation of Latin American Music Publishers Association) earlier this year to coordinate monitoring and policing activities. FLADEM recently met in Mexico City and elected officers, including Monroy as president; Enriquez Marquez, of Musica Versatile, as vice president; Antonio Fritz, of Beechwood Publishing, as treasurer; and Jose Cruz Ayala, of Editora Galaxia Musical, as secretary.

Despite the piracy plague, there are some bright spots for publishers, who expect to benefit from the increasing sales of compact discs.

Ayala reckons sales of vinyl have shriveled to about 5 percent of the whole market, with cassettes accounting for 80 percent and CDs representing about 15. "I expect next year that the vinyl [sales] will dwindle to less than 1 percent," he says, adding that it will be good news for songwriters because CDs, which pay a higher royalty rate, are expected to take up the slack.

"The rate for compact discs are higher because, obviously, CDs cost more to purchase," says BMG's Cruz.

Also boosting the industry are the recent agreements reached between music publishers and Grupo Televisa. Cruz contends that, under the accord, television programs that broadcast copyrighted music will have to pay a tariff, the rate of which will depend on a number of factors such as frequency, length and type of program (whether it is a music and variety show, soap opera or special).

"We are just starting the administration of this agreement," says Monroy, "but we estimate that, eventually, there will be millions in revenues that will be collected."

Boquer regards the recent piracy reform legislation and agreements on synchronization rights as major accomplishments but adds, "Legislative reform was only the beginning. Our laws have to continue to evolve to meet today's realities, especially in the area of new technologies." ■

## La Feria

(Continued from page M-10)

customers, but that is nearly the same price offered by the record manufacturers.

"To have special sales is fine, but there should be a discount limit so that people interested in starting up a record store have an opportunity to do so." Partly because of the supermarkets' pricing tactics, Garduno reckons that major U.S. chains are not likely to enter the Mexican market, even with the recent signing by Mexico and the U.S. of the North American Free Trade Agreement (NAFTA).

Garduno does, however, hope that NAFTA will stem piracy's rising tide in Mexico. Thus far, she adds, the government has barely heeded the call for action by industry watchdogs AMPROFON and IFPI. "AMPROFON is demanding that the government do something, and the government is not really giving its support because there is a lot of corruption inside the government," declares Garduno. "The government itself slows down whatever you do against piracy; they don't pay attention."

"There is a [copyright] law, but this law is not enforced. So, if piracy has grown and the market has held up, that means the market has grown, because we have sold the same number of units of original product since 1985 and the piracy has increased."

Garduno points out that La Feria once stated its case in public but came away with unpleasant results. "One time," she recounts, "I took out a newspaper page against piracy and I attacked the [street vendors] who were operating in front of our warehouse. The next day, there were bullets in the warehouse display windows, and there was a threat scratched on my car saying that something was going to happen to me."

"So, I'm not going to risk it. If my business continues to make enough money to live, I'm not going to expose myself by taking out space so that the [music] industry responds."

For Garduno, one of the more troubling aspects about the unabating rise in piracy is the emergence of home tapings, "which are distributed here like Coca-Cola."

"A person with excellent equipment and tapes can record from CD to cassette with very good quality," says Garduno. "And they can tape any song or mix that you want. Since technology has changed so fast, people from middle to upper classes can switch their collections to cassette without losing quality."

As for musical trends, Garduno says pop and *grupos* are strong sellers, along with "any kind of rock"—particularly if it comes from American and British artists.

"Companies like WEA, EMI Capitol and Sony—those that have interesting and large [foreign] catalogs that are manufactured in Mexico—are going to have very high sales," says Garduno.

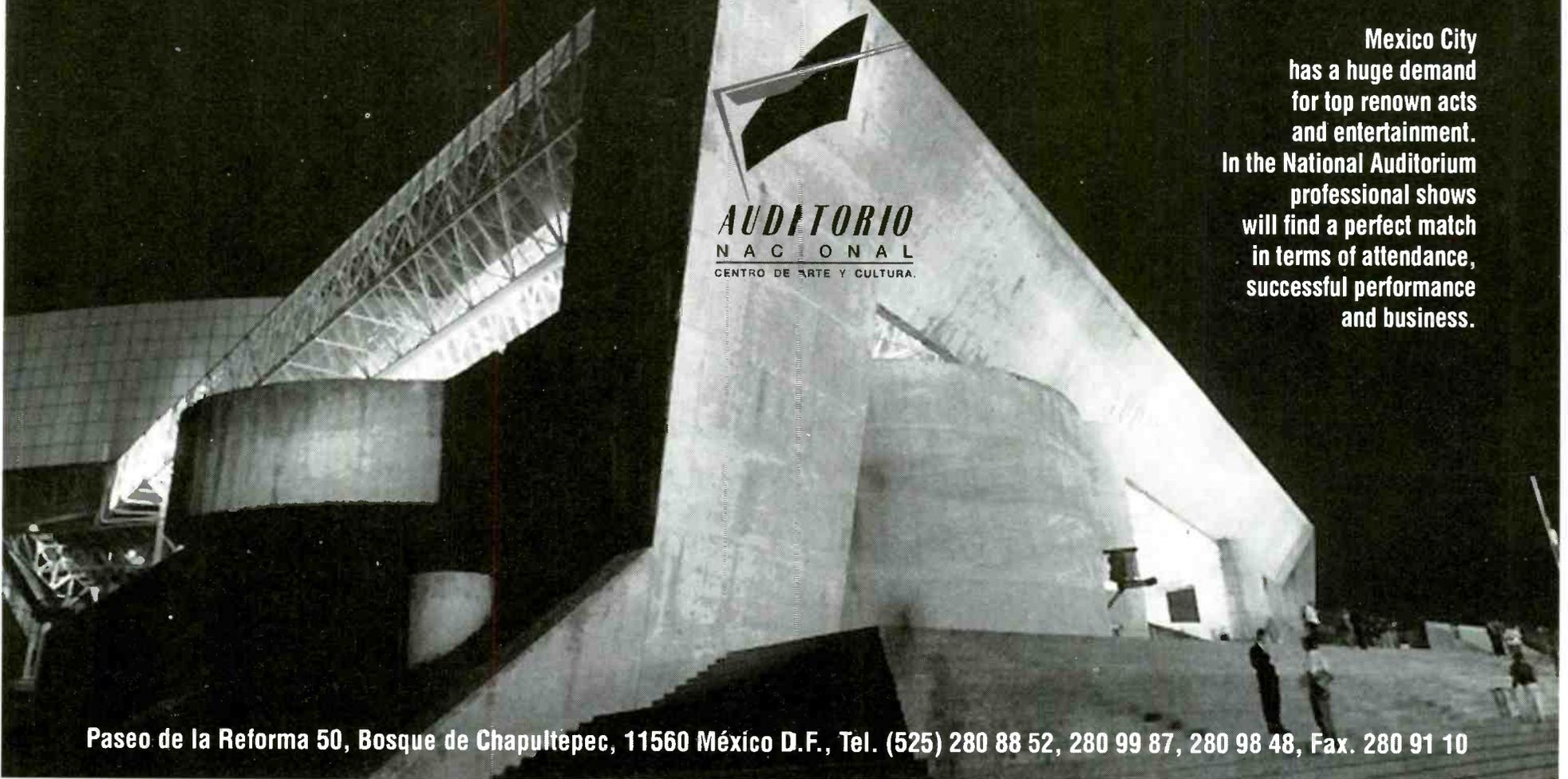
National artists who are consistent sellers, remarks Garduno, include Luis Miguel, Ana Gabriel, Caifanes, Bronco, Los Bukis, Los Temerarios, Alejandra Guzman and Gloria Trevi.

And what of the future? Despite persistent piracy and an anemic economy, Garduno is sanguine about La Feria's next 25 years. "We are developing the best technology we can so that we can distribute better than the record labels can," says Garduno. "The [record] industry should worry more about promotion and leave distribution in the hands of distributors." ■

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**Wokie Takes A Giant Step.** Writer/producer Alton "Wokie" Stewart, front, announces his worldwide pacts with Giant Records and Giant Publishing. Stewart recently co-wrote and produced the upcoming Keith Sweat single, "I Want To Love You Down." His production deal guarantees a specified number of tracks a year for top Giant recording artists. Shown in back, from left, are Michael Lippman, Stewart's manager; Irving Azoff, owner, Giant Records; Dale Kawashima, president, Giant Publishing; and Cassandra Mills, president of black music, Giant Records.



**A New Avenue For Rhino.** Executives from Rhino Records and Avenue Records give the "War" sign to seal their new agreement, whereby Rhino will distribute Avenue releases throughout the U.S. Shown, from left, are Steve Topley, VP of promotion, Avenue; Bob Emmer, senior VP of legal and business affairs, Rhino; Harold Bronson (in front), co-founder and managing director, Rhino; David Simone of Katz, Smith & Cohen, which represents Avenue; Jerry Goldstein, CEO, Avenue; Chris Tobey, VP of marketing, Rhino; Richard Foss, co-founder and president, Rhino; and Lori Gates, Rhino product manager for Avenue releases.



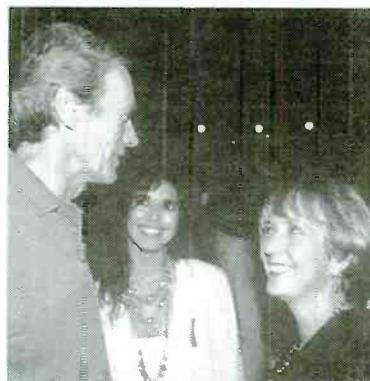
**A Princely Collection.** Prince Charles and Princess Diana were the hosts of "A Royal Gala," a star-studded benefit for the Salisbury Cathedral Spire. A two-CD recording of "A Royal Gala" has now been released on Koch International Classics. Shown in back row, from left, are recording artist Phil Collins; classical pianist Peter Donohoe; conductor Richard Armstrong; composer/arranger/tenor Patrick Doyle; actor/director Kenneth Branagh; opera star Placido Domingo; and cellist Ofra Harnoy. In front row, from left, are opera star Jessye Norman; Prince Charles; Princess Diana; and actor Charlton Heston.



**Unforgettable Award.** Capitol-EMI Music Inc. presents \$10,000 to each of the four recipients of the third annual Nat King Cole Memorial Scholarship. The scholarship is awarded to four graduating minority high school students to be used to further their education, and is paid out over a four-year period to encourage the students to remain in school. To qualify, students must show a demonstrated financial need, acceptance to a four-year program (preferably in the performing arts), and a minimum grade point average of 3.0. Shown, from left, are scholarship winners Sergio Serratos, Trevor Lawrence, and Jessica Elizabeth Taylor; Casey Cole, daughter of Nat King Cole; scholarship winner Nydia Noriega; Joe Smith, president/CEO, Capitol-EMI Music; and Charlotte Claiborne, director of employee relations, Capitol-EMI Music.



**Charity Walk.** Students of Villa Victoria Academy for Girls in West Trenton, N.J., present a \$5,000 donation to Tony Martell, president of the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. The students raised the money in a May 16 Walk-A-Thon. Shown in front row, from left, are T.J. Martell volunteer Keith Sachs; students Susan Angerer and Ellie Patounas; Tony Martell; students Christine Pietrinferno and Tressa Conti; Sister Helen Sanchez, Villa Victoria principal; students Marcia Sandleben and Marisa Perini; and Villa Victoria faculty member Renee Sachs. In back row, from left, are students Monica Miller, Vanessa Kamaras, and Christine Brusgard.



**Eastwood In Westwood.** Actor Clint Eastwood is congratulated by Loretta Munoz, ASCAP senior director of member relations/West Coast, center, and Nancy Knutsen, senior director of film, television and concert repertoire, at the West Coast premiere of his film "Unforgiven" at the Mann Bruin Theater in Westwood, Los Angeles. Eastwood, a member of ASCAP, composed "Claudia's Theme" for the score of "Unforgiven" as well as music for some of his previous films, including "Pale Rider" and "Tightrope."



**VH-1 Prez Honored.** VH-1 president Ed Bennett is presented with the Torch of Liberty Award by the ACLU in recognition of his commitment to a variety of humanitarian causes. Bennett has expanded environmental programming to include the award-winning "World Alerts" campaign, projects with Concerts for the Environment, and coverage of the Earth Summit Conference. VH-1 has also launched a "Good News People" campaign, spotlighting ordinary citizens working to benefit their communities. Shown, from left, are Juli Davidson, senior VP of programming, VH-1; Bennett; Mark Rosenthal, executive VP of affiliate sales and marketing, MTV Networks; recording artist Jackson Browne, who presented the award to Bennett; Sal LoCurto, VP of programming, VH-1; and Danny Goldberg, senior VP of Atlantic and chairman of the Southern California ACLU Foundation.

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

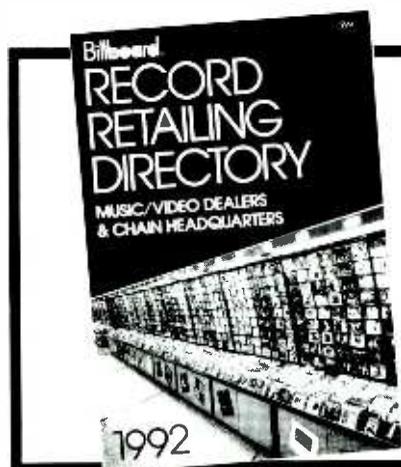
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★★★ No. 1 ★★★</b>	
1	1	2	8	LSI (LOVE SEX INTELLIGENCE) EPIC 74401	◆ THE SHAMEN
				2 weeks at No. 1	
②	2	9	5	EVERYBODY'S FREE (TO FEEL GOOD) EPIC 74444	◆ ROZALLA
③	5	10	7	MY PEACE OF HEAVEN ATCO EASTWEST 96153	TEN CITY
4	3	6	9	THE BEST THINGS IN LIFE... PERSPECTIVE PROMO/A&M	◆ LUTHER VANDROSS & JANET JACKSON
⑤	10	16	7	YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009	FIERCE RULING DIVA
⑥	12	25	4	THE COLOUR OF LOVE GIANT 40401/WARNER BROS.	THE REESE PROJECT/RACHEL KAPP
7	4	1	10	RHYTHM IS A DANCER ARISTA 1-2445	◆ SNAP
8	8	14	7	HARDCORE HEAVEN FFRR 350 003/LONDON	◆ DJ SEDUCTION
⑨	21	32	3	KEEP IT COMIN' (DANCE TILL YOU CAN'T. . . ) COLUMBIA 74431	◆ C+C MUSIC FACTORY
⑩	18	26	5	WE CAN MAKE IT RELATIVITY 1131	TRACIE DAVES
⑪	15	20	6	ALL OVER THE WORLD CHAOS 74292	◆ WAILING SOULS
⑫	16	22	6	FEELING GOOD EMOTIVE 728	JAMES HOWARD
13	6	3	10	YOUR LOVE WARNER BROS. 40393	◆ CHIC
14	19	24	6	MASS OF EMOTION SAVAGE 50013	MOCCA SOUL
15	11	4	9	JAM EPIC 74334	◆ MICHAEL JACKSON
⑬	24	27	4	REAL COOL WORLD WARNER BROS. 40575	◆ DAVID BOWIE
17	13	8	11	IT'S A FINE DAY ATCO EASTWEST 96187	◆ OPUS III
18	9	5	10	GET WITH U MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
19	7	7	9	BURNING CHARISMA 12600	MK FEATURING ALANA
⑭	28	40	4	DISAPPOINTED WARNER BROS. 40562	◆ ELECTRONIC
⑮	29	42	3	SOMETHING GOOD LONDON 869 843/PLG	◆ UTAH SAINTS
22	17	11	10	WISHING ON A STAR EPIC 74370	◆ THE COVER GIRLS
⑯	32	43	3	PEOPLE EVERYDAY CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
				<b>★★★ Power Pick★★★</b>	
⑰	42	—	2	HYPNOTIZED GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
⑱	36	—	2	HUMPIN' AROUND MCA 54343	◆ BOBBY BROWN
⑲	38	47	3	I BELIEVE IN YOU NETTWERK 138641 R S	THE FINAL CUT
27	27	30	5	EVEN BETTER THAN THE REAL THING ISLAND 864 281/PLG	◆ U2
28	26	33	5	WORKAHOLIC RADIKAL 12322	◆ 2 UNLIMITED
29	23	18	10	DON'T SWEAT THE TECHNIQUE MCA 54369	◆ ERIC B. & RAKIM
30	22	21	6	EVERYBODY IN THE PLACE ELEKTRA 66411	◆ THE PRODIGY
⑳	34	44	4	SET YOUR LOVING FREE ARISTA 1-2451	LISA STANSFIELD
㉑	39	—	2	LOOK TO THE FUTURE MUTE 66395/ELEKTRA	◆ FORTRAN 5 FEATURING LARRY GRAHAM
33	20	12	10	DIGITAL LOVE THING ATCO EASTWEST PROMO	HAPPYHEAD
⑳	35	46	3	PACIFIC SYMPHONY SONIC 2008/INSTINCT	TRANSFORMER 2
35	25	17	10	TEMPLE OF DREAMS KICKIN' 4101 INSTINCT	◆ MESSIAH
㉒	46	—	2	DILDO ZYX 6655	◆ INTERACTIVE
㉓	45	—	2	FUCK YOU SBK 19764/ERG	OTTORONGO
38	14	13	14	STROBELITE HONEY MERCURY 866 869	◆ BLACK SHEEP
				<b>★★★ Hot Shot Debut★★★</b>	
⑳	NEW ▶		1	GROOVY BEAT GUERRILLA 13865A/R.S.	D.O.P.
40	30	23	8	TOO FUNKY COLUMBIA 74352	◆ GEORGE MICHAEL
41	31	35	5	TROUBLE 111 EAST 0012	KIM BEACHAM
42	44	49	3	KICKIN' IN THE BEAT CUTTING 262	PAMELA FERNANDEZ
⑳	NEW ▶		1	STYLOPHONIA RADIKAL 12308	TWO LITTLE BOYS
⑳	NEW ▶		1	FREE LOVE WARNER BROS. 40529	JULIET ROBERTS
45	47	—	2	ALTITUDE CAROLINE PROMO	777 FEATURING ULTRA NATE
⑳	NEW ▶		1	SAVED MY LIFE EPIC 74410	LIL LOUIS & THE WORLD
47	41	29	5	MOVE ME NO MOUNTAIN VIRGIN PROMO	◆ SOUL II SOUL
⑳	NEW ▶		1	TAKE A CHANCE ON ME MUTE PROMO/ELEKTRA	◆ ERASURE
⑳	NEW ▶		1	OBSESSION GIANT 40545/WARNER BROS	◆ ARMY OF LOVERS
50	37	38	4	I WANT YOUR LOVE CONTINUUM 19203	J. DEE

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★★★ No. 1 ★★★</b>	
①	1	5	4	EVERYBODY'S FREE (TO FEEL GOOD) (T) (X) EPIC 74444	◆ ROZALLA
				2 weeks at No. 1	
②	2	3	12	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	◆ THE MOVEMENT
③	8	17	3	HUMPIN' AROUND (M) (T) (X) MCA 54343	◆ BOBBY BROWN
4	3	2	14	JUMP AROUND (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
⑤	6	9	7	RHYTHM IS A DANCER (M) (T) ARISTA 1-2445	◆ SNAP
⑥	9	12	8	THE HITMAN (M) (T) INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
⑦	10	16	5	LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401	◆ THE SHAMEN
8	4	1	8	JAM (M) (T) (X) EPIC 74334	◆ MICHAEL JACKSON
9	5	4	16	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
⑩	11	14	7	MIC CHECKA (M) (T) ATCO EASTWEST 96159	◆ DAS EFX
⑪	14	18	6	DISAPPOINTED (T) (X) WARNER BROS. 40562	◆ ELECTRONIC
12	7	8	10	GET WITH U (M) (T) MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
⑬	16	21	5	MY PEACE OF HEAVEN (T) ATCO EASTWEST 96153	TEN CITY
⑭	19	24	4	THE COLOUR OF LOVE (T) (X) GIANT 40401/WARNER BROS.	THE REESE PROJECT/RACHEL KAPP
15	12	13	10	IT'S A FINE DAY (M) (T) ATCO EASTWEST 96187	◆ OPUS III
⑮	18	23	5	PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
⑯	23	28	3	KEEP IT COMIN' (DANCE TILL YOU CAN'T. . . ) (M) (T) (X) COLUMBIA 74431	◆ C+C MUSIC FACTORY
18	17	15	8	CROSSOVER (M) (T) (X) RAL 74172/CHAOS	◆ EPMD
19	21	22	5	BABY-BABY-BABY (M) (T) LAFACE 1-4032/ARISTA	◆ TLC
⑰	32	41	3	FREE LOVE (T) (X) WARNER BROS. 40529	JULIET ROBERTS
⑱	27	32	4	360 DEGREES (WHAT GOES AROUND) (M) (T) ELEKTRA 66405	◆ GRAND PUBA
				<b>★★★ Power Pick★★★</b>	
⑱	31	48	3	ONE NITE STAND (M) (T) (X) UPTOWN 54446/MCA	◆ FATHER M.C.
23	26	27	6	WHERE DOES THAT LEAVE LOVE (M) (T) (X) COLUMBIA 74405	◆ GEORGE LAMOND
24	13	7	9	WISHING ON A STAR (T) (X) EPIC 74370	◆ THE COVER GIRLS
⑳	29	33	4	MOVE THIS (T) SBK 19765/ERG	◆ TECHNOTRONIC FEATURING YA KID K
				<b>★★★ Hot Shot Debut★★★</b>	
⑳	NEW ▶		1	REAL LOVE (M) (T) (X) UPTOWN 54456/MCA	◆ MARY J. BLIGE
27	20	10	10	YOU REMIND ME (T) UPTOWN 54447/MCA	◆ MARY J. BLIGE
28	15	6	10	YOUR LOVE (T) (X) WARNER BROS. 40393	◆ CHIC
⑳	39	—	2	HYPNOTIZED (T) (X) GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
30	24	30	5	SET YOUR LOVING FREE/A LITTLE MORE LOVE (T) ARISTA 1-2451	◆ LISA STANSFIELD
31	22	11	11	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369	◆ ERIC B. & RAKIM
⑳	NEW ▶		1	YOU LIED TO ME (M) (T) (X) POLYDOR 863 453/PLG	◆ CATHY DENNIS
33	37	47	3	MASS OF EMOTION (T) SAVAGE 50013	MOCCA SOUL
⑳	41	36	12	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	◆ K.W.S.
35	25	19	8	TEQUILA (M) (T) ATCO EASTWEST 96161	◆ A.L.T. AND THE LOST CIVILIZATION
36	33	37	5	BACK TO THE HOTEL (T) PROFILE 7367	◆ N2DEEP
⑳	43	—	2	THE MUSIC'S GOT ME (T) (X) ZYX 6659	◆ BASS BUMPERS
38	30	25	12	WARM IT UP (M) (T) (X) RUFFHOUSE 74377/COLUMBIA	◆ KRIS KROSS
⑳	44	42	3	SHE'S PLAYING HARD TO GET (T) JIVE 42066	◆ HI-FIVE
⑳	47	45	8	EVEN BETTER THAN THE REAL THING (T) (X) ISLAND 864 281/PLG	◆ U2
⑳	NEW ▶		1	SAVED MY LIFE (T) (X) EPIC 74410	LIL LOUIS & THE WORLD
42	28	20	11	SURRENDER YOURSELF (T) (X) COLUMBIA 74291	◆ THE DAOU
⑳	48	—	2	SOMETHING GOOD (T) LONDON 869 843/PLG	◆ UTAH SAINTS
44	38	31	10	PLEASE DON'T GO (M) (T) (X) ZYX 6748	◆ DOUBLE YOU?
45	36	38	8	TEMPLE OF DREAMS (T) KICKIN' 4101/INSTINCT	◆ MESSIAH
46	34	34	12	TOO FUNKY (M) (T) (X) COLUMBIA 74352	◆ GEORGE MICHAEL
47	40	35	16	MR. LOVERMAN (T) (X) EPIC 74248	◆ SHABBA RANKS
48	45	40	15	O FORTUNA (T) RADIKAL 12299	◆ APOTHEOSIS
49	42	26	10	SONIK FRIKTION (M) (T) MAJII 9112/CHEETAH	◆ RADIOACTIVE GOLDFISH
50	35	29	8	EVERYBODY IN THE PLACE/CHARLY (T) (X) ELEKTRA 66411	◆ THE PRODIGY

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



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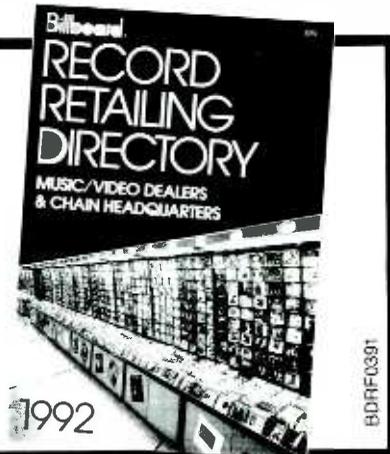
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## Cathy Dennis Remains In The Club With New Set

THERE IS A LOT RIDING on "Into The Skyline," the second album by Cathy Dennis.

Facing potential sophomore jinx is tough for any artist who has had a hit the first time around. But it is even more difficult if you are an artist who started in dance music and has been transformed into a "crossover" entity—which places you somewhere between your home base and the almighty pop mainstream.

The tug-and-pull of trying to please everyone, from the club DJs who were there first to the teens who came along six months later, and finally to the know-it-all label executives, can hinder the creative process—and endanger a career at a pivotal point in development.

As the demure young woman with a big voice on D-Mob's massive single "C'mon And Get My Love" in 1990, she was heralded by club pundits as a future diva, while piquing the curiosity of radio programmers. With the onset of her Polydor debut, "Move To This," and the hits "Just Another Dream," "Touch Me (All Night Long)," and "Too Many Walls," Dennis realized her club potential, and was deemed promising at top 40. All of this upped the ante for "Into The Skyline." She says the first order of business in putting the project together was distancing herself from outside influences and intervention, and maintaining a philosophical attitude.

"I would never have felt free, emotionally or creatively, to explore new ground as a singer or as a songwriter if I were preoccupied with business or things like that," she says. "It may sound cliché, but I needed to go away and try to make an album that would not only be successful, but that would reflect growth."

The next step was teaming up with club kingpin Shep Pettibone, who remixed each single from "Move To This." The two co-produced all but one song on the new album and (along with newcomer Tony Shimkin) copenned a bulk of it. The result is a sterling set that expands upon the dance sound of the first album while exploring more classic, old-fashioned pop terrain. "Into The Skyline" is

more a whole, cohesive piece than a few singles dropped among useless filler, and it casts Dennis as an artist with longevity, while hinting at Pettibone's future clout as a platinum producer.

"We did all of the writing in my apartment, which turned out to be a real blast," Pettibone beams. "We needed to put ourselves in a place where we could relax, get to know each other as people, and ultimately follow the inspiration to write and produce good songs—which I feel we have. It was a very happy union."

Songs like the first single, "You Lied To Me," and the next obvious release, "Falling," are well-crafted and attitudinal club gems, while the soft "Our True Emotions" and the glorious ballad "Moments Of Love" cast the singer as a modern-day cross between Dionne Warwick and Karen Carpenter. Clearly, she is still straddling the line dividing clubland and top 40 radio—and quite deftly at that.

"The natural move for a lot of dance artists who have had a few pop hits is to swing over to that side, which seems a bit silly," she says. "You have to remain true to your roots and not lose sight of your strongest base of support. I think turning your back on the people who first embraced you is inexcusable. At the same time, having the freedom to record a song like 'Moments Of Love' is also very important to me on a personal level."

Early response to "You Lied To Me" has been mostly positive. It has just begun to ascend Billboard's Hot 100 Singles chart and, with the aid of timely remixes by Pettibone and Danny D., is fast picking up club adds. Dennis is eyeing the prospect of touring the U.S. at the start of 1993.

**THE SINGLE LIFE:** PWL Records (U.K.) premieres its new garage subsidiary, Sanctuary Records, with a pair of appetizing peak-hour jams. "I Wanna Be Someone," by a mysterious new diva named Club Z, is a sinewy anthem produced by Peter Daou and Victor Simonelli. Instantly hip is Tony Humphries' loopy and percussive "Choo-Choo Charlie" dub, which is also one of his best-conceived and -executed mixes in a while. For a more disco-oriented trip, you can't miss with the A-side mix by Tony King.

Less interesting, though certainly worth a spin, is "Xpand Ya Mind" by Wag 'Ya' Tail, which is basically a revival of "Expansions" and has a guest appearance by Lonnie Liston Smith. This is garage for jocks with a penchant for jazz. Cool, if not terribly distinctive.

You've heard of the famous "Magic Sessions," now get ready for the "Spirit Sessions"—which is another way of touting the collaboration of Deee-Lite and Satoshi Tomiei on the Elektra trio's new 12-inch, "Thank You Everyday." This uplifting and earnest houser from the underrated "Infinity Within" album has been fleshed out to a 10-minute jam fest, replete with a fierce Hammond organ solo and spacey synth fills.



by Larry Flick

Lady Miss Kier is in fine voice on a track that appears to be aimed more at the act's ardent club following than at pop radio. A wise move.

Tops among hi-NRG denizens at the moment is "Nothing In This World" with Jace (Jam-D, Hartford, Mich.)—and with good reason. A bright and chipper beat is complemented by a devilishly catchy chorus and a charming lead vocal. A myriad of well-structured remixes have the juice to buzz with more mainstream audiences, if given half a chance. Got that hint, kiddies?

With "Soul Freedom," Degrees Of Motion issues its strongest single so far. Singer Biti is given plenty of room to display her range, and producer Richie Jones guides the tune with an unusually relaxed hand. Clearly less self-conscious than on previous efforts, he's built a hard garage base and has layered it with pleasing keyboard effects and poppin' breaks. A club (and radio) hit in the making.

Now that Salsoul Records is finally preparing to issue its long-awaited remix album, "Synergy," the label has just launched an extensive club and radio push behind Steve "Silk" Hurley's fine redressing of Aurra's "A Little Love." The track, first produced by Steve Washington, is now a reverent balance between the disco era and current house sensibilities.

Strictly Rhythm (New York) further solidifies its "blue label" series of

artists in development with Mark Davis and his debut, "You're Special." Produced by George Morel, the track is a giddy twirl back to the disco era—with a dash of house spice to keep it current. Davis has a distinctive voice that should sit well with crossover-minded DJs.

Folks who continue to hang on the nouveau-soul/acid-jazz tip need to investigate "Impressions" by Dorado. Born out of (and distributed by) New York's Giant Steps/Groove Academy club clique, this instrumental pays loving homage to the legendary John Coltrane, with an undercurrent of modern funk beats. Sound bites from speeches by Martin Luther King give the track a dramatic edge without distracting from fine playing by flutist Richard Worth and saxophonist Jay Rodriguez.

**TID-BEATS:** New Jersey house maven Kerri Chandler will soon reveal another side of his musical personality with a rap act, Art Of Origin. Performing under the name KAOZ 6:23 with partner Chino XL-6:25, he makes his Ill/Def American debut with a slammin' three-song EP. Unlike his smooth, easygoing club work, these tracks cut deep with assaulting beats and fist-clenching rhymes. "Mad At The World," in particular, is a flash of passionate and angry brilliance. Can't wait for the album... Ed Strickland, former urban/dance head of Chrysalis, has resurfaced with his own indie label, Alexia Records, which is based in New York and will focus on house and rap. Its first 12-inch single is a cover of the disco classic "Cherchez La Femme" by Terri Land, which sports remixes by Dave Shaw and Stevie V.



**Strike A Pose.** Several of the club community's leading producers gathered to celebrate club kingpin Shep Pettibone's birthday at a soiree held in his New York digs recently. Attendees included Madonna and Taylor Dayne, both of whom have forthcoming albums with tracks produced by Pettibone. Pictured, from left, are Francois Kevorkian, Frankie Knuckles, Junior Vasquez, Pettibone, and Tony Humphries.

### Hot Dance Breakouts

#### CLUB PLAY

1. **Stinkin' Thinkin'** HAPPY MONDAYS (ELEKTRA)
2. **You Lied To Me** CATHY DENNIS (POLYDOR)
3. **Heart** KATHY SLEDGE (EPIC)
4. **Time Bomb** 808 STATE (TOMMY BOY)
5. **Work To Do** VANESSA WILLIAMS (WING)

#### MAXI-SINGLES SALES

1. **Pump That Body** STEVIE B. (EPIC)
2. **Work To Do** VANESSA WILLIAMS (WING)
3. **I'm Still Waiting** JODECI (LPTOWN)
4. **He Said She Said** GIGGLES (CUTTING)
5. **True Fuschnick** FU-SCHNICKENS (JIVE)

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



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- RAY BAKER STREET HOUSE
- GYPSY & QUEEN GET IN TO ACTION HOUSE
- KAM JOYCE WHILE YOU SEE A CHANGE HOUSE
- THE CREATOR IN THE CHURCH TECHNO
- FOLTZ NAMIDIA NAMIDIA UNDERGROUND
- GHOSTNOTE LOVE AND DREAMS AMBIENT HOUSE
- MAGDALEINE YOU CAN DO HOUSE
- JT COMPANY LOVE TENDRE CLUB
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## Travis Releasing 2 'Greatest Hits' Sets At Once

BY JIM BESSMAN

NEW YORK—Guns N' Roses and Bruce Springsteen tested the waters for releasing two new albums simultaneously, and now Randy Travis dives in headfirst with "Greatest Hits Volume One" and "Greatest Hits Volume Two."

Both 10-cut Warner Bros. albums are out Tuesday (15) and are being heralded with the kind of hoopla fitting for this kind of first-ever country event. (The CD albums have one additional song each.)

The centerpiece is the album kickoff in New York, where the giant Sony Video screen overlooking Times Square will present only Travis-related programming from 7 a.m. to midnight of the release date. Travis will be on hand as well, appearing on "Good Morning, America" and at a press party at Trattoria Dell'Arte.

In Nashville, meanwhile, a teaser billboard campaign featuring the slogan "He opened the door, made country music history, and will again on Sept. 15" will be changed to "Another First in Country Music" upon release of the albums, which will also be pictured.

But the launch of the "Greatest Hits" volumes campaign merely follows an intensive prerelease effort, which has already yielded the hit single "If I Don't Have You." Travis has also personally addressed major rack and retail accounts prior to his albums' release—an action deemed necessary

in order to get full industry support for the admittedly risky separate-volume packages.

"It's kind of a scary thing, but luckily it's off to a good start with the single doing so well," says Travis. "Lib Hatcher [Travis' manager] and me and Warner Bros. had long discussions, and I wasn't exactly for it, to be truthful. But I felt good about finally doing a 'greatest hits' after seven years! And I liked that [two simultaneous album releases] had never been done in country music. It puts variety out for the buyers, and it's not a double package that they have to spend a lot of money to get. They can buy one or the other."

Economic considerations were also a concern for Warner Bros., according to Vic Faraci, senior VP of marketing for Warner/Reprise. "We felt a single CD or cassette price was the much better way to go," he says. "September's the best time of year for greatest-hits packages, and what's unique here is that we're coming out with two at the same time, each with eight No. 1 singles and two new songs. I just left an accounts meeting in Colorado, and everyone was asking, 'What took you so long?'"

Travis, continues Faraci, has already traveled to Detroit to participate in a closed-circuit sales meeting with K mart's chairman of the board and all the key Handleman rack chieftains. He says the "grass-roots-level, direct-contact" approach will expand to include Wal-Mart, as well as the major retail chains. "It's really a massive, massive campaign."

Building on the "He Opened the Door" theme—a reference to Travis' pioneering role in the new traditionalist country music—the promotion will also involve heavy consumer print advertising (publications to include People, Entertainment Weekly, and Country Music) and dealer co-op ad support. Faraci says that television time, initially purchased ahead of the street date, will run "all over the place" for as long as a month afterward, on outlets including TNN, VH-1, CMT, WTBS, and the major networks.

Retail point-of-purchase materials include life-size standups, countertop mini-standups, posters, flats, and tent-cards; novel promo pins will allow switching between each volume's title and graphics. "With the album featured not only in ads, but in merchandising and price and positioning programs in every major account in the country, there will be a tremendous visual impact when the consumer goes to retail," says Faraci.

Even the video to the first single is somewhat special, in that it sports somewhat of a new "edgier and sexier" image, according to senior VP of press and artist development Janice Azrak.

"The video was inspired by the cover photo for 'Volume 1,'" says Azrak. "He groused a little about it, but it lets people see the muscles he's been working on, and his hair a little roughed-up. For the video, which was shot in 35mm film in Maui, Hawaii, the songs and location called for a more

casual image."

The single "If I Don't Have You," which was released July 21, was preceded by a series of four teaser postcards. Sent to radio one at a time each week beginning a month ahead of the release date, the postcards carried humorous messages tying in with the song title and together formed Travis' first publicity photo. "The radio setup was beautiful," says Faraci. "The single just exploded."

The other new songs are "Look Heart, No Hands," by Trey Bruce and Russell Smith, which will be the next single and video; "An Old Pair Of Shoes," by Jerry Foster, Art Masters,

and Johnny Morris; and "Take Another Swing At Me," by Paul Craft. The latter two will also eventually be released as singles.

I wanted to find four songs that I really fell in love with, like 'On The Other Hand' or 'Diggin' Up Bones' or 'Forever And Ever, Amen,'" says Travis. "It's hard to find songs like that, but we had to record four singles this time—no way around it."

The two discs shuffle the hits chronologically and feature different cover art. A promotional package, containing a small standup and both discs inside a latched door cover, is being sent to key radio, retail, and press.

The discs include Travis' intros to each song and a 16-page booklet that features testimonial quotes from numerous country and entertainment industry figures. Travis has signed and numbered 1,525 of the packages.

"The whole project has been a labor of love," says Azrak. "We're taking a chance with two volumes at once, but there are really that many unbelievable hits that we felt strongly about that there had to be two volumes."

Adds Travis, "It was weird, putting these two albums together. It's hard to believe we had so many singles and No. 1 records. It really brought back a lot of memories."

## Garth Speaks Out About Freedom Blazes Wide Trail Of Tolerance On New Single

**FORTUNATE FALLOUT:** In a country that has become inured to more strident political statements, Garth Brooks' new single, "We Shall Be Free," sounds pretty tame. It does not threaten or shake its fist. It doesn't even point its finger in any accusatory way. And since it offers no program for the Paradising of the world, it can be dismissed as simple "feel-good politics." But any such easy appraisal sells both the song and Brooks short. All a song has to do to be effective in a social context is focus and inspire to action those who listen to it. Neither "Blowin' In The Wind" nor "We Shall Overcome" was long on specifics, but one could certainly hear their echoes in the sweeping civil rights legislation that followed.

To his enduring credit, Brooks has had the courage to spell out to interviewers—and thence to everyone else—just exactly what the song means. Yes, he says, that line about "free to love anyone we choose" does allude to homosexuals; yes, it also applies to interracial relationships; yes, he knows that the song flies in the face of "family values" as defined by the Republican Party; yes, he is quite aware that these views may alienate fans who are bigots—and good riddance.

But Brooks isn't just pushing an off-the-shelf liberal agenda. In singing "When there's only one race and that's mankind," he resurrects the old ideal of integration and condemns the cruel compartmentalization that is taking place in these politically correct and ethnically striated times.

Although Brooks labels himself "just an ordinary man" in the intro to "We Shall Be Free," it is obviously his singularity that gives the lyrics their exposure and impact. Uttered by Garth Brooks, these opinions mean infinitely more than they would coming from some anonymous kind heart in the hinterlands. And coming from Brooks they will reach millions of young people, most of whom have yet to experience the transforming joy of moral indignation.

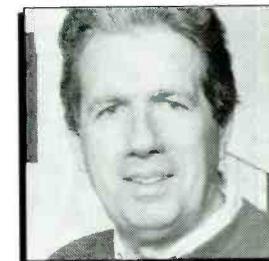
Beyond all these considerations, though, there is an even more remarkable factor at work in the song: It is by a country artist. Country music has long been criticized for its socially reactionary outlook. And, for the most part, the criticism has been on target. It was only four years ago that Hank Williams Jr. delighted cave dwellers with his "If The South Woulda Won," a paean to the segregated past, which he performed on the Country Music Assn. Awards show just minutes before the CMA proclaimed him its entertainer of the year. Now here we have CMA's reigning entertainer of the year espousing a

breadth of tolerance the editorial board of The New York Times could endorse.

Earlier this year, in an article published in the Times, critic Dave Marsh speculated that country music was becoming the vehicle of white backlash against the "embittered voices of black youth." He then singled out Brooks' music as "typify[ing] the conservatism of contemporary country." Marsh made his appraisal, of course, well before "We Shall Be Free" was released. But the song should ease his fears considerably. Moreover, with Brooks blazing

such a wide trail, it will make it easier for other country acts to take progressive stands if they want to. Someone should reassure Brooks that power doesn't necessarily corrupt.

**MAKING THE Rounds:** Celebrity International of Nashville has changed its name to Horizon Talent. The booking agency now



by Edward Morris



## Law Firm Sues Ham To Secure Role With Black

NASHVILLE—The entertainment law firm of Benson & Siman and firm partner Scott Siman have sued Clint Black's former manager Bill Ham and his various companies in Chancery Court here, asking the court to declare that Siman and his company did nothing improper in agreeing to represent Black.

The suit, filed Aug. 7, is the latest in a series of maneuvers between Ham and Benson & Siman that began in January, when Black announced his intention to drop Ham as his manager.

In the initial stages of the separation, Black hired Benson & Siman to represent him. Ham said this arrangement was a conflict of interest since Benson & Siman also represented the Great Cumberland Music Group and the Stroudavarious Group, both Nashville-based music publishing companies in which Ham has a financial interest.

On Jan. 31, Ham's Los Angeles lawyers, Lavelly & Singer, sent Siman a letter asserting that Benson & Siman should not represent Black since its work with Great Cumberland and Stroudavarious gave it access to information that could be used to

(Continued on next page)

# COUNTRY CORNER



by Lynn Shults

**MAKE IT SIX** No. 1 hits for Alan Jackson as "Love's Got A Hold On You" moves up a notch to the top spot on the Hot Country Singles & Tracks chart. Produced by Scott Hendricks and Keith Stegall, the song was written by Stegall and C. Chamberlain. Jackson increased his lead over Billy Ray Cyrus' "Could've Been Me" (3-2), making it difficult for Cyrus to lay claim to his second consecutive No. 1. Jackson has placed 11 singles on the chart. The only two not to reach the top five were his initial release, "Blue Blooded Woman," which peaked at No. 45, and "I Only Want You For Christmas," which stopped at No. 41. He has had three No. 3's and two No. 2's.

**THE MOST ACTIVE** track for the second consecutive week is Garth Brooks' "We Shall Be Free" (40-30). Following Brooks are "No One Else On Earth" (25-15), by Wynonna; "In This Life" (11-7), by Collin Raye; "Watch Me" (45-40), by Lorrie Morgan; "Whatcha Gonna Do With A Cowboy" (12-9), by Chris LeDoux and Brooks; "L.A. To The Moon" (69-52), by Ronnie Milsap; "So Much Like My Dad" (9-8), by George Strait; "Seminole Wind" (30-24), by John Anderson; "Bubba Shot The Juke Box" (60-50), by Mark Chesnutt; and "Not Too Much To Ask" (73-56), by Mary-Chapin Carpenter & Joe Diffie.

**COUNTRY ARTISTS CLAIM** the top two positions on The Billboard 200. "Some Gave All," by Billy Ray Cyrus, is atop the chart for the 15th consecutive week. The album has been No. 1 on the Top Country Albums chart for 16 weeks. "Beyond The Season," by Garth Brooks, jumps from No. 5 to No. 2. Needless to say, Cyrus and Brooks also are No. 1 and No. 2, respectively, on the Top Country Albums chart. Brooks' August Christmas release seems to have taken everyone by surprise. No one can recall a similar release this early nor did the marketplace expect sales to reach this level. Will executives, artists, and managers use this same strategy a year from now?

**ALBUMS SHOWING THE** greatest gain in sales on the Top Country Albums chart are "Beyond The Season" (2-2), by Garth Brooks; the "Honeymoon In Vegas" soundtrack (9-8); "In This Life" (14-11), by Collin Raye; "Wynonna" (8-7), by Wynonna Judd; and "Seminole Wind" (16-15), by John Anderson.

**DEBUTING ON THE** country albums chart are "I Still Believe In You," by Vince Gill, which enters at No. 5 on Top Country Albums and No. 23 on The Billboard 200. Label mate Trisha Yearwood comes in at No. 16 on Top Country Albums and No. 78 on The Billboard 200.

**CONGRATULATIONS TO THE** Billboard Radio Awards winners. KPLX Dallas, WSM-FM Nashville, and KASE Austin, Texas, take this year's country-station-of-the-year honors for major, medium, and small markets, respectively. The top PD/operations managers are Bob Moody, WPOC Baltimore; Larry Daniels, KNIX Phoenix; and Coyote Calhoun, WAMZ Louisville, Ky. The top music directors are Mac Daniels, KPLX; Buddy Owens, KNIX; and Wade Carter, KXXY Oklahoma City. The radio-personality-of-the-year awards went to Steve Harmon & Scott Evans, KPLX; Gerry House, WSIX Nashville; and Coyote Calhoun, WAMZ. The promotion/marketing director of the year is Brent Stoker, WSM-FM. This select group is representative of the many talented professionals in today's country radio.

## Steve Wariner 'Ready' For Comeback Singer Starts Fresh With New Label, Album, Look

BY EDWARD MORRIS

NASHVILLE—While new artists are providing most of the excitement and sales for country music, there has also been a strong resurgence of activity by a few performers who made their chart debuts more than a decade ago.

One of these is Steve Wariner. A smooth vocalist and dazzling guitarist, Wariner first charted in 1978. His current album, "I Am Ready," on Arista Records, has sold 300,000 units, a figure that doubles that of any album he made for his previous labels, MCA and RCA.

Wariner has had a busier-than-usual touring season, too, and it's not over yet. Between now and year's end, he will work a series of dates with Wynonna Judd and Tanya Tucker.

As a part of his career renewal effort, Wariner has also been visiting retailers and radio stations to meet people who may not be aware of his 41 charted singles, including nine No. 1s.

"I Am Ready" has already yielded three top 10 singles: "Leave Him Out Of This," "The Tips Of My Fingers," and "A Woman Loves." "Crash Course In The Blues," the fourth single, debuted last week at No. 63 with a bullet on the Hot Country Singles & Tracks chart.

Oddly enough, it was Wariner's work on Mark O'Connor's "New Nashville Cats" album in 1991 that won him some of his most important industry distinctions. "Restless," a single from the album that featured Wariner, O'Connor, Ricky Skaggs, and Vince Gill, won the Country Music Assn. award for vocal event of the year in 1991 and then a Grammy for best country vocal collaboration.

"Restless" came at a particularly opportune time for Wariner, occurring as it did between the release of his last single for MCA and his first one for Arista. It was during this period that the youthful-looking performer modified his image by growing a beard and changing his hairstyle. The switch, he explains, was not suggested by his new label but was his own idea. Nowadays, he fluctuates between the bearded and clean-shaven look.

To expose the revised Wariner im-

age, Arista has done music videos on three of the artist's singles.

"I had to work at being image-conscious," he says. "I've always been song-conscious. But these days it's different. You're not only in the music business—you're in the marketing business."

Although he says his music is getting better, he credits Arista with finding ways to market it more effectively. And he adds that it is reassuring to record for a label that is headed by an accomplished songwriter and producer—Tim DuBois.

"He is a great song man," Wariner says. "He's helped my songwriting tremendously."

DuBois and Scott Hendricks co-produced "I Am Ready" and will take Wariner in the studio in October to begin his next album.

### LAW FIRM SUES BILL HAM

(Continued from preceding page)

Black's advantage and Ham's detriment. The letter threatened to seek an injunction within 24 hours to stop the representation if Benson & Siman did not submit a written pledge to withdraw its services from Black. To reinforce its point, the letter was accompanied by a draft of the complaint to be filed. It alleged, among other things, that Siman and his firm has caused damage to Ham in excess of \$5 million.

Attorneys for Siman and Benson & Siman responded to the ultimatum Feb. 3 in a letter that denied any impropriety and noted that the firm had sought advice from the Tennessee Bar Assn. before taking Black as a client. However, the letter said Benson & Siman would agree to secure other attorneys to represent Black in his dealings with Ham and his companies.

This was followed by another round of letters in which Ham's attorney accused Siman of continuing to act as Black's counsel and demanding a written confirmation from Siman that he had withdrawn. Siman and his firm would withdraw, his lawyer re-

During the early stages of his career, Wariner did virtually no songwriting; but he has become a prolific writer within the past few years. His current album contains five of his songs, and he has more on hand. "I have been writing a lot," he says. "I've got a handful I'm really, really proud of." His co-writers include Bill LaBounty, Carl Jackson, Jim Weatherly, Gerry House, Billy Dean, and Kent Robbins.

"This has been my busiest year," Wariner concludes. "I'm visiting a lot of accounts and hitting the radio stations. I'm just doing things I haven't done in years. The marketplace is so different now. It's like a new world out here. I realize if you're not doing it, there's some guy over your shoulder that's going to be."

sponded, on the assurances that Ham would not sue them. Ham's side refused to offer such assurances.

The complaint says that even after Siman and his firm discontinued their relationship with Black, Ham and his corporations continued to threaten suits.

Siman and his firm then filed suit in U.S. District Court here, asking for a declaratory judgment on the propriety of their having represented Black. The court dismissed the complaint.

Then Ham sued Siman and Benson & Siman in California Superior Court in Los Angeles, alleging such causes of action as intentional interference with contract and with prospective economic advantage, breach of recusal agreement and of fiduciary duty, and unfair competition. The suit also claimed damages to Ham and his corporations of more than \$20 million.

The current suit asks the court to declare the propriety of Siman and his firm representing Black. It also seeks a ruling that the charges levied by Ham are incorrect and that the plaintiffs in this suit are, thus, not liable for damages. EDWARD MORRIS

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

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

- 69 BE MY ANGEL (Pink Pig, BMI/Polygram, ASCAP/Ranger Bob, ASCAP/Amachrist, ASCAP/Popcorn Family, ASCAP) HL
- 39 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL
- 18 BOOT SCOOTIN' BOOGIE (Alfred Avenue, BMI/Sony Tree, BMI) HL/WBM
- 50 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Lunde Manor, BMI/Right Key, BMI) WBM
- 25 CAFE ON THE CORNER (Beginner, ASCAP) WBM
- 2 COULD'VE BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM
- 49 COWBOY BEAT (Bellamy Brothers, ASCAP)
- 58 CRASH COURSE IN THE BLUES (Steve Wariner, BMI/Irving, BMI/Sony Tree, BMI/Inspector Barlow, ASCAP)
- 45 EVEN THE MAN IN THE MOON IS CRYIN' (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL
- 55 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI) WBM
- 20 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL
- 26 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/Lion Hearted, ASCAP/Laying Martine, Jr, BMI) HL
- 59 HELP, I'M WHITE AND I CAN'T GET DOWN (Almane, BMI)
- 38 HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI) HL
- 68 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
- 74 HOW CAN I HOLD YOU (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, BMI/EMI Blackwood, BMI)
- 34 I FEEL LUCKY (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP
- 16 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP
- 42 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL/CPP
- 32 I YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
- 14 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL
- 7 IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shumlin, ASCAP) CPP
- 36 I SAW THE LIGHT (Great Eastern, BMI/Sluggo Songs, BMI/Sister Elisabeth, BMI) CPP
- 3 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, ASCAP/Bug, ASCAP) WBM
- 6 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP
- 17 JESUS AND MAMA (Tom Collins, BMI) CPP

- 73 JUST ANOTHER HILL (Pri, ASCAP/Bob Corbin, ASCAP/Play On, ASCAP)
- 43 JUST CALL ME LONESOME (St Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL
- 48 KEEP ON WALKIN' (Almo, ASCAP/Brio Blues, ASCAP/Mcbroom, BMI) CPP
- 52 L.A. TO THE MOON (W B M, SESAC/Long Acre, SESAC/Zomba, ASCAP)
- 29 LETTING GO (Warner-Tamerlane, BMI/Zesty Zack's, BMI) WBM
- 28 LORO HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL
- 66 LOST AND FOUND (Sony Cross Keys, ASCAP)
- 1 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Path Hurt, BMI) WBM
- 27 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI) CLM
- 61 MOTHER'S EYES (AMR, ASCAP/Sixteen Stars, BMI)
- 60 MY SIDE OF TOWN (Corey Rock, ASCAP/Dixie Stars, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) HL/WBM
- 22 NEXT THING SMOKIN' (Farrest Hills, BMI/Songwriters Ink, BMI/Out Of State, BMI/Texas Wedge, ASCAP/Pitch 'N Run, ASCAP) CPP
- 15 NO ONE ELSE ON EARTH (Sony Tunes, ASCAP/EMI Golden Torch, ASCAP/Hearl Street, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) HL
- 64 NO SIR (Tom Collins, BMI/Music Corp. Of America, BMI/Brand New Town, BMI/Midnight Crow, ASCAP) HL/CPP
- 56 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)

- 10 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM
- 54 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI)
- 67 ONE LIKE THAT (Lodge Hall, ASCAP)
- 44 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL
- 63 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)
- 19 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL
- 24 SEMINOLE WIND (Almo, ASCAP/Hoimes Creek, ASCAP) CPP
- 47 SEND A MESSAGE TO MY HEART (Songs Of PolyGram, BMI/Tillis, BMI) HL
- 35 SHAKE THE SUGAR TREE (Sony Tree, BMI) HL
- 70 SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Tillis, BMI/Peer Five, BMI)
- 53 SOMETHING IN RED (Coburn, BMI) CPP
- 8 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Atadoo, BMI) HL
- 37 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM
- 51 THAT'S ME (Millhouse, BMI/Shedhouse, ASCAP) HL
- 71 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) HL
- 41 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
- 65 TOO MUCH (EMI April, ASCAP) HL
- 72 THE TROUBLE WITH DIAMONDS (Beginner, ASCAP)

- 46 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL/WBM
- 4 WARNING LABELS (Sony Cross Keys, ASCAP/Sony Tree, BMI) HL
- 40 WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP
- 31 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI) CPP
- 30 WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP)
- 21 WE TELL OURSELVES (ASCAP) CPP
- 9 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
- 12 WHAT KIND OF FOOL DO YOU THINK I AM (Shedhouse, ASCAP/Robinette, ASCAP/Polygram Int'l, ASCAP) HL
- 11 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Obsongs, BMI) HL
- 75 WHEN LOVE COMES AROUND THE BEND (Sweet & Ink, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI/Suess And Goose, BMI) WBM
- 57 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI)
- 33 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM
- 13 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM
- 23 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP
- 5 YOU AND FOREVER AND ME (Square West, ASCAP/Hovlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	1	16	<b>BILLY RAY CYRUS</b> ▲ <sup>3</sup> MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
2	2	—	2	<b>GARTH BROOKS</b> LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2
3	3	2	52	<b>GARTH BROOKS</b> ▲ <sup>7</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
4	4	4	104	<b>GARTH BROOKS</b> ▲ <sup>8</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	1
5	<b>NEW</b> ▶	1	1	<b>VINCE GILL</b> MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	5
6	5	3	56	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
7	8	7	23	<b>WYNONNA</b> ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
8	9	13	3	<b>SOUNDTRACK</b> EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	8
9	6	6	3	<b>TRAVIS TRITT</b> WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
10	7	5	8	<b>CLINT BLACK</b> RCA 66003* (10.98/15.98)	THE HARD WAY	2
11	14	—	2	<b>COLLIN RAYE</b> EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	11
12	10	8	10	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
13	12	10	175	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
14	11	9	4	<b>RICKY VAN SHELTON</b> COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
15	16	18	30	<b>JOHN ANDERSON</b> ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
16	<b>NEW</b> ▶	1	1	<b>TRISHA YEARWOOD</b> MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	16
17	13	11	4	<b>ALABAMA</b> RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
18	18	14	69	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
19	15	12	6	<b>CHRIS LEDOUX</b> LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
20	17	15	49	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
21	20	20	43	<b>SAMMY KERSHAW</b> ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
22	23	21	23	<b>MARK CHESNUTT</b> MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
23	24	24	45	<b>SUZY BOGGUSS</b> LIBERTY 95847* (9.98/13.98)	ACES	15
24	21	16	73	<b>LORRIE MORGAN</b> ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
25	19	17	9	<b>MARTY STUART</b> MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
26	22	19	4	<b>DOUG STONE</b> EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
27	25	22	67	<b>TRAVIS TRITT</b> ▲ <sup>2</sup> WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
28	26	28	50	<b>BILLY DEAN</b> SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
29	27	25	67	<b>DIAMOND RIO</b> ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
30	28	29	26	<b>AARON TIPPIN</b> ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
31	29	26	41	<b>TRACY LAWRENCE</b> ● ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10
32	31	27	62	<b>TRISHA YEARWOOD</b> ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
33	35	33	16	<b>RODNEY CROWELL</b> COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
34	34	32	20	<b>GEORGE STRAIT</b> ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
35	30	23	56	<b>HAL KETCHUM</b> ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
36	33	31	78	<b>VINCE GILL</b> ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
37	32	30	62	<b>TANYA TUCKER</b> ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
38	36	34	96	<b>DWIGHT YOAKAM</b> ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	44	—	2	<b>SAWYER BROWN</b> CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39
40	42	48	19	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
41	40	38	46	<b>STEVE WARINER</b> ARISTA 18691* (9.98/13.98)	I AM READY	28
42	37	36	127	<b>DOUG STONE</b> ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
43	39	37	16	<b>MICHELLE WRIGHT</b> ARISTA 18685* (9.98/13.98)	NOW & THEN	20
44	38	35	50	<b>COLLIN RAYE</b> ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
45	41	39	19	<b>MCBRIDE &amp; THE RIDE</b> MCA 10540* (9.98/13.98)	SACRED GROUND	27
46	43	41	27	<b>LITTLE TEXAS</b> WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
47	46	43	130	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
48	45	40	34	<b>SAWYER BROWN</b> CURB 95624* (9.98/13.98)	DIRT ROAD	12
49	50	50	17	<b>SHENANDOAH</b> RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
50	47	44	213	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
51	49	46	99	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
52	48	42	56	<b>DOUG STONE</b> ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
53	51	47	104	<b>REBA MCENTIRE</b> ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
54	53	49	48	<b>ALABAMA</b> ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
55	52	45	131	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
56	58	60	15	<b>MARTINA MCBRIDE</b> RCA 66002* (9.98/13.98)	THE TIME HAS COME	54
57	56	54	141	<b>VINCE GILL</b> ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
58	55	52	96	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
59	57	53	175	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	1
60	54	51	21	<b>VINCE GILL</b> RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
61	60	62	4	<b>PAUL OVERSTREET</b> RCA 66029* (9.98/15.98)	LOVE IS STRONG	60
62	61	55	72	<b>PAM TILLIS</b> ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
63	59	56	21	<b>HANK WILLIAMS, JR. &amp; HANK WILLIAMS</b> CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
64	62	57	34	<b>JOE DIFFIE</b> EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22
65	64	59	52	<b>THE JUDDS</b> ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
66	63	58	36	<b>GEORGE STRAIT</b> ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
67	65	69	54	<b>RANDY TRAVIS</b> ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
68	70	67	108	<b>KEITH WHITLEY</b> ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
69	69	71	154	<b>REBA MCENTIRE</b> ● MCA 8034* (10.98/15.98)	REBA LIVE	2
70	68	63	100	<b>MARK CHESNUTT</b> ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
71	67	64	22	<b>SHENANDOAH</b> COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
72	66	61	29	<b>HANK WILLIAMS, JR.</b> CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7
73	73	—	3	<b>WAYLON JENNINGS</b> TOO DUMB FOR NEW YORK CITY, TOO UGLY FOR L.A. EPIC 48982*/SONY (9.98 EQ/13.98)		73
74	<b>RE-ENTRY</b>	3	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 60837* (9.98/13.98)	COUNTRY MUSIC FOR KIDS	65
75	72	65	53	<b>CHRIS LEDOUX</b> LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36

○ 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 19, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS	70
2	2	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	70
3	3	<b>GEORGE STRAIT</b> ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	70
4	6	<b>RAY STEVENS</b> MCA 5918* (4.98/11.98)	GREATEST HITS	15
5	5	<b>VINCE GILL</b> RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	70
6	4	<b>REBA MCENTIRE</b> ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	63
7	13	<b>RANDY TRAVIS</b> ▲ <sup>4</sup> WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	70
8	9	<b>GEORGE JONES</b> ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	56
9	12	<b>PATSY CLINE</b> DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	41
10	8	<b>RAY STEVENS</b> CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	13
11	11	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 4939 (7.98/11.98)	ROLL ON	65
12	10	<b>REBA MCENTIRE</b> ● MCA 42134 (4.98/11.98)	REBA	50
13	7	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	69

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	17	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170 (9.98/13.98)	GREATEST HITS	69
15	16	<b>ANNE MURRAY</b> ▲ <sup>4</sup> LIBERTY 46058* (7.98/12.98)	GREATEST HITS	70
16	15	<b>REBA MCENTIRE</b> ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	68
17	14	<b>THE JUDDS</b> ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	70
18	19	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	60
19	24	<b>DWIGHT YOAKAM</b> ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	31
20	20	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	39
21	18	<b>GEORGE STRAIT</b> ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	56
22	23	<b>ALABAMA</b> ▲ <sup>4</sup> RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	48
23	21	<b>THE JUDDS</b> RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	68
24	22	<b>PATTY LOVELESS</b> ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	44
25	—	<b>DOLLY PARTON</b> ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	53

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

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# Billboard® HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	6	9	LOVE'S GOT A HOLD ON YOU S.HENDRICKS,S.STEGALL (K.STEGALL,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
2	3	5	12	COULD'VE BEEN ME J.SCAIFE,J.COTTON (R.NIELSEN,M.POWELL)	BILLY RAY CYRUS (V) MERCURY 866 998
3	1	1	12	I STILL BELIEVE IN YOU T.BROWN (V.GILL,J.B.JARVIS)	VINCE GILL (V) MCA 54406
4	4	10	11	WARNING LABELS D.JOHNSON (K.WILLIAMS,O.TURMAN)	DOUG STONE (V) EPIC 74399
5	7	12	14	YOU AND FOREVER AND ME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,S.HARRIS)	LITTLE TEXAS (V) WARNER BROS. 18867
6	5	7	14	I WOULDN'T HAVE IT ANY OTHER WAY E.GORDY,JR. (A.TIPPIN,B.CURRY)	AARON TIPPIN (V) RCA 62241
7	11	15	8	IN THIS LIFE G.FUNDIS,J.HOBBS (M.REID,A.SHAMBLIN)	COLLIN RAYE (C) EPIC 74221
8	9	13	11	SO MUCH LIKE MY DAD J.BOWEN,G.STRAIT (C.MOMAN,B.EMMONS)	GEORGE STRAIT (V) MCA 54439
9	12	14	9	WHATCHA GONNA DO WITH A COWBOY A.REYNOLDS,J.CRUTCHFIELD (G.BROOKS,M.D.SANDERS)	CHRIS LEDOUX LIBERTY ALBUM CUT
10	16	19	11	NOWHERE BOUND M.POWELL,T.DUBOIS (M.POWELL,J.MEDDERS)	DIAMOND RIO (V) ARISTA 1-2441
11	15	17	13	WHAT KIND OF LOVE L.KLEIN (R.CROWELL,W.JENNINGS,R.ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
12	6	2	19	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS,B.BECKETT (A.CARMICHAEL,G.GRIFFIN)	LEE ROY PARNELL (V) ARISTA 1-2431
13	19	20	7	WRONG SIDE OF MEMPHIS G.FUNDIS (M.BERG,G.HARRISON)	TRISHA YEARWOOD (V) MCA 54414
14	8	3	15	I'LL THINK OF SOMETHING M.WRIGHT (J.FOSTER,B.RICE)	MARK CHESNUTT (V) MCA 54395
15	25	36	6	NO ONE ELSE ON EARTH T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	WYNONNA (C) (V) CURB 54449/MCA
16	20	22	6	IF I DIDN'T HAVE YOU K.LEHNING (S.ERWIN,M.D.BARNES)	RANDY TRAVIS (V) WARNER BROS. 18792
17	23	28	12	JESUS AND MAMA B.BECKETT (D.B.MAYO,J.D.HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
18	13	9	18	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	BROOKS & DUNN (C) (V) ARISTA 1-2440
19	10	4	14	RUNNIN' BEHIND J.STROUD (E.HILL,M.D.SANDERS)	TRACY LAWRENCE ATLANTIC ALBUM CUT
20	21	26	10	GOING OUT OF MY MIND S.GIBSON,T.BROWN (KOSTAS,T.MCBRIDE)	MCBRIDE & THE RIDE (V) MCA 54413
21	14	8	14	WE TELL OURSELVES J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62194
22	24	32	6	NEXT THING SMOKIN' B.MONTGOMERY,J.SLATE (J.DIFFIE,D.MORRISON,J.SLATE)	JOE DIFFIE (V) EPIC 74415
23	17	18	15	YARD SALE B.CANNON,N.WILSON (L.BASTIAN,D.BLACKWELL)	SAMMY KERSHAW (V) MERCURY 866 754
24	30	38	6	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	JOHN ANDERSON (V) BNA 62312
25	26	31	7	CAFE ON THE CORNER R.SCRUGGS,M.MILLER (M.MCANALLY)	SAWYER BROWN CURB ALBUM CUT
26	28	34	6	THE GREATEST MAN I NEVER KNEW T.BROWN,R.MCENTIRE (R.LEIGH,L.MARTINE,JR.)	REBA MCENTIRE (V) MCA 54441
27	22	23	11	ME AND MY BABY B.BANNISTER,P.OVERSTREET (P.OVERSTREET,P.DAVIS)	PAUL OVERSTREET (V) RCA 62254
28	31	37	4	LORD HAVE MERCY ON THE WORKING MAN G.BROWN (KOSTAS)	TRAVIS TRITT (V) WARNER BROS. 18779
29	34	39	6	LETTING GO J.BOWEN,S.BOGGUSS (D.CRIDER,M.ROLLINGS)	SUZY BOGGUSS LIBERTY ALBUM CUT
30	40	—	2	WE SHALL BE FREE A.REYNOLDS (S.DAVIS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 57994
31	29	35	9	WEAR MY RING AROUND YOUR NECK S.BUCKINGHAM (B.CARROLL,R.MOODY)	RICKY VAN SHELTON (V) COLUMBIA 74418
32	27	16	17	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER (V) LIBERTY 57768
33	18	11	17	A WOMAN LOVES S.HENDRICKS,T.DUBOIS (S.BOGARD,R.GILES)	STEVE WARINER (V) ARISTA 1-2426
34	32	21	17	I FEEL LUCKY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
35	38	44	5	SHAKE THE SUGAR TREE P.WORLEY,E.SEAY (C.HARTFORD)	PAM TILLIS (V) ARISTA 1-2454
36	36	27	20	I SAW THE LIGHT T.BROWN (L.ANGELLE,A.GOLD)	WYNONNA (V) CURB 54407/MCA
37	33	24	16	TAKE A LITTLE TRIP J.LEO,L.M.LEE,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 62253
38	39	42	7	HEY MISTER (I NEED THIS JOB) R.BYRNE,K.STEGALL (K.CHATER,R.ARMAND)	SHENANDOAH (V) RCA 62290
39	37	29	18	BILLY THE KID C.HOWARD,T.SHAPIRO (B.DEAN,P.NELSON)	BILLY DEAN (V) SBK 57745/LIBERTY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	45	59	3	WATCH ME R.LANDIS (T.SHAPIRO,G.BURR)	LORRIE MORGAN (V) BNA 62333
41	41	33	16	THIS ONE'S GONNA HURT YOU R.BENNETT,T.BROWN (M.STUART)	MARTY STUART & TRAVIS TRITT (V) MCA 54405
42	44	50	4	IF THERE HADN'T BEEN YOU C.HOWARD,T.SHAPIRO (T.SHAPIRO,R.HELLARD)	BILLY DEAN SBK ALBUM CUT/LIBERTY
43	46	47	6	JUST CALL ME LONESOME S.FISHELL,R.FOSTER (R.FOSTER,G.DUCAS)	RADNEY FOSTER (C) (V) ARISTA 1-2448
44	43	45	9	ONE TIME AROUND S.BOGARD,R.GILES (C.HARTFORD,D.PFRIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
45	50	54	4	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIE,D.COOK)	MARK COLLIE (V) MCA 54448
46	42	30	16	TWO-TIMIN' ME L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY,J.GRIFFIN)	THE REMINGTONS (V) BNA 62276
47	48	49	7	SEND A MESSAGE TO MY HEART P.ANDERSON (KOSTAS,K.LOUVIN)	DWIGHT YOAKAM & PATTY LOVELESS (V) REPRISE 18846/WARNER BROS.
48	52	53	4	KEEP ON WALKIN' P.BUNNETT,R.CHUDACOFF (M.REID,A.MCBROOM)	MIKE REID (V) COLUMBIA 74443
49	47	40	16	COWBOY BEAT H.BELLAMY,D.BELLAMY,E.SEAY (D.BELLAMY,J.BELAND)	THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
50	60	67	14	BUBBA SHOT THE JUKE BOX M.WRIGHT (D.LINDE)	MARK CHESNUTT MCA ALBUM CUT
51	53	56	5	THAT'S ME P.WORLEY,E.SEAY (T.HASELDEN,B.ALAN)	MARTINA MCBRIDE (V) RCA 62291
52	69	—	2	L.A. TO THE MOON R.MILSAP,R.GALBRAITH,T.COLLINS (S.LONGACRE,L.WILSON)	RONNIE MILSAP (V) RCA 62332
53	54	48	20	SOMETHING IN RED R.LANDIS (A.KASET)	LORRIE MORGAN (V) RCA 62219
54	61	—	2	NOW THAT'S COUNTRY R.BENNETT,T.BROWN (M.STUART)	MARTY STUART (V) MCA 54477
55	49	41	17	FIVE O' CLOCK WORLD A.REYNOLDS,J.ROONEY (A.REYNOLDS)	HAL KETCHUM (C) CURB 76903
56	73	—	2	NOT TOO MUCH TO ASK J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
57	71	—	2	WHEN SHE CRIES J.LEO,RESTLESS HEART (M.BEFESON,S.LENAIRE)	RESTLESS HEART (V) RCA 62334
58	63	—	2	CRASH COURSE IN THE BLUES S.HENDRICKS,T.DUBOIS (S.WARINER,J.JARVIS,D.COOK)	STEVE WARINER (V) ARISTA 1-2461
59	56	60	5	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
60	62	65	3	MY SIDE OF TOWN R.LANDIS,J.STROUD (D.ROBBINS,B.DIPIERO,J.S.SHERILL)	DENNIS ROBBINS (V) GIANT 18786
61	55	61	5	MOTHER'S EYES S.BUCKINGHAM,L.STRICKLAND (K.STALEY,G.HARRISON)	MATTHEWS, WRIGHT & KING (V) COLUMBIA 74400
62	57	62	3	THERE AIN'T NOTHIN' I DON'T LIKE ABOUT YOU J.STROUD (K.WALLACE,M.IRWIN)	NEAL MCCOY ATLANTIC ALBUM CUT
63	51	46	12	OUR LOVE WAS MEANT TO BE C.FARREN (J.STEELE,C.FARREN)	BOY HOWDY CURB ALBUM CUT
64	65	69	3	NO SIR J.STROUD (S.DEAN,B.MONTANA,D.ELLIS)	DARRYL & DON ELLIS (C) EPIC 74454
65	58	52	13	TOO MUCH J.BOWEN,R.ALVES (G.CLARK,L.R.PARNELL)	PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
66	NEW	—	1	LOST AND FOUND S.HENDRICKS,D.COOK (D.COOK,K.BROOKS)	BROOKS & DUNN (V) ARISTA 1-2460
67	64	—	2	ONE LIKE THAT J.STROUD (T.NICHOLS,J.WHITE,J.WHITE)	JJ WHITE CURB ALBUM CUT
68	72	66	20	HOME SWEET HOME R.LANDIS,J.STROUD (D.ROBBINS,J.S.SHERILL,B.DIPIERO)	DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
69	68	63	6	BE MY ANGEL B.BECKETT (D.SEALS,B.MCDILL,J.KIMBALL)	LIONEL CARTWRIGHT (V) MCA 54440
70	67	70	12	SHE TAKES THE SAD OUT OF SATURDAY NIGHT R.PENNINGTON (C.RYLE,B.HENDERSON)	CLINTON GREGORY (V) STEP ONE 439
71	70	57	13	THAT'S WHAT I'M WORKING ON TONIGHT B.MONTGOMERY (L.WILLIAMS,N.WILLIAMS,M.W.FRANCIS)	DIXIANA (V) EPIC 74361
72	NEW	—	1	THE TROUBLE WITH DIAMONDS T.BROWN,M.MCANALLY (M.MCANALLY)	MAC MCANALLY (V) MCA 54448
73	74	—	2	JUST ANOTHER HILL H.SHEDD,J.SCAIFE,J.COTTON,B.CORBIN,D.HANNER (B.CORBIN,D.HANNER)	CORBIN/HANNER (C) MERCURY 864146
74	NEW	—	1	HOW CAN I HOLD YOU J.BOWEN,C.FRANCIS (C.WATERS,T.SHAPIRO,B.DEAN)	CLEVE FRANCIS LIBERTY ALBUM CUT
75	66	58	9	WHEN LOVE COMES AROUND THE BEND K.LEHNING (J.LEO,P.TILLIS,M.WRIGHT)	DAN SEALS (V) WARNER BROS. 18813

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	5	ACHY BREAKY HEART J.SCAIFE,J.COTTON (D.VON TRESS)	BILLY RAY CYRUS MERCURY
2	—	—	1	THE RIVER A.REYNOLDS (V.SHAW,G.BROOKS)	GARTH BROOKS LIBERTY
3	3	4	5	ROCK MY BABY R.BYRNE,K.STEGALL (B.SPENCER,P.WHITLEY,C.WRIGHT)	SHENANDOAH RCA
4	2	3	3	WHEN IT COMES TO YOU J.STROUD,J.ANDERSON (M.KNOPFLER)	JOHN ANDERSON BNA
5	7	8	7	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON COLUMBIA
6	5	5	6	NORMA JEAN RILEY M.POWELL,T.DUBOIS (M.POWELL,D.TRUMAN,R.HONEY)	DIAMOND RIO ARISTA
7	6	6	9	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CURB
8	4	2	3	SHIPS THAT DON'T COME IN B.MONTGOMERY,J.SLATE (P.NELSON,D.GIBSON)	JOE DIFFIE EPIC
9	9	7	12	PAST THE POINT OF RESCUE A.REYNOLDS,J.ROONEY (M.HANLY)	HAL KETCHUM CURB
10	15	11	10	EVERY SECOND J.FULLER,J.HOBBS (W.PERRY,G.SMITH)	COLLIN RAYE EPIC
11	8	9	5	TAKE IT LIKE A MAN S.BOGARD,R.GILES (T.HASELDEN)	MICHELLE WRIGHT ARISTA
12	13	12	11	NEON MOON S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN ARISTA
13	11	10	8	SACRED GROUND S.GIBSON,T.BROWN (V.RUST,K.BROOKS)	MCBRIDE & THE RIDE MCA

14	14	14	20	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	JOHN ANDERSON BNA
15	12	22	15	IS THERE LIFE OUT THERE T.BROWN,R.MCENTIRE (S.LONGACRE,R.GILES)	REBA MCENTIRE MCA
16	21	15	12	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY,JR. (A.TIPPIN,B.BROCK)	AARON TIPPIN RCA
17	16	21	10	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK,R.VAN HOY)	MARK CHESNUTT MCA
18	23	—	10	BURN ME DOWN R.BENNETT,T.BROWN (E.MILLER)	MARTY STUART MCA
19	17	23	21	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN RCA
20	10	—	2	MIDNIGHT IN MONTGOMERY S.HENDRICKS,K.STEGALL (A.JACKSON,D.SAMPSON)	ALAN JACKSON ARISTA
21	19	13	5	ACES J.BOWEN,S.BOGGUSS (C.WHEELER)	SUZY BOGGUSS LIBERTY
22	20	19	21	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	PAM TILLIS ARISTA
23	22	20	12	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID,B.MAHER,D.POTTER)	TANYA TUCKER LIBERTY
24	18	18	3	GONE AS A GIRL CAN GET J.BOWEN,G.STRAIT (J.M.LANE)	GEORGE STRAIT MCA
25	—	—	9	TODAY'S LONELY FOOL J.STROUD (K.BEARD,S.P.DAVIS)	TRACY LAWRENCE ATLANTIC

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.

## Panel Probes Profit Potential Int'l Markets Seen As Lucrative

■ BY DEBORAH RUSSELL

LOS ANGELES—International markets will provide the next major profit center for the record industry, according to a panel of financial experts at a seminar presented here Sept. 1 by the local chapter of NARAS, the recording academy.

The panel—titled “The New Record Industry Hero: The Controller”—was moderated by attorney Owen Sloane.

Faced with projections of a flat domestic economy, panelists agreed long-term growth in the recording industry is more apt to occur outside the U.S.

“Changes in Eastern Europe and the former Soviet Union will open this business to free-market potential we never had before,” said Dave Clark, VP/group controller of the MCA Music Entertainment Group. “There is a huge opportunity for growth in areas of the world that haven’t been introduced on a mass scale to prerecorded music.”

Brian Scholfield, VP of finance at Rondor Music, agreed, and pointed to the Far East and South America. “As we lose volume in ‘the civilized music listening countries,’ we should make

it up in other territories,” he said.

The industry should not rely on new configurations such as DCC and MiniDisc to rejuvenate the industry, said Steve Holmberg, VP of finance and administration at PolyGram/Island Music Publishing.

“We’re not seeing the same expectations as when the compact disc was introduced,” Holmberg said.

Thus the industry must seek new avenues to finance growth, said Joe Rakauskas, VP/controller at A&M Records. “As costs increase across the board with no increase in revenue, record companies will be looking to form limited partnerships with outside parties to finance their operation,” he said.

MCA’s Clark said labels that are considering higher list prices for major acts could be making a mistake. He cited “The Chase,” the new Liberty release by Garth Brooks, which carries a list price of \$16.98 for CD and \$10.98 for cassette.

“The move could come back to haunt as unit sales go down and that extra buck they squeezed out of the consumer does not go into their pocket,” Clark said. “It’s a question of supply and demand. If the price is too high, people may say, ‘forget it.’”

## Jimmy Heath Teaming With Bill Cosby; Choice Blue Notes; Jacksonville Jazz

THIS AND THAT: Verve tells us saxophonist Jimmy Heath, well known in saxophone circles but vastly underappreciated as an arranger, will have a big-band album out next month. The producer? Bill “You Bet Your Life” Cosby . . . Arthur Taylor, who earlier this year issued one fine album on Enja, “Mr. A.T.,” has just waxed his first for Verve. Taylor, who gets my vote for jazzman most committed to carrying on the acoustic tradition of Art Blakey, brings a much-touted band of go-getters with him, including youngblood altoist Abraham Vurton, whose vinegary tone recalls mentor Jackie McLean (who has just been signed to Antilles) . . . Blue Note continues to mine its holdings. A new compilation series, “The Art Of . . .,” showcases choice cuts from the label’s deep roster. John Coltrane, Herbie Nichols, Larry Young, and Ike Quebec have retrospective, start-up discs in their honor. The length of each is no less than 65 minutes . . . Veteran producer Ethel Gabriel has formed a new jazz line called JazzMania Records. The label, she tells us, is “devoted to bringing veteran jazz sidemen out front and emerging new artists into the spotlight.” Upcoming releases include works from Mark Kirk, Ste-

phanie Nakasian, and Steve Gilmore, all of whom have stood next to Phil Woods at one time or another . . . The Jacksonville Jazz Festival, which has distinguished itself by organizing the Great American Jazz Piano Competition, an annual event, is at it once again. This year’s show-down, scheduled for Oct. 8, crops up in the middle of the Florida fest’s four-day run, Oct. 7-10. Headlining



by Jeff Levenson

artists slated to appear during those four days: Grover Washington, Spyro Gyra, Bela Fleck & the Flecktones, Jay Leonhart, the New York Jazz Giants, Rebirth Brass Band, and New York Voices . . . St. Croix, obviously feeling that jazz is one way to attract a sun-seeking crowd, is jumping on the festival bandwagon. The St. Croix Jazz Festival takes place Oct. 15-25 (unlike

other Caribbean fests, which emphasize off-off-season for tourist activity), and it will feature a fair number of the usual suspects: Spyro, Tito Puente, Stanley Turrentine, Najee, Charlie Sepulveda, Diane Reeves. American Airlines is one of the participating sponsors . . . Boston Skyline Records, which one usually finds in the classical bins, has its first jazz title, Bruno Raberg’s “Pentimento” . . . Dizzy Update: National Public Radio has joined in the Dizzy Gillespie Diamond Jubilee celebration. Starting in October, NPR will air a 13-part series exploring Dizzy’s contributions to the planet. Support for the show comes from the Lila-Wallace Reader’s Digest Fund. Our host? Dr. Billy Taylor . . . The first thing you notice about bassist Gerald Veasley’s new record on Head’s Up, “Look Ahead,” is the number of musicians, 25, count ‘em. Included in the group? Grover Washington, Joe Zawinul, Kenny Blake, Omar Hakim, and Onaje Allan Gumbs . . . The first thing you notice about Bob Belden’s upcoming rendition of “Turandot,” Puccini’s last and most lavish opera, is the number of musicians—64, count ‘em. Included in the group? Eh, another time . . .

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# Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	9	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE 9 weeks at No. 1
2	2	9	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY
3	3	9	WHITE HEART STARSONG 8247*	TALES OF WONDER
4	4	77	AMY GRANT ▲ <sup>3</sup> WORD 6907*	HEART IN MOTION
5	6	13	RICH MULLINS REUNION 0072*/WORD	THE WORLD AS BEST I REMEMBER VOL.2
6	5	99	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
7	7	43	CARMAN BENSON 2809*	ADDICTED TO JESUS
8	9	17	JON GIBSON FRONTLINE 9285*	FOREVER FRIENDS
9	12	37	PETRA WORD 48859*/EPIC	UNSEEN POWER
10	NEW▶		MICHAEL W. SMITH REUNION 0071*/WORD	CHANGE YOUR WORLD
11	10	47	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
12	14	9	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
13	15	3	RAY BOLTZ WORD 52991*/EPIC	SEASONS CHANGE
14	8	9	VARIOUS ARTISTS SPARROW 1329* NO COMPROMISE REMEMBERING MUSIC OF K. GREEN	
15	16	99	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
16	18	25	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
17	11	87	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
18	13	61	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
19	17	7	LARNELLE HARRIS BENSON 2902*	I CHOOSE JOY
20	19	61	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
21	24	7	VERN JACKSON TBN 0001*	HIGHER THAN I'VE EVER BEEN
22	22	99	SANDI PATTI ● WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
23	25	23	FIRST CALL DAYSRING 6925*/WORD	HUMAN SONG
24	26	317	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
25	23	3	DELIVERANCE INTENSE 9403*/FRONTLINE	STAY OF EXECUTION
26	21	41	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
27	20	15	WEST ANGELES C.O.G.I.C SPARROW 1319*	SAINTS IN PRAISE VOL.III
28	NEW▶		MIKE E. REUNION 0076*/WORD	GOOD NEWS FOR BAD TIMES
29	NEW▶		PRAY FOR RAIN VIREO 2202*/SPARROW	PRAY FOR RAIN
30	27	47	TWILA PARIS STARSONG 8207*	SANCTUARY
31	35	15	VARIOUS ARTISTS SPARROW 1330*	CORAM DEO
32	28	11	DINO BENSON 2912*	SOMEWHERE IN TIME
33	29	77	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
34	40	7	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
35	33	25	LISA BEVILL VIREO 2201*/SPARROW	MY FREEDOM
36	37	17	CINDY MORGAN WORD 52896*/EPIC	REAL LIFE
37	30	7	MIKE WARNKE DAYSRING 4230*/WORD	FULL SPEED AHEAD
38	NEW▶		DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
39	34	11	BROOKLYN TABERNACLE SINGERS WARNER ALLIANCE 4135*	ONLY TO HIM
40	36	35	ACAPPELLA WORD 52790*/EPIC	WE HAVE SEEN HIS GLORY

● 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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by Bob Darden

NOTHING—not even Sandi Patti's divorce or Mike Warnke's various woes—has commanded the attention of the religious music community in recent weeks like the trial and subsequent conviction of contemporary Christian music producer Jonathan David Brown. Brown, once best known as the producer of Petra and a host of other top CCM artists, was convicted on charges related to the drive-by shooting at a Nashville synagogue. The week of testimony ended with Brown being convicted of being an accessory in the attack on the empty synagogue with a juvenile skinhead and Tennessee Ku Klux Klan leader Leonard William Armstrong.

The Tennessean quoted Brown as saying he'll appeal. Sentencing in the case is currently set for Nov. 4.

Not surprisingly, not a single individual in the gospel industry was interested in speaking for the record about Brown or his beliefs.

ELSEWHERE, rumors continue to swirl about the possible purchase of Sparrow Records by BMG—and other suitors. The Sparrow public relations office had no comment other than to say the company is not for sale, but that owner/founder Billy Ray Hearn is entertaining offers. BMG earlier purchased part of Sparrow's publishing division.

THE ELEGIES continue to flood in on the late Mark Heard. Heard, who died Aug. 16 following an initial heart attack suffered while performing at the Cornerstone Fes-

tival near Chicago, was a gifted, uncompromising genius. One of the nicest summations of Heard's impact—as a person and as a musician—came from Tom Willett, executive director of marketing and sales, Word/Epic:

"Through his life and work, Mark Heard has had a potent effect on our time. It was in Mark's studio that I first was introduced to the music of Pat Terry, Tonio K., T Bone Burnett, Michael Been, and Bruce Cockburn. To us all, Mark Heard consistently incarnated friendship and creativity, and all of the wonder and pain that come to those who feel impelled to pursue a life of real spirituality while here on earth."

A number of projects honoring Heard—and designed to help ease the crushing financial burden on his family—are in the process and/or pending. At least three memorial concerts are scheduled featuring Cockburn, Burnett, Been, Fergis Marsh, and Sam Phillips. The dates have tentatively been set for Nov. 20-22 in Nashville, Los Angeles, and San Francisco. There are two additional memorial concerts by contemporary Christian music artists set for Oct. 2 in Los Angeles with Bryan Duncan, the Choir, Buddy & Julie Miller, Pam Dwinnell-Miner, Terry Taylor, and John Fischer. Also pending in early October is a date featuring the same artists, plus Phil Keaggy, Charlie Peacock, Chagall Guevara, and others.

Also in the works is an album featuring 16 cuts by various artists each doing a Heard song. It is being coordinated by Dan Russell of Fingerprint Records.

All proceeds from the various projects are earmarked for the Heard Family Fund c/o New Sound, P.O. Box 197, Merrimac, Mass. 01860.

Finally, when I think of Mark Heard, I am reminded of this lovely quote from Christian apologist G.K. Chesterton:

"I don't deny . . . that there should be priests to remind men that they will one day die. I only say . . . it is necessary to have another kind of priests, called poets, actually to remind men that they are not dead yet."

Heard was a poet.

## Country Cookin' At Reunion Records Signee Michael James Brings N'ville Sound To Label

■ BY BOB DARDEN

WACO, Texas—You know country music is big when Reunion Records signs its first country-flavor contemporary Christian artist, Michael James.

As Michael James Murphy, he was a member of tiny label Milk & Honey Records' stellar roster that included Twila Paris, Wayne Watson, Michael Card, and Harvest. But in the early '80s, he became embroiled in an unhappy management situation and had a couple of hard years. He kept singing and ministering, but to a much smaller audience.

"We moved to Nashville in 1988 with the idea of getting into mainstream country music, which is what I'd been brought up with," James recalls. (He dropped the Murphy for obvious reasons when he came to Nashville.) "I had some success: Lee Greenwood, Highway 101, and some others cut my songs.

"I didn't really enter contemporary Christian music again until I ran into [fellow artist] Jimmy A. He liked some of my demos and introduced me to Gary Chapman and Gary signed me to a publishing contract. Gary arranged a number of showcases for me for a number of major labels, but nothing seemed to work despite some really positive feedback.

"I continued to write and Gary offered to produce some of my other

songs, songs about the family that spoke directly to the Body of Christ. I didn't really care if I made an album or not, I just wanted to record these songs. [Management company] Blanton and Harrell had also been supportive of me since moving back to Nashville. And when Gary took them

*We moved to N'ville  
with the idea  
of getting into  
country music'*

these songs, they moved to sign me to Reunion with an eye on doing in the country market what they'd done with Amy Grant, Michael W. Smith, and Kathy Troccoli in the pop marketplace."

Strangely enough, James' Reunion debut, "Shoulder To The Wind," is only marginally country-oriented. James says Chapman's production intentionally veered more toward pop country than straight country.

"That's because we wanted Christian America to see my heart, to see my motives, as I move more into the mainstream market with later releases," says James. "I feel a strong calling to speak to families, to address the men of the Church. 'Shoulder To The Wind' is what I've always wanted

to say to the Body.

"We began my follow-up to 'Shoulder' in June and it is strictly mainstream country music, more along the lines of George Strait, Garth Brooks, or Hal Ketchum. I'm even starting to do more country venues, like rodeos, as we go in that direction."

James says his vision is to take a positive message into the mainstream marketplace, à la Paul Overstreet or the Whites.

"But before we did, we made sure we had a 'holy camp' guiding us, people we're accountable to," he says. "These are some of the people who have the vision that we need to get out beyond the Christian music subculture. I think the world looks at Christianity, particularly the televangelists, as some kind of a joke. But if they saw the real Christian character, it would outshine the world."

James' first singles, "Throne Of Grace" and "That's What A Brother Is For" (a duet with Gary Chapman), both did well considering his status as a new artist.

"That's What A Brother Is For' is my gift to Gary, who stood by me in difficult times," James says. "And when we debuted 'Shoulder To The Wind' at Footloose in Dallas, Gary came down, as did Susan Ashton, Bob Bennett, and some others.

"I'm grateful to be with Reunion. They've got a great vision for the future."

## In the SPIRIT



by Lisa Collins

**A**FTER her appearance last month on NBC's "The Tonight Show," Yolanda Adams has been tapped to sing at a major fund-raiser for Democratic Presidential candidate Bill Clinton. She has also been invited back by "Tonight Show" host Jay Leno.

With two hit albums and numerous gospel music awards already to her credit, Adams is one of gospel's fastest-rising stars. The invitation to sing at the Democratic fund-raiser, spurred by her current hit release "Through The Storm" (for Diadem's Tribute label), appears to be a major breakthrough for the 30-year-old singer.

"Being gospel and on a major show—I'm honored," she says. "Hopefully, it means that God has opened a tremendous door that more gospel artists can walk through."

But the late-night TV debut is not the only thing exciting Adams these days.

"I'm also full-time now," she says, in reference to her recent decision to quit teaching and pursue gospel full time. It is a move Adams believes will allow her to devote all of her energies to promoting her gospel career.

With her 1992 calendar already booked, Adams is the most recent benefactor of this latest musical incarnation of traditional gospel. Perhaps prompted by the success of the charismatic John P. Kee, artists like Adams are finding themselves appearing on major mainstream television shows and in magazines and newspapers.

"I'm still being overwhelmed by what's happening," she says. "The album is a year old now and it's selling almost 10,000 units every quarter!"

Adams hopes to record her follow-up to "Through The Storm" sometime early next year.

**H**EARTFELT EMOTIONS are transformed into high-

energy (and high-volume) choir magic on **Saundra Crouch's** latest project, "With All Of My Heart." The release is something of a homecoming for Crouch, who hadn't recorded in more than five years.

Still, recording "With All Of My Heart" came at an emotionally raw time for Crouch.

"The album was recorded three weeks after I lost my mom, so it was difficult, but then it was probably the best time because we [Saundra and twin brother **Andrae**] had so much prayer and so many people to support us," she says. "I even did a whole medley about heaven."

Crouch is highly satisfied with the results, calling it a different brand of gospel for her.

"It has a variety of things—classical, contemporary gospel, soul gospel," she says. "It's more than I dreamed it would be because everybody that worked on the album really did give all of their heart."

The project is dedicated to her mother, who died after a long bout with cancer.

"At first I was just not going to do anything, but I could hear my mother saying, 'Saundra, you have to keep singing for the Lord.' So I went with more fervor than I ever had."

**MISSISSIPPI MASS CHOIR** director **David Curry** is branching out with the formation of his own recording label, **Burnin' Bush Records**. Curry made the announcement at the first Mississippi Gospel Music and Fine Arts Seminar, another of his projects. Curry organized and directed the assembly in a mass-choir recording that will mark the new label's debut release, which will bow perhaps as early as November.

"It was one of the most anointed projects I have worked on," Curry says, "and I want the world to know that something else is coming from Mississippi—and real soon."

The seminar was held the week of July 30. Meanwhile, production of the next project for the Mississippi Mass Choir has been slated for April 1993.

And finally, another artist looking to join the "workshop crowd" is **James Moore**, who hopes to launch the Anointed Music Conference sometime next year.

"The scope of it," Moore says, "is to inspire young musicians and singers and composers that they've got to have the anointing when they sing and when they write."

## Christian Artist Crystal Is Clear About Role In New Nickelodeon Variety Series

WACO, Texas—Contemporary Christian music artist Crystal is one of the featured performers on the new Nickelodeon series "Roundhouse." The show, which premiered Aug. 15, is a variety series created by Buddy ("In Living Color") and Rita Sheffield.

Crystal, who released several well-received projects for Frontline Records under the name Crystal Lewis, met the Sheffields through then-fellow Frontline artist Benny Hester. Hester serves as musical producer for "Roundhouse."

The ensemble cast includes a

dozen young actors, singers, and dancers. Crystal calls it "Saturday Night Live" meets MTV."

"I've never worked so hard, but I've also never had so much fun," she says. "It's youth-oriented, full of young, hip clothes, with incredible choreography by Barry Lather and Adam Shankman."

"It's a pull cast, so everybody does everything and roles change from week to week. In the past three shows, I've been the new girl, the sister, and the girlfriend. And while I predominantly sing, I'm also in the majority of the sketches."

Crystal says the sketches combine humor with an occasional positive message.

The original music for "Roundhouse" is being created by the Sheffields and James Raymond, with arrangements by Hester and contributions from the live band.

"Roundhouse" was launched Aug. 15 with a series of four weekly half-hour shows and extensive promotion on Nickelodeon. Thirteen shows were ordered by the MTV-owned children's-oriented network. Crystal says taping began this past summer on a lot at Universal Studios in Florida and that Nickelodeon built a



**Sparrow Honors Peacock.** Sparrow Publishing presents songwriter Charlie Peacock with a BMI Pop Award for the song "Every Heartbeat," co-written by Peacock, Amy Grant, and Wayne Kirkpatrick. The single, performed by Amy Grant, reached No. 1 on Billboard's Hot 100 Singles chart. Shown, from left, are Billy Ray Hearn, president/CEO, the Sparrow Corp.; Peacock; Randy Cox, VP of publishing, Sparrow Communications Group; and Dan Keen, manager of publishing, Sparrow Communications Group.

(Continued on next page)

## Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	27	<b>REV. MILTON BRUNSON &amp; THE THOMPSON COMMUNITY SINGERS</b> WORD 48784*/EPIC	MY MIND IS MADE UP 21 weeks at No. 1
2	2	27	<b>THOMAS WHITFIELD</b>	BENSON 2841* ALIVE & SATISFIED
3	3	17	<b>REV. JAMES MOORE</b>	MALACO 6009 LIVE IN DETROIT
4	4	9	<b>DARYL COLEY</b>	SPARROW 1234* WHEN THE MUSIC STOPS
5	5	49	<b>MISSISSIPPI MASS CHOIR</b>	MALACO 6008 GOD GETS THE GLORY
6	7	17	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 8535*/A&M	FOCUS ON GLORY
7	6	37	<b>REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR</b> SAVOY 14804/MALACO	I'M GLAD ABOUT IT
8	8	37	<b>SHIRLEY CAESAR</b>	WORD 48785*/EPIC HE'S WORKING IT OUT FOR YOU
9	9	15	<b>THE RICHARD SMALLWOOD SINGERS</b>	SPARROW 1283* TESTIMONY
10	10	19	<b>L.A. MASS CHOIR</b>	LIGHT 73055*/SPECTRA COME AS YOU ARE
11	13	15	<b>THE NEW YORK RESTORATION CHOIR</b> SAVOY 14811/MALACO	THANK YOU JESUS
12	12	19	<b>WILLIE NEAL JOHNSON &amp; THE NEW KEYNOTES</b> MALACO 6010	THE COUNTRY BOY GOES HOME
13	14	9	<b>THE JACKSON SOUTHERNAIRES</b>	MALACO 6012 LIVE AND ANOINTED
14	11	17	<b>WEST ANGELES C.O.G.I.C.</b> SPARROW 1319*	SAINTS IN PRAISE VOL.III
15	22	5	<b>FLORIDA MASS CHOIR</b>	MALACO 6011 NOW, I CAN SEE
16	16	29	<b>NICHOLAS</b>	WORD 48786*/EPIC BACK TO BASICS
17	15	75	<b>NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> TYSCOT 1401/SPECTRA	WASH ME
18	29	3	<b>THE ANOINTED PACE SISTERS</b>	SAVOY 14812*/MALACO U KNOW
19	NEW ▶		<b>REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTAR MASS CHOIR</b> AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
20	18	57	<b>YOLANDA ADAMS</b>	TRIBUTE 790113/SPECTRA THROUGH THE STORM
21	19	21	<b>DONNIE HARPER/NEW JERSEY MASS CHOIR</b> TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
22	26	67	<b>DOROTHY NORWOOD/NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR</b> MALACO 4450	LIVE
23	24	21	<b>WAR ON SIN</b>	LIGHT 73077*/SPECTRA THIS IS GOSPEL
24	20	61	<b>BEBE &amp; CECE WINANS</b>	SPARROW 1257* DIFFERENT LIFESTYLES
25	23	61	<b>SHUN PACE RHODES</b>	SAVOY 14807*/MALACO HE LIVES
26	21	21	<b>JOHN P. KEE</b> TYSCOT 9115*/SPECTRA	CHURCHIN' WITH THE TYSCOT ARTISTS
27	17	27	<b>ADORATION 'N' PRAYZE</b>	TM 1007* TIME IS RUNNING OUT
28	NEW ▶		<b>CHRISTOPHER GRAY AND THE N.C. MASS CHOIR</b> LIGHT 730830*/SPECTRA	SING IN THE SPIRIT
29	31	3	<b>FAIRFIELD FOUR</b>	WARNER BROS. 26945* STANDING IN THE SAFETY ZONE
30	34	3	<b>JAMES BIGNON &amp; DELIVERANCE</b>	AIR 10181 USE ME
31	30	11	<b>CHICAGO C.O.G.I.C. CHOIR FIRST JURISDICTION</b> TM 1008*	I DEDICATE MY LIFE
32	37	7	<b>REV. PAUL JONES</b>	PURE 001 I WON'T COMPLAIN
33	NEW ▶		<b>BEN TANKARD</b>	TRIBUTE 790113*/SPECTRA KEYS TO LIFE
34	27	13	<b>CARNELL MURRELL &amp; THE NEWORK COMMUNITY CHOIR</b> SAVOY 14809/MALACO	YOU CAN MAKE IT IF YOU TRY
35	28	19	<b>REV. LAWRENCE THOMISON &amp; THE MUSIC MASS CHOIR</b> NEW HAVEN 20014*	NEVER LET GO OF HIS HAND
36	25	37	<b>VARIOUS ARTISTS</b> CGI 8530/A&M	A TRIBUTE TO JAMES CLEVELAND VOL. I
37	NEW ▶		<b>PASTOR MURPHY PACE III</b> BLACKBERRY 2203301110/SPECTRA	LOOKING FOR THE PROMISE
38	35	51	<b>HELEN BAYLOR</b>	WORD 48781*/EPIC LOOK A LITTLE CLOSER
39	NEW ▶		<b>VARIOUS ARTISTS</b>	CGI 0004*/A&M SALUTE TO THE CARAVANS
40	38	21	<b>WILLIE BANKS</b>	MALACO 4449 THE LEGEND LIVES ON

● 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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## Spanish Artists In Spotlight; Allegro-Delos Distrib Deal Off

**LADY OF SPAIN:** The recent Olympic Games in Barcelona and celebrations marking the 500th anniversary of Columbus' epic journey are natural hooks for focusing on Spanish artists and music. And the recording industry can hardly be accused of ignoring the opportunity.

Much of the activity may leave little more than saffron-flavored glut behind when the festivities are over. But many collectors will find long-lasting pleasure in the attention given vintage performances by pianist **Alicia de Larrocha**, whose recordings of works by Granados, Albeniz, Falla, and Turina remain the artistic standard.

Now both EMI Classics and London Records have reissued huge chunks of these recordings at mid-line, seven CDs in the case of EMI and four by London. The former come from material cut by Spanish label Hispavox in the '50s and '60s; the latter date from a decade or so later. Much of the repertoire is duplicated, but no matter.

Added recent reissues by MCA Classics of some of the same titles, also cut in the '50s, to the Spanish feast, even as Larrocha fans find nourishment in her new recordings of Mozart on RCA Red Seal.

**BACK ON ITS OWN:** Allegro Im-

ports returned Delos inventory to the label's Los Angeles headquarters last week, marking the formal end of a distribution agreement that lasted hardly a year.

The deal would have remained in force until mid-January 1993, six months after notice was given, but was aborted sooner when Delos reimbursed Allegro for anticipated profits had the pact run its course, says Allegro president **Joe Micallef**.

Delos began shipping product



by Is Horowitz

from its own warehouse Sept. 4, as it returned to an in-house distribution posture it held until it signed with A&M several years back, prior to its deal with Allegro.

The label has already begun setting up a network of reps in the New York, Northeast, Mid-Atlantic, and Pacific Northwest regions, according to **Rudi Simpson**, sales and marketing VP. Some territor-

ies will also be served by one-stops.

Delos has begun servicing reorders for Vol. 4 of its Hanson series, the last title handled by Allegro; it's currently No. 10 on the Top Classical Albums chart. Simpson says the label has still-unreleased titles by Copland, Harris, Barber, Bloch, and Creston in the can to be added to its great American composers series, with others due to be recorded this season by **Gerard Schwarz** and the Seattle Symphony Orchestra.

**PASSING NOTES:** Laraine Perri, Sony Classical VP of product marketing, reports a bump in sales of Yo-Yo Ma's set of the Bach Cello Suites following the release of "Rush," the hit album he made with **Bobby McFerrin**.

The phenomenon reinforces claims that crossover projects can indeed attract new buyers to an artist's classical product, even of somewhat esoteric titles.

**Peter Wispelwey** will record the Brahms cello sonatas with **Paul Komen** at the keyboard for Channel Classics. Their most recent album for the label offered the Beethoven cello sonatas.

On The Air magazine will begin to carry program listings for WQXR New York in October. Other stations with listings in re-

gional editions of the mag include KKGQ Los Angeles, KKHI San Francisco, KRTS Houston, KVOD Denver, WCRB Boston, WFLN Philadelphia, WGMS Washington, D.C., WQRS Detroit, and WTMI Miami.

**Luciano Pavarotti** makes his American stage directing debut next March with Mozart's "Don Giovanni," as performed by the Opera Company of Philadelphia.

Qualiton Imports adds laserdiscs to its inventory in October when Bis Records introduces two titles featuring trombonist **Christian Lindberg** and the **Kroumata Percussion Ensemble**, respectively.

Grants totaling \$2.9 million have

been awarded by the Lila Wallace-Reader's Digest Fund to aid music performance. Most of the funding, \$2.5 million, goes to Chamber Music America to finance ensemble residencies. The remainder goes to the Concert Artists Guild to provide performance opportunities for young artists.

**Eric Lowenhar**, who has handled Billboard's classical charts since April 1990, tries life on the other side of the fence. He joins Denon Records as national marketing manager, working closely with the Allegro Imports sales force. Allegro has recently taken on distribution of the Denon label.

### CRYSTAL IS CLEAR ABOUT HER TV ROLE

(Continued from preceding page)

\$1 million studio just for the show.

Crystal recorded her first album at age 15 as part of the youth musical "Hi-Tops." A year later she recorded with a group called Wild Blue Yonder for Frontline Records. She later recorded three more solo releases with the label, in addition to a compilation album.

She currently records for the new Spectra-distributed Metro One label. Her first release for Metro One is titled "Remember."

"My previous solo projects basically involved a lot of production assistance, other producers, other writers—just other people's involvement," she says. "'Remember' is quite a bit different. It features all live musicians and all of the tracks are recorded live. I also wrote quite a bit more."

Crystal says that, depending on the acceptance of "Roundhouse," there is also a chance for a "Fame"-like soundtrack from the series.

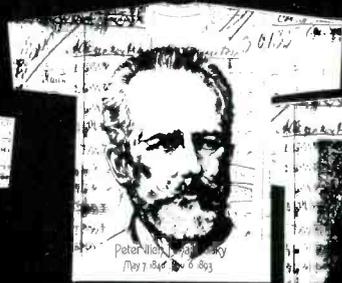
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# CLASSICAL MUSIC



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# CLASSICAL MUSIC:



IT'S COOL  
AGAIN!

Classical music is looking to draw new strength from a younger, broader group of listeners. At all levels—the labels, radio, video, retail and even local symphonies—there's a renewed emphasis on dynamic, youthful performers with an almost pop-star charisma. More provocative new compositions are being released as strict definitions of "classical" recede, and inventive, almost jazz-like chamber music groups are thriving. In this special issue, *Billboard* will explore this ongoing search for a new classical audience, and whether it can succeed.

## Changing Of The Guard

Classical Labels Are Looking  
To Young Artists & New Music

By Is Horowitz

**I**tem: Sarah Chang's first recording for Angel/EMI is due out this month. The recital program by the young violinist, recorded at age nine on a quarter-size instrument, is not a one-off fluke, but the start of what the label expects will be a long and productive relationship. Now a ripe 11-year-old, with a three-quarter size violin under her chin, Chang is due to record the Tchaikovsky Violin Concerto next month with Sir Colin Davis and the London Symphony Orchestra. And the label's marketing campaign will pay special attention to her tender years.



Sarah Chang

*Item:* Sony Classical has taken a young East European pianist under its nurturing wing, but may not record her for several years. It's a rare, perhaps unique example of a record company backing new talent without any expectation of early return. Olympia Gineri, Sony's international A&R chief, says the teenager has been given a scholarship and living stipend that frees her from any obligation to record or concertize for five years. Even her identity is protected to prevent early exploitation. The point is to allow "Miss X" to develop what the label considers an outstanding talent without extraneous pressure.

Both of the above examples, though hardly typical, underscore the recording industry's increasing interest in young people. They represent not only a continuing search for new and provocative talent, but a feeling that high achievement by performers of tender years will stimulate new excitement among record consumers.

How, in fact, do labels hope to expose a younger demographic to the joys of classical music on disc? The challenge has become more daunting in recent years as schools have stripped music appreciation from curricula and youngsters grow up with little or no direct exposure to the genre. Among strategies mulled none seems more provocative than one currently under consideration at Sony Classical. Details are still under wraps, but Steven Paul, U.S. A&R executive, admits discussions are under way with the company's children's label, Sony Kids, for a series of discs using some of SC's most prestigious artists. (It's probably no coincidence this comes in the wake of the success of the Classical Kids series from BMG's Children's Group.)

Paul says a desire to record projects specifically aimed at juveniles has been expressed by a number of top ranking classical artists, among them Itzhak Perlman, Emanuel Ax, Yo-Yo Ma and conductor John Williams. Add Wynton Marsalis and Bobby McFerrin to this choice list. The return of Leonard Bernstein's landmark Young People's Concerts telecasts on video early next year is another project aimed at the young. The 25 Bernstein programs, originally aired be-

tween 1958 and 1970, will initially be distributed by the Smithsonian Institution via its mail-order continuity service.

Among other projects aimed at young listeners is the upcoming "Nutcracker" on EMI Classics. The complete recording of the Tchaikovsky ballet by Mariss Jansons and the London Philharmonic Orchestra will be packaged with a longbox-sized, full-color children's book keying the story of the ballet to the music. Other innovative children's packages with special notes have been issued over the past year or so by a number of labels, Delos and LaserLight among them.

David Weyner, president of PolyGram Classics & Jazz, sees it as "extraordinary irony" that so many of today's teenagers shun the classics even as they are exposed to it more than ever before through soundtracks, TV and commercials. The challenge is not so much to expose kids to classical music, suggests Weyner, as to make them aware that it is indeed classical music they hear so much of the time. Weyner extends the paradox to crossover, the classical recording industry's comfortable medium for market extension. He says Philip Glass has shown us that there are crossover audiences rather than crossover repertoire. The shift in perspective recasts the problem, and perhaps the solution.

Live performances of contemporary music in the U.S. have increased by at least 25% over the past five years, says Ralph Jackson, who directs BMI's concert music division. He credits the "Meet the Composer" program with being a major factor in the rise. He cites John Adams, Ellen Taaffe Zwilich, John Harbison and Steve Reich as composers who consistently rack up substantial performances. Adams' "The Chairman Dances," for instance, which was recorded for Nonesuch by the San Francisco Symphony conducted by Edo de Waart, has scored more than 200 performances in a single season, says Jackson.

He concedes that the cited composers normally write in accessible idioms that are not likely to startle most listeners, but he also notes significant increases in performances by more avant-garde practitioners such as John Zorn, Ingram Marshall, Paul Drescher and Elliott Sharp. College radio, in particular, airs recordings by the latter group with welcome



Evgeny Kissin



Kyoko Takezawa

frequency.

Performance tallies at ASCAP tell a similar story. Frances Richard, director of the senior society's symphony and concert department, reports that performances of concert works still under copyright protection rose from 8,662 in 1983 to 11,872 in 1989, for a rise of 27%. ASCAP licenses more than 800 orchestras. From her vantage point, Richard is struck by the cross-influences of rock, jazz and classical, which enliven the creative community. New music of worth may start out as avant-garde, but after a long journey finds its way into the accepted orchestral literature. She has seen it happen often.

On the other hand, Keith Jarrett, who lives with equal comfort in both the jazz and classical worlds, reminds us that new categories devised as receptacles for today's music

are sometimes little more than hiding places for creations of little merit. "New categories are constantly being invented," writes Jarrett in a recent *New York Times* article. "I suppose people say to themselves, 'Well, maybe this alternative will be better than the last. We're tired of that last one.' Of course they are. There was no music there." Jarrett was speaking primarily of jazz, but he might just as well have been describing some of the more arid areas of music that seek shelter under the classical umbrella.

In their renewed quest for fresh young artists and new music, classical labels are pursuing a number of strategies. Deutsche Grammophon's attitude toward crossover remains "exceedingly cautious," says A&R executive producer Alison Ames. On the other hand, DG is becoming much more active in contemporary music. Ames points to a new Orpheus Chamber Orchestra recording, "Points of Departure," as an example. It will contain works written for the group, on the occasion of its 20th anniversary, by Jacob



Yo-Yo Ma and Bobby McFerrin



Keith Jarrett

Druckman, Fred Lerdahl, Michael Gandolfi and William Bolcom.

Also due from DG shortly is an album of recent American music by the Emerson Quartet featuring works by John Harbison, Gunther Schuller and Richard Wernick. Here, too, the occasion is an anniversary, the quartet's 15th year before the public. On DG's young-artist front, both violinist Gil Shaham and cellist Matt Haimovitz have already had considerable success, the latter most recently with an album that includes works by George Crumb and Gyorgy Ligeti.

Olympia Gineri has no apologies for Sony Classical's concentration on core classics. That was the label's mandate when it was formed some three years ago, and it still dominates repertoire thinking. "We had many repertoire gaps to fill, says the label's international A&R chief. Still, Gineri feels that Sony must give more attention to contemporary music, and has already increased its activity in this area. As examples, she points to three recently recorded Schmittke projects: The opera "Life With An Idiot," his Cello Concerto No. 2 with Mstislav Rostropovich as soloist, and a chamber music program.

Promising young artists, too, are the targets of a diligent talent search, and Sony Classical has others on tap. The label's first recording with 17-year-old Russian violinist Julian Rachlin, a coupling of concertos by Wieniawski (No. 2) and Saint-Saens (No. 3), is due out this fall, and Rachlin was set to cut the Sibelius Concerto in September with Maazel and the Pittsburgh Symphony Orchestra.

Point, the label set up jointly by Philips Classics and Philip Glass last March as a dedicated medium for new music, will issue two more albums this fall. One features guitarist composer Todd Levin, the other soprano saxophonist John Gibson in works by Reich, Glass and Riley. Lisa Altman, Philips VP, says much of the marketing challenge in the case of Point is finding and cultivating alternative-music fans. Due to be recorded early in September for Point is "The Low Symphony," a rock 'n' roll opus created jointly

(Continued on page C-6)



IT'S COOL AGAIN!

## Less Stuffiness, More Fun

From Giant Penguins To Instrumental Petting Zoos, Classical Radio Gets Hip

By Phyllis Stark

For several years now, many classical stations have been working to bring a younger audience into the format. In programming, those efforts involve playing shorter, more accessible pieces, putting jocks on the air who sound hip rather than stodgy, and programming from shorter playlists. But the effort is particularly apparent in the kinds of promotions and marketing campaigns classical stations are doing, which are increasingly resembling those of their contemporary radio counterparts.

"For the longest time, classical music was designed only to appeal to an elite group of people. We think classical music is for everybody," says WNCN New York midday host Elliott Forrest. "To reach a broader audience, you need to make it more accessible. And that's done in the approach—the marketing and promotions." "Our mission here is to bring classical music to the masses," agrees WNCN promo-



Kronos Quartet

tion director Joni Challenor, "and if we didn't bring new people into the fold, our audience would basically die off."

Marian Alper, promotion director at WCRB Boston, says, "Unfortunately, many people associate classical music with stuffiness. But really classical music isn't by nature stuffy at all. It can be very fun, and we like to present classical music in a fun way," she says. One of the ways WCRB does this is by sending an intern dressed in a penguin costume and sporting a "classical is cool" button out on the streets to promote a Boston Pops concert. As part of its sponsorship of a local charity walk-a-thon, WCRB assembled a group of listeners into a marching kazoo band led by "John Philip Kazooza."

In fact, John Philip Sousa appears to be a staple of classical radio's hip promotional campaigns. WQRS Detroit, which airs a "Sousa Alarm" march every weekday morning, took the event one step further by turning it into a contest. Listeners were invited to come to a local comedy club and play a Sousa march in what cultural affairs director Lori Stolzenfeld calls "the most odd way possible." Among the participants were three women who played "Stars and Stripes Forever" by blowing on their arms, and a family who performed on children's toys. The grand prize: a beat-up sousaphone.

Some classical stations are cutting right to the lowest rung on the potential audience ladder by targeting promotions specifically at children. WCRB sponsored a very successful instrument petting zoo, where children could touch and play an assortment of instruments, in conjunction with the New England Conservatory. "It was a great way for kids to get introduced to instruments in a very friendly way," Alper says.

WQXR New York tied in with the Metropolitan Opera children's opera series and gave away a family opera weekend that included a stay at a local hotel, dinner and opera tickets for a child winner and his parents. "In that sense, it builds the next generation of listeners," says marketing and promotion director Stephanie Feuer.

Sometimes classical stations will go so far as to use promotions based around non-classical artists. For Valentine's Day, for instance, WNCN sponsored a Sonny & Cher contest. The prize was a romantic getaway to "sunny" Palm

Springs, Calif., to "share" with a friend. Other prizes were a copy of "Sonny & Cher's Greatest Hits," a bouquet of sunflowers and a cake from an "erotic baker" with Sonny Bono's face drawn in icing. "That just shows you that we're reaching out to the baby boomers," says Challenor.

Also in the fun promotions vein, WTMI Miami is one of several stations that sponsored a "rock vs. Bach" contest with a local rock station. To raise funds for charity, listeners paid a dollar to vote for their favorite music. In WTMI's case, the rock station lost the poll and its morning team had to attend a long opera with WMTI's morning show.

WQRS has its own version of rock radio's "Look Mom, I'm on the radio" promotion in which a listener is selected to play DJ for an hour. The classical version, called "Guess who's playing the classics," has attracted guest DJs ranging in age from their teens to their 40s, according to Stolzenfeld.

Like many contemporary radio stations, WNCN sponsors weekly screenings of new movies, although the WNCN offerings tend to be "art films" rather than the action/adventure blockbusters favored by their pop counterparts. Most screenings feature a grand prize giveaway tied into the film's theme. At the "Howard's End" screening, for example, a winner was given a trip to England to visit the estate of that name. For last year's "Uranus," a winner received a trip to space camp.

This fall WNCN is also launching a series of classical video screenings, focusing on hip artists like Nigel Kennedy, which Challenor says the record labels are already enthusiastically supporting. WNCN has also sponsored three classical comedy nights that featured comedians who discuss or play classical music as part of their routine.

Despite the importance of having fun, however, classical promotion directors stress that they still have to remember the primarily upscale audience that tunes in and wants something special out of a radio promotion. To this end, WQXR has teamed up with a champagne client to give away a trip to France to tour vineyards, and has given away a trip to Berlin to see the New York Philharmonic.



## The New Chamber Music

From Kronos To Arditti To Turtle Island, New Styles & Sensibilities

By Joe Goldberg

In 1964, John Lewis produced an LP for Atlantic called, "A Quartet Is A Quartet Is A Quartet." One side of the record contained a recital by Lewis' regular group, The Modern Jazz Quartet. The other side was divided between The Quartetto di Milano, a classical unit that played Webern's "Five Movements For String Quartet," and the Hungarian Gypsy Quartet playing folk material. It was, according to its annotator, George Avakian, a bid to win new listeners for contemporary classical and ethnic musics.

Twenty-five years later, the MJQ would appear in concert with the Kronos Quartet, presenting exactly the kind of synergy Avakian anticipated. For a string quartet—especially a string quartet which performs only new music, much of that unknown to its audience—Kronos has had astonishing suc-



Turtle Island String Quartet

cess. In its wake have come several other chamber groups, many of them string quartets and all of them apparently hungry for Kronos' success while at the same time unsure of the reason for it. Like the parable of the blind men and the elephant, each of them, to judge from the evidence, has only a piece of the elephant.

While Kronos is as fresh a new breeze as one could wish for, they also have a lot to answer for. The marketing departments have apparently decided that their punk stance, if not their essence, can be duplicated. Thus the otherwise unex-

ceptional Brodsky Quartet—featuring, like Kronos, an attractive woman cellist—has its album cover taken wearing T-shirts on motorcycles and gives liner-note credit to the couturier, the superlatively hip Issey Miyaks. The Hagen Quartet, a formerly standard European organization whose attractive woman is a violinist, had the cover of its Ligeti/Lutoslawski/Schnittke set taken against the steel girders of a suspension bridge, wearing sweaters, denim and loose jackets.

Beyond this, there are essentially pop groups like Virgin Classics' Greene String Quartet and a group of four young men who dress in '20s wide-brimmed hats and double-breasted suits like Al Capone's, call themselves the American Classics Quartet and have an album of Kern and Gershwin which you can receive by writing to a box number in Wheaton, Md. To the extent that these people are not driven by artistic compulsion, they are probably all after the same thing: the kids, or, to be more polite about it, the youth market. And to that extent, they are all the children of Tashi.

Tashi was a chamber music group formed in the '70s by four friends studying at the Marlboro Music Festival—pianist Peter Serkin, clarinetist Richard Stoltzman, violinist Ida Kavarian and cellist Fred Sherry. The unusual instrumentation is that used for Olivier Messiaen's "Quartet For The End of Time," which he wrote while in a prisoner-of-war camp where those were the available instruments. Using an Indian name, chants, rituals, robes and rugs, Tashi made accessible to a wide youth audience such composers as Stravinsky, Webern and Takemitsu. The message seemed to be: If you don't make it stuffy, they will come.

Kronos, like Tashi, will occasionally expand and vary its



Michael Torke



Philip Glass

instrumentation to accommodate a composer's requirements. And they went their forebears one better by commissioning new work. Now, in the wake of Kronos, there is a veritable boomlet of alternative chamber music. But Kronos still leads the field. It seemed appropriate to ask its founder and first violinist, David Harrington, about new directions.

"At the moment," he says, "we're going in 36 different directions, because there's that many new pieces that are being written for us. The reason we ask someone to write for us is that we think they might have a perspective that we hadn't considered before. There'll be music by Frangiz Ali-Zade, she's from Baku, Azerbaijan. Diamanda Galas. We're continuing our relationship with H.M. Gorecki, with Sofia Gubaidulina—she heard Kronos for the first time about a month ago in Amsterdam and got an idea from the amplification, electronics and lighting that we use.

"My sense is that our audience is becoming perhaps more youthful. They're quite aware of our recorded music by the time they come to our concerts. They seem to be glad to hear something from a record, but they're also glad to take that next step, which delights me a lot. It seems as though composers are feeling challenged by what we've done in the past when they're writing a new piece, and it seems like when they come to one of the concerts they're aware that there's a real audience there for a new statement, a new perspective."

There are other groups commissioning new music, such as the London-based Balanescu Quartet, whose forthcoming London CD will feature music by the American composers David Byrne of Talking Heads, John Zorn and minimalist Michael Torke. But out there on the lonely peaks of the avant-garde the Arditti Quartet reigns supreme. The group was formed by first violinist Irvine Arditti in 1974 in open emulation of the modernist LaSalle Quartet (since retired). Beethoven's "Grosse Fuge" is the only piece in the quartet's repertoire not written in this century. Since 1980, the quartet has been successful enough to make it a full-time venture for its members. Who is its audience?

"Anybody and everybody," says Irvine Arditti. "It can be of interest to normal classical audiences, crossover audiences—in some degree to intellectual audiences. I'm often

(Continued on page C-8)

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**CLASSICAL MUSIC:**  **IT'S COOL AGAIN!**

*Changing (Continued from page C-3)*

by David Bowie and Glass. The performing group is the Brooklyn Philharmonic conducted by Dennis Russell Davies.

London Records VP Lynn Hoffman-Engel may not spend much of her time crawling the club scene, but she does get around to mingle, listen and talent-scout at many venues where new music is being performed. This helps her direct the marketing effort for Argo, the label revived by London to serve, in large part, as a carrier of American and British contemporary music. Argo is treated much as an indie label within the London complex, she says. Tour support and awareness campaigns that include special samplers and ads in pop and alternative music publications are among the tools utilized. "We must work as hard as any indie to gain recognition," says Hoffmann-Engel.

There's a scramble to replace the recording stars of yesterday, observes Guenter Hensler, president of BMG Classics. Little time is being wasted to build up a repertoire base for young Japanese violinist Kyoko Takezawa, who joined the RCA Victor Red Seal roster recently. With two CDs already out, she will record the Elgar Concerto in January with Colin Davis and the Bavarian Radio Orchestra, to be followed later in the year by the Barber Concerto with Leonard Slatkin and the St. Louis Orchestra.

Evgeny Kissin may stretch the definition of "new artist" a bit, although he's only 21 years old (after all, he has been



Leonard Bernstein



Steve Reich

making recordings since his early teens). Kissin has only recently added to his large discography with a recording of Mozart's Piano Concerto No. 20, with Vladimir Spivakov and the Moscow Virtuosi, and he's the subject of several new recital videos that BMG will release on laserdisc and VHS.

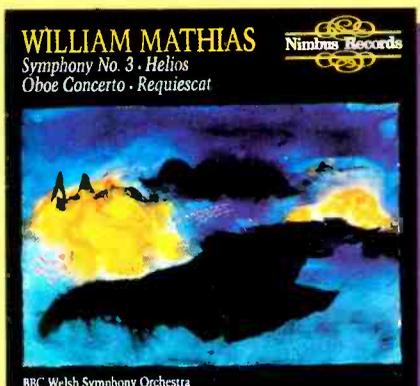
On the adventurous repertoire side, a mid-September series of Red Seal orchestral sessions in Paris will capture works by Lutoslawski and Messiaen, including a premiere recording of the latter's "Un Sourire."

Kevin Copps, VP & GM of Elektra International Classics in the U.S., recognizes the value of fresh repertoire, but gives precedence to the talent factor. "The business has always been talent-driven." Find the right artists and stay with them over the long haul, he advises. Among newer company artists given that commitment are violinist Maxim Vengerov and conductor Hugh Wolff, signed to EIC's Teldec wing. On the Erato side, Copps sees a special challenge in breaking period-instrument keyboard artist Alexei Lubimov in the U.S.

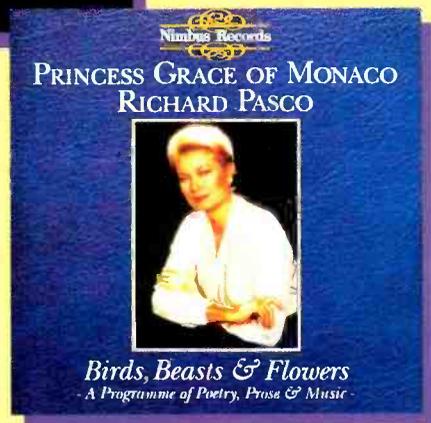
Joe Dalton, managing director of Composers Recordings Inc., says he's just as likely to find some of his new Emergency titles in rock and jazz bins as in classical retail slots. Three new albums will be added this fall to the series, launched by CRI last spring to offer works by pop and minimalist-influenced composers that defy easy categorization. Three more are projected for next spring.

New Albion's catalog now comprises about 50 titles, mostly of music that label chief Foster Reed describes as "present-day" classical (read avant garde). The market for such music is growing, he says. Some years back, sales of 5,000 copies of a disc caused a celebration; now a New Albion hit is measured in the 10,000 range. Upcoming on New Albion this fall are two computer-music albums, featuring works by Ira J. Mowitz and Carl Stone. Another disc will offer Anthony Braxton's "Composition No. 165," performed by an 18-piece jazz chamber orchestra. Four pieces by Seattle composer Janice Giteck comprise a set called "Home Revisited," written in support of AIDS victims.

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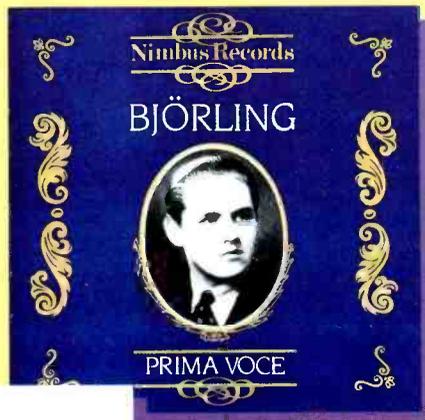


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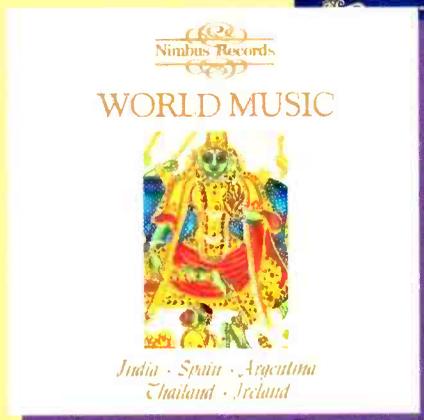
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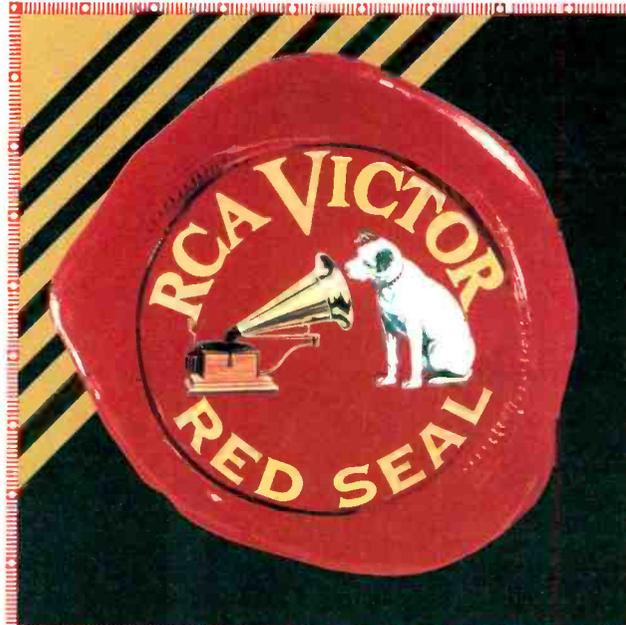


# Nipper News



“All the News That Fits His Prints”

Vol. 1, No.



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CLASSICAL MUSIC:  IT'S COOL AGAIN!

Chamber Music (Continued from page C-4)

surprised at the types of people who listen to our concerts and our records. I think music that is coherent is popular. Contemporary music, some of it, is not coherent and may be of interest to some specialists, but people like music they can follow in some way, like Ligeti.

"It's interesting to see so many string quartets each doing their own thing, but I don't think many of them are following our repertoire. I wanted to form a quartet that encouraged more people to write pieces." And the list of composers currently at work on scores for the Arditti is a roll call of the blue-ribbon avant-garde. "I am not interested," Arditti continues, "in quartets that play transcriptions. We're not interested in crossover composers, which is not to say it's not interesting in some way to play more minimal pieces. It's not excluded from our repertoire, but it's not, perhaps, what we're known for. Our idea is to encourage the literature of the string quartet to continue in the second part of the 20th century and the 21st century. That is what we want to do."

And it looks like they'll do it. Having recorded an acclaimed set of the Elliott Carter quartets for Etcetera, the Ardittis have entered into a vast project with Disques Montaigne of Paris, for whom they will record the complete quartets of Schoenberg, Bartok, Zemlinsky and Janacek. A forthcoming set of works by American composers includes that of Conlon Nancarrow and J. Allen Yim, who teaches at Northwestern University, and, perhaps most surprising of all, Philip Glass' music for the film "Mishima."

It has been posited that one reason for chamber music's appeal to the young is the ideal of community; a few people making music together without benefit of a leader. Nowhere is this idea more explicit than in the music of the Turtle Island String Quartet, whose music ranges from jazz pieces of the '20s and '30s to Robert Johnson blues and Horace Silver hard bop to their most recent Windham Hill release "Spider

*The message seemed to be: If you don't make it stuffy, they will come.*

Dreams," composed by violinist and co-founder David Balakrishnan.

The other co-founder, violinist Darol Anger, elaborates: "We call it a jazz string quartet, because improvisation is at the core of what we do, but it's really an American vernacular string quartet. What we're doing is trying to combine the American string-band tradition, which connects to dance and the Afro-American influences, with the best of the Western European art music tradition, as exemplified by the string quartet, one of the vehicles Western composers have used to write their most ambitious music."

But Turtle Island plays none of that music themselves. "We leave that to others better qualified," Anger says. "We're interested in breaking this particular patch of ground. We're great admirers of Kronos and Arditti, who are doing all that music." Their audience, he says, is "string aficionados of all types. We get the country-music people, the classical-music people who are curious, and just the curious people—New-Age-people attracted by the label, diehard string people and new-music people, string players who feel trapped or hemmed in a little. We get tapes from string quartets that are playing our material—that's really gratifying. Part of our mission is to open up options for string players."

Anger's partner/composer David Balakrishnan says, "The central idea is the integrity of styles, trying to look for connections between different kinds of music. Bluegrass music, jazz, elements of rock 'n' roll, and certainly classical music and East Indian music—my father's from there. We stick to the vernacular. Some people come knowing only that we're a string quartet, and are pleasantly surprised that they enjoy it. So hopefully we help people make a connection between Mozart, Charlie Parker, Maurice Ravel, Fats Waller and Miles Davis. You can throw Lester Flat and Earl Scruggs in there, too. Most of the styles we draw from are improvisatory styles—I like to introduce a piece by saying, 'We just played a piece by the great chamber music composer, Charlie Parker.' It's conversational and intimate."

Another chamber music player who understands classical  
(Continued on page C-12)

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# Orchestrating The Video Image

Unconventional Visual Ventures Are Making New Inroads For Classical In The TV Age

By Deborah Russell

Classical music is not just for the ear anymore. And classical labels, eager to exercise their influence on a generation raised on television, are exploring exciting new visual ventures to accompany their timeless audio projects. As classical music experts look to the future, many hark back to the unprecedented triple platinum success of the London title "The Three Tenors In Concert," featuring Jose Carreras, Placido Domingo and Luciano Pavarotti, as hard evidence that the audience for classical music extends beyond the formerly finite, traditional core.

"The Three Tenors' opened the world's eyes to the performing arts genre on video," says Ron Davis, managing director of Kultur Video. "Retailers are finding that performing arts video is being accepted by more people outside the special interest groups. Kultur is broadening its product base, too. We've brought in titles by Jose Carreras and Mikhail Baryshnikov."

The dynamic personality of a performer often provides an open invitation to the music, and charismatic conductors like Carlos Kleiber or gifted directors like Peter Sellars can breathe vitality into a traditional performance video, says Nancy Zannini, VP at PolyGram Classics and Jazz. "They can appeal to someone who's interested in the theatrical aspects of opera, as well as the musical."

But labels are eager to reach beyond the converted, and in the quest to reach the uninitiated or intimidated consumer, they are producing increasingly "user-friendly" music videos. London's September release of "The Essential Opera" was designed as a primer for beginners and features opera's "greatest hits" as performed by some of the genre's most well-known artists, including those "three tenors": Carreras, Domingo and Pavarotti.

Mixing genres is another tack classical video distributors are following in attracting a mainstream consumer to the world of classical music. BMG Video has tested the crosso-

ver waters in the past with the Chieftains' title "An Irish Evening—Live At The Grand Opera House, Belfast," featuring rock singer Roger Daltrey. This month, the Chieftains are back with a 30-minute release titled "Another Country," which features such country stars as Chet Atkins, Willie Nelson, Emmylou Harris and Ricky Skaggs. Sony Classical USA targets the crossover consumer during the holiday season with its title "A Carnegie Hall Christmas," featuring Wynton Marsalis alongside Kathleen Battle and Andre Previn. EMI Classics Video reports that its best-selling title to date is former Beatle Paul McCartney's own "Liverpool Oratorio."

But classical artists can still appeal to a wide range of listeners without the help of the pop mainstream, says Zannini. The Philips Classics title "Home Movies" by the Canadian Brass is a "greatest hits" compilation posited as a home video that chronicles the musicians' lives in a light-hearted format. "It really demystifies the classical musician. Label executives have also found that charismatic performers often are best served when performing in a charismatic setting. Some longform videos could almost double as travelogues, as artists such as Domingo and Previn lead the viewer through beautiful European settings where the music originally was composed.

For hardcore fans, however, the location in which a piece is performed can be as important a selling point as the very music itself. This month, for example, Philips Classics will release "The Complete Bayreuth Festival," a collection of Wagner's 10 core operas performed in the very theater the artist had built to showcase his work. The collection includes a documentary narrated by Wagner's grandson and features a tour through the theater as well as the town where Wagner lived.

Deutsche Grammophon's John Corigliano title "The Ghost Of Versailles" was the first new American opera performed at the Lincoln Center since 1966. Tickets were scarce, but the video will be available in November. Similarly, the September Deutsche Grammophon release of Kathleen Battle's intimate recital in the Temple of Dendur will correspond with the audio release of her album "Live At Carnegie Hall." In November, Philips Classics will release "Jessye Norman At Notre Dame," a Christmas per-

gram performed with a boys' choir in the famous cathedral in Paris. And Elektra International-distributed Teldec will release a title featuring Nikolaus Harnoncourt leading the Chamber Orchestra of Europe in "Mozart Symphonies 39, 40, And 41," which was recorded live in Salzburg on the anniversary of Mozart's death.

Rare and historic recordings also have tremendous crossover appeal, says Kultur's Davis. Collectors, fans and novices all may be well-served by the discovery of some special archival footage. Kultur recently released a six-tape, 13-hour series chronicling Leonard Bernstein's historic Norton Lectures given at Harvard in 1973. Archivists also just discovered footage that will soon appear in the form of Arthur Rubinstein's BMG Classics title "The Last Recital For Israel," from a thrilling 1975 performance. The title is set for October.

As the classical music video medium matures, labels are finding that impressionistic or conceptual imagery can be an effective visual complement to the musical performance, seducing viewers with footage beyond the traditional



Luciano Pavarotti



Jose Carreras

performance. BMG's "Classic Visions" series includes five surreal and innovative videos directed by Adrian Martaler.

Conceptual imagery is also popular at the Teldec line, which is set to release three videos featuring films by director Christopher Nupen, including "Tchaikovsky: Tchaikovsky's Women/Fate," "Sibelius: The Early Years/Silence" and "Itzhak Perlman: Virtuoso Violinist: 'I Know I Played Every Note.'" "In a world where every pop record has a video, this may be the best way to get through to them. Ideally, we would take every artist to every sales meeting, but that is just not possible," says Elektra's Koppis.

Classical music video is also headed for the national cable airwaves, thanks to a pilot for a program called "Classical Hits TV." While the show is still in its developmental stages, it appears WNCN DJ Elliott Forrest will host the program. "TV is getting sliced up and is now very format-driven, much like radio," he says. "But there is a void in the marketplace; the classical music world has been shut out of the opportunity to expose its artists to the public by using video. I can only hope 'CHT' will do for the classical music people what MTV has done for the pop people." Forrest has also negotiated with the Arts & Entertainment network to host a three-hour weekly program entitled "Breakfast With The Arts." The show is slated to showcase longform opera, jazz, classical, and rock documentaries.

Elektra's Coppins is hopeful these experiments will work, but cautions, "The classical music business, no less than the pop business, is artist-driven. A video for a violinist such as Nigel Kennedy will not necessarily help another violinist."

Meanwhile, Sony Classical USA is opting for an expansion strategy based on pricing and software developments. In August, Sony Classical slashed prices on its single- and double-sided laserdiscs in the hopes of stimulating sales, says VP/GM Larry Golinski. Recent titles priced under the new system include Kiri Te Kanawa and Sir Georg Solti in "The Maestro And The Diva" and Zubin Mehta conducting "Israel Philharmonic Welcomes The Berlin Philharmonic." The double-sided laserdiscs carry a suggested list price of \$29.98. A number of forthcoming titles in the Herbert von Karajan series will carry a reduced price as well.

Currently, Sony Classical sales are somewhat even be-

(Continued on page C-12)

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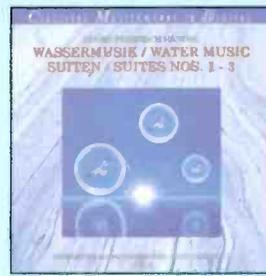
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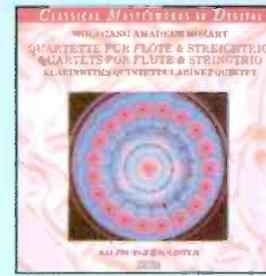
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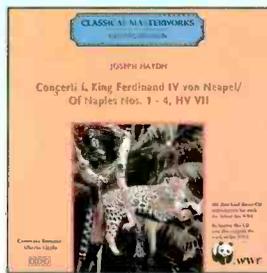
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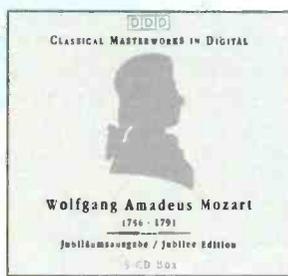


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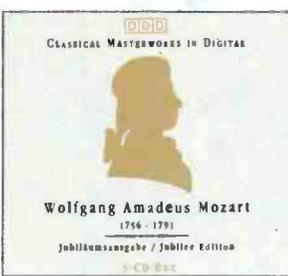


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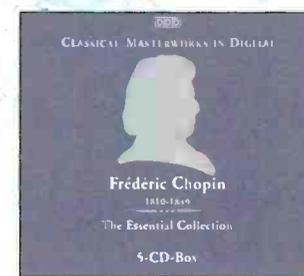
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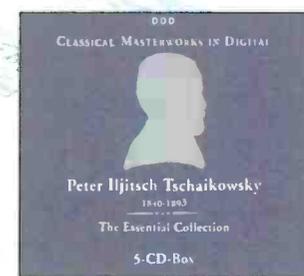
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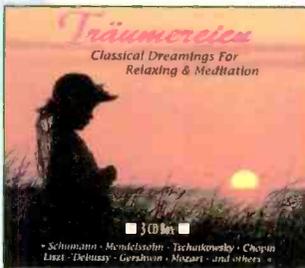
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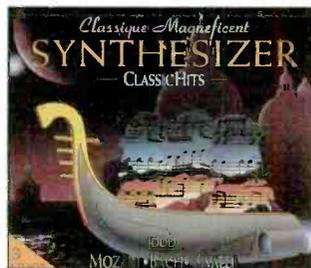
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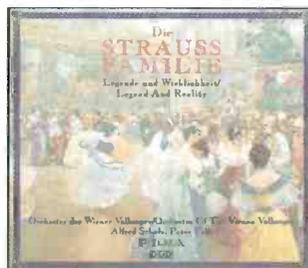
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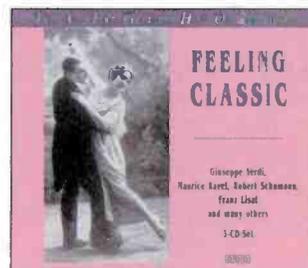
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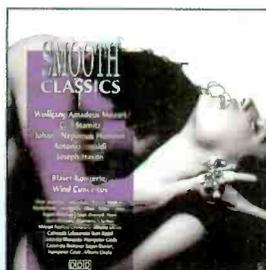


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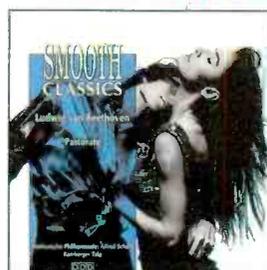
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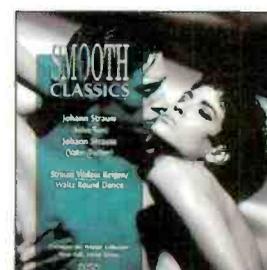
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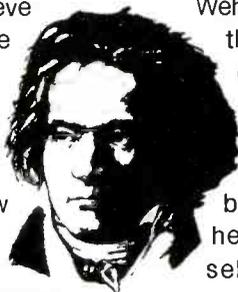
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## CLASSICAL MUSIC: IT'S COOL AGAIN!

Chamber Music (Continued from page C-8)

tradition and jazz emotion is Maxine Roach, daughter of the master jazz percussionist Max Roach, and violist and founding member of the Uptown String Quartet. "The group," she says, "was my father's idea, about 12 years ago. From the very beginning, the idea was to have a string quartet made up of black women. We've been working with my father's double-quartet since 1980, and we branched off on our own in '89.

"We play spirituals, we play rags, we play blues, we play contemporary improvisational music, some R&B. Our audiences are a wide range of people. We have young college students, and when you play in the black communities, you play in churches to everybody from grandparents down to grandchildren. We play *this* country's classical music. We put an emphasis on improvisation and on composing and arranging ourselves.

"Times are changing. I got a call a year and a half ago from Chamber Music America, basically a European classical music service organization, and they wanted me to sit on the board. We're trying to expand quartet repertoire by incorporating our music, black American music. And we don't like to be labeled a jazz string quartet, because jazz seems to be separate from spirituals and rags, though there is improvisation in all of it."

As John Lewis had it in the '60s, a quartet is a quartet is a quartet, and maybe even Haydn, who invented the string quartet, would be amazed at the variations people find in it at the end of the century.



Video (Continued from page C-10)

tween the VHS and laserdisc format, says Golinski. He says Sony Classical looks to the future and shoots all laserdisc product with high-definition technology. "We think the future of all music formats is on disc," says Golinski. And Kevin Copps notes that Elektra International titles on laserdisc outsell their VHS counterparts two to one on initial orders.

Whatever the format, classical music companies will continue to explore ways to increase their exposure. "We're still in the evangelical mode; we're still making people aware that classical music video is out there," says Kultur's Davis. "This is not a fad; it's a continuing art that has yet to reach its potential."



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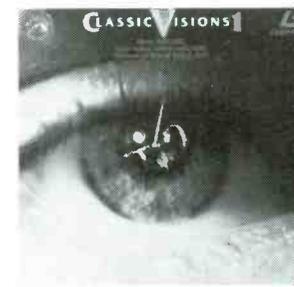
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Placido Domingo



The Classic Visions series



Kiri Te Kanawa



Cover collage artist Jeff Nisbet has been the art director of *Billboard* since 1986 and has recently acquired a small yet historically significant collection of cheap sunglasses once worn by famous classical composers. He is accepting bids by mail.

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## Hot New Classical Releases

With The Product Glut Unabated,  
What's Coming This Fall?

By Susan Elliott

There's bad news and good news in classics for '92-'93. The bad news is the market remains stagnant and glutted both with reissues and new recordings of standard repertoire. The good news is that a few of the majors are cutting back, particularly in reissues, and that new repertoire is making some inroads: At this writing, the first recordings of Gorecki's Symphony No. 3, Corigliano's Symphony No. 1 and Arvo Part's "Miserere" are on the charts, as is Messiaen's "Turangalila" Symphony and the Kronos' "Pieces Of Africa." In additional efforts to sidestep the glut, crossover appears to be figuring more prominently in the mix, as well as

jazz and other non-classical genres.

Although some cheery marketers report great plans to tap the "huge potential audience for classics," the reality continues to be that our audience, save for the occasional "Three Tenors" phenomenon, is fixed and maybe even shrinking. "All this talk about the audience for classical music growing is preposterous," says Kevin Copps, VP and general manager of **Elektra International Classics**. Copps describes "two users of classical music: people who listen to classical music for its own sake—the core collectors—and people who are *receptive* to classical music as a confection. The latter are stimulated to buy classics only by their pleasant association with some other mass-market phenomenon, like television or movies. They know classical music is good for them, like medicine, but they can't take it straight.

"You can't convert this group to the core, aficionado group. You can't hand them a crossover record and expect them to go to Avery Fisher Hall."

Copps feels the core group is probably shrinking, "so we're

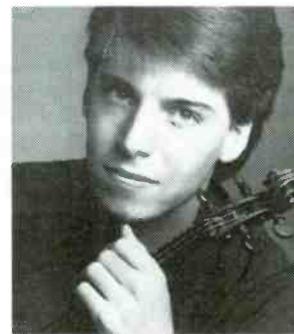
thinking of ways to 'add' music to people's lives." To that end, Teldec has issued its first crossover records this fall, Symphonic Tango's "Kalinka," and in November releases by Kiri Te Kanawa performing music by Michel Legrand. Next year marks the reactivation of its early music label Das Alte Werke, which will house new recordings and back catalog in new packages. Opera efforts in '93 include "Traviata" and "Lucia," both with Edita Gruberova and Neil Shicoff, and a duets disc with Thomas Hampson and Jerry Hadley.

Erato's forthcoming releases include suites from Prokofiev's "Romeo And Juliet" by Armin Jordan and l'Orchestre de la Suisse Romande, the Faure Requiem and "Pelleas et Melisande" from that same team, plus more Bach organ works from Marie-Claire Alain. Copps says that reissues comprise up to 50% of any month's releases, on both labels. "I can't say that we're not contributing to the glut," he admits. "The dealers certainly complain about it, but their buying habits haven't really changed all that much. And our sales are up dramatically from last year—of course, we're still in a building pattern."

The recent separation of the **EMI Classics** and the **Angel** labels signals a new kind of legitimacy for crossover. Steve Murphy, who presides over both, now defines Angel as a "home for the audience that is classics-oriented but also enjoys Broadway and jazz and other kinds of music," while EMI is for the aficionado. For the latter, Nadja Salerno-Sonnenberg will record the Sibelius Violin Concerto, and new issues are expected from Franz Welser-Most, Christopher Parkening, Klaus Tenn-



Midori



Joshua Bell

stedt, Roger Norrington, Bernard Haitink, Kiri Te Kanawa, Jeffrey Tate, Simon Rattle and Thomas Hampson.

EMI Classics will issue about 150 discs annually, Angel about 20, most of them recorded on these shores. The latter will continue its Broadway reissues in 1993 with "Fiorello," "The Music Man" and "St. Louis Woman." The EMI group has reduced its catalog by about 30% across all price lines. Murphy reports the combined labels will release about 20 DCCs in '92-'93, both reissues and new recordings.

Echoing Copps's theory, **PolyGram Classics And Jazz** President David Weyner reports his company is "looking at new media, including direct mail and television." Ever the optimist, he feels that the aging of America is probably good news for the classical industry. As to the glut, Weyner refuses to take any blame with PolyGram's 3,000-title catalog. "This company isn't responsible for the glut. It's the little companies, especially the super-budget group—They're making the marketplace



Nadja Salerno-Sonnenberg



Yuri Temirkanov

completely price-driven—they're not involved with artists and building careers." He also warns that crossover could be the next glut.

London VP Lynn Hoffman-Engel characterizes the year as "slow" and "very challenging" but points to the label's success in developing young artists such as Joshua Bell and Cecilia Bartoli. The Argo relaunch, with its emphasis on contemporary British and American music, has also enjoyed strong critical response. London celebrates Sir Georg Solti's 80th birthday (October 21) with new CSO recordings, a Stravinsky "Rite Of Spring" with the Concertgebouw, a budget Grammy sampler

(Continued on page C-16)

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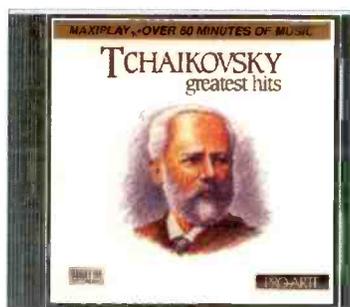


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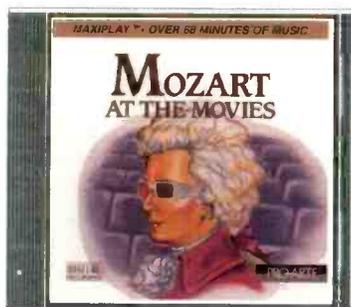
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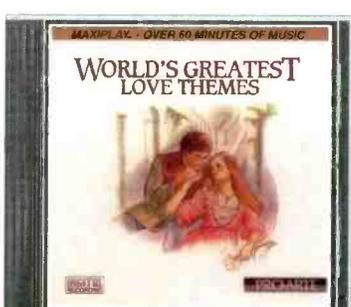
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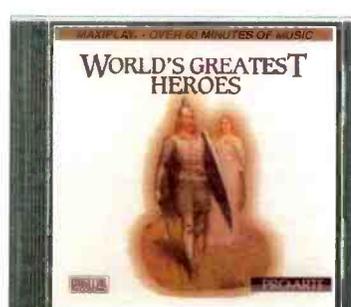
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## CLASSICAL MUSIC:



### Hot Releases (Continued from page C-14)

and a 25-CD "Solti Edition." London has signed Michael Tilson Thomas and the New World Symphony, and Pavarotti's "Trovatore" is slated for the second quarter of '93. Reissues will drop from 50% of London's annual product mix to 30%.

**Philips Classics** is strengthening its crossover efforts via its long-term pact with John Mauceri and the Hollywood Bowl Orchestra, its deal with Philip Glass and the Point label, its continued work with the Canadian Brass, and its exploration of crossover repertoire for classical artists like Kiri Te Kanawa, Jessye Norman and Dmitri Hvorostovsky. A&R VP Costa Pila-vachi reports cutbacks in standard-repertoire orchestral recordings, with more emphasis on recital discs and unusual repertoire. Highlights of '93 include several discs with the Kirov Opera, including Prokofiev's complete "War And Peace" and Tchaikovsky's "Pique Dame"; John Eliot Gardiner with a period-instrument "Symphonie Fantastique"; and Sylvia McNair in her first solo disc.

**Deutsche Grammophon's** priorities next year include Bernstein's "On The Town," with Michael Tilson Thomas leading a cast that includes Thomas Hampson, Frederica von Stade and Tyne Daly. Kathleen Battle has recorded "Semele" with Marilyn Horne and Samuel Ramey and "Barber" with Domingo, Frank Leppard, Ruggero Raimondi and Claudio Abbado conducting. She's also recorded Andre Previn's "Honey And Rue" with the composer at the piano. The Met's "Parsifal" with Domingo and Norman is slated for '93, as is a Debussy disc with Boulez and the Cleveland Orchestra. With Chicago, Boulez will record Bartok's Piano Concertos with Krystian Zimerman and "Bluebeard's Castle" with Norman.

**BMG Classics** president Guenter Hensler says his company's annual output of 300 discs is about two-thirds reissues. He interprets the success of the label's latest Greatest Hits mid-price line as a sign of a classical audience outside the traditional one. BMG is back in the opera business, with the recent releases of "Pique Dame," "La Fanciulla Del West," "Falstaff"

and "Cherubin." Forthcoming projects include a Verdi Requiem with Sir Colin Davis and soprano Carol Vaness; Brahms viola sonatas and songs with Pinchas Zukerman and Marilyn Horne; a Slatkin-Saint Louis Ives disc; Schumann chamber music with Andre Previn and friends; and Yuri Temirkanov leading the New York Philharmonic in "Scheherazade."

Like Weyner, **Sony Classical** VP sales Jim Gavigan beams the superbudget discs by "pseudonym orchestras." Sony has no plans to cut back on its 300 annual releases. Two-thirds of those are reissues, including the Glenn Gould and Bernstein "Royal" midprice series, both of which will continue through '94. Like DG, Sony has big plans for Kathleen Battle, including a disc of Victor Herbert songs with the Pittsburgh Symphony, a live recording with Jean Pierre Rampal and a Christmas disc with Wynton Marsalis and Frederica von Stade,



Louis Andriessen



Richard Goode

recorded at Carnegie Hall last year. (TV audiences may recall Battle's dress took up most of the stage.) Midori will record the Sibelius Concerto, and new discs are slated from Esa-Pekka Salonen, Horowitz (unreleased sides from 1962-72), Abbado and the Berlin, Levine and the Met Opera Orchestra, and pianist Murray Perahia. Operas slated for '93 are Rossini's "Il viaggio a Reims," with Abbado leading Berlin, who will also record "Boris Godunov." Crossover efforts include the continuation of the Sony Broadway series and Boston Pops discs; the Domingo-Migenes "Man Of La Mancha" with the London Symphony is slated for early in '93.

**Nonesuch** remains the envy of the business, with one big-label executive pointing out, "They can make just the records they want to make, and then they have time to promote them." Director of artist development and media relations Carol Yapple explains that label chief Bob Hurwitz's wide-ranging background is largely responsible for Nonesuch's ability to crosscut genres. Nonesuch releases about 25 discs annually, about half of them nonclassical and almost none of them reissues. Due in '93 are Dutch composer Louis Andriessen's "De Tijd," performed with chorus by the Schoenberg ensemble; John Harbison songs with Dawn Upshaw and Sanford Sylvan; a Morton Feldman piano quintet; another CD single from the Kronos; and the completion of pianist Richard Goode's Beethoven cycle.

**Telarc** continues to branch out, with jazz now accounting for about 20% of its annual output, and crossover via the Cincinnati Pops. Pleased with the Mackerras "Magic Flute," Telarc will continue to issue about one opera a year with that conductor. Due in '93 are an American spirituals disc from Robert Shaw and his Festival Singers; a Mahler Fourth with Previn and the Vienna Philharmonic; works by Gottschalk, Joplin, and Gershwin from Cincinnati; "Pirates of Penzance" with the Welsh National Opera; and Sibelius Tone Poems from Atlanta.

**Allegro** president Joe Micallef says his company is the largest distributor of independent classical labels, very close to BMG in market share. Allegro's most active labels include Newport, Dorian, English Pickwick, Collins Classics, Conifer, Arabesque and Olympia, the last two of which are new this year, as are Denon and Channel Classics. Catalog at present carries about 4,000 titles, and Micallef says that's a maximum. "We've dropped anything above a \$10 wholesale price. We've dropped some financially weak labels and some labels with personnel we don't like to work with," he reports. About 80% of Allegro's current mix is classical, very little of it reissue.

**Koch**, which also claims to be the largest independent classical distributor (bigger than BMG they say, with 8 to 10% of the market), is taking the opposite stance, committing to DCC but not to Mini Disc. President Michael Koch (formerly Michael Koepfle) says the distributor has dropped about 20 labels from its classical catalog, about half of which is reissue, in response to the sluggish market. Chandos and Koch International Classics remain the flagships.

The company has also been busy diversifying into other genres, including world music and jazz. Koch International Clas-

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sics' plans for '93 include the premiere recording of Bloch's "Evocations"; the Dance Music of William Grant Still with the Berlin Symphony and Isaiah Jackson conducting; and several recordings of Daniel Pinkham's music.

**Harmonia Mundi** president Rene Goiffon says the distributor is holding steady on the number of labels after having cleaned house last year. About 90% of the HM catalog is classical, the rest world music, with virtually no reissues. Goiffon's biggest concern at the moment is pricing. "If we don't change the American way of pricing, we are going to kill the business," he says. "U.S. CDs are too cheap to allow anybody to record anything of substance." HM USA chief Robina Young reports, "We're chugging along," with both Baroque and contemporary projects slated for '93. The first quarter will see Handel's "Ottone," led by Nicholas McGegan, who's also recording "Judas Maccabaeus" with the Philharmonia Baroque Orchestra. Contemporary activity includes discs of William Kraff's concertos and William Schuman quartets.

**Albany Music** distributes over 50 labels, many of them specializing in contemporary music. Plans for the Albany Records label in '93 include British composer George Lloyd's Symphony No. 3 with the BBC Philharmonic and his Symphonic Mass with the Bournemouth Symphony. The label will continue its Ives song cycle and reissues of the Louisville Symphony's First Edition series.

**Bridge Records** has opened a distribution operation in Copenhagen, Bridge Records Scandinavia. Plans for '93 include "Psalmodies," a new guitar concerto by Danish composer Paul Ruders with guitarist/label president David Starobin and Speculum Musicae; the complete Faure cello music; and works by British composer Benedict Mason, 19th-century composer Giulio Regondi and Elliott Carter.

**Delos** is leaving Allegro to return to self-distribution. The feisty California label this year celebrates its 20th anniversary and plans a "major media blitz" for the first-quarter issue "Portraits Of Freedom," with Schwarz and the Seattle in works by Harris and Copland, with James Earl Jones narrating. Also coming in '93 are debut discs by the Los Angeles Guitar Quar-

ter and tenor Vinson Cole. Alan Hovhaness will lead Seattle in his "City Of Light" Symphony, while Schwarz leads the "Mount St. Helens" Symphony. Also coming are two new Henri Lazarof recordings.

**Denon**, which switched from A&M to Allegro distributors, late this fall issues the first of the Inbal Shostakovich cycle with the Vienna Symphony. Slated for '93 are discs by pianists Helene Grimaud and Bruno Leonardo Gelber, and I Solisti Italiani. Jesus Lopez-Cobos continues his Haydn symphony cycle with the Lausanne Chamber Orchestra.

**Dorian** has just launched **Dorian Discovery**, which will license folk, jazz, world music and unusual classical recordings. From the primary label in '93 comes Mozart lieder with Jui-



Cecilia Bartoli; Kathleen Battle and Wynton Marsalis

lianne Baird, the unaccompanied violin sonatas of Max Reger, and live recordings with the Dallas Symphony.

**ECM** will presently issue Meredith Monk's "Facing North," followed in '93 with an abridged (2-CD) version of her opera "Atlas." New releases are also planned from the Hilliard Ensemble and organist Christopher Bowers-Broadbent, among others. U.S. Director Seth Rothstein reports that Arvo Part's "Miserere" has outsold most of ECM's jazz discs.

**MusicMasters** next year offers Vladimir Feltsman's late Beethoven sonatas, and Dennis Russell Davies plans to record all of Copland's solo piano music. Also due are Broadway overtures with Paul Gemignani leading the New York City Opera

orchestra, the continuation of the Stravinsky recordings with St. Luke's and Robert Craft, and Julius Rudel leading the Orchestra of St. Luke's in "Lost In The Stars."

Lou Harrison chamber works are on the docket for **New Albion** next year, as are the orchestral works of Somei Satoh, piano pieces of Peter Garland, an orchestral disc devoted to Canadian composer John Luther Adams, David Tanenbaum playing guitar works of Astor Piazzolla, and a disc of solo trombone pieces performed by Julian Priester.

**Newport Classic** president Larry Kraman says, "We survived last year, which I consider a major accomplishment, by sidestepping the majors." Label will pursue standard repertoire with Anthony Newman and Barbara Nissman in '93. Otherwise John Cage will be the focus of a disc by the San Francisco Contemporary Chamber Music Players, while the Manhattan Chamber Orchestra offers Otto Luening and David Amram retrospectives.

Herman Krawitz at **New World** says that jazz now comprises between 15 and 20% of annual output. "We're looking into bringing our folk division up," he says.

**Nimbus**' response to the glut is to diversify. VP Peter Elliott says the company now has four areas of concentration: the Prima Voce series, general classical music, world music and spoken word. Due late this year is "A Prima Voce Party," a compilation of light repertoire; in '93 comes another Jussi Bjoerling volume and a disc celebrating the 250th anniversary of the Berlin State Opera. Other offerings include Brazilian and Irish discs and recordings by Tadaaki Otaka and the BBC Welsh Symphony, the Hungarian State Symphony, pianist Martin Jones, Sir John Gielgud narrating "Through The Looking Glass", and British actor Kenneth Williams' 12-CD reading of "Monkey," a 14th-century Chinese tale.

**Vanguard** has resuscitated its Everyman and Bach Guild lines.

Irwin Katz, who moved from Sony Classical to become General Manager of the **Vox Music Group**, reports that '93 Vox-Boxes will include Prokofiev's solo piano music with Gyorgy Sandor and works by Thomson, Rorem, Schuman, and Schuller played by the Utah, Dallas, and Westphalian symphonies.



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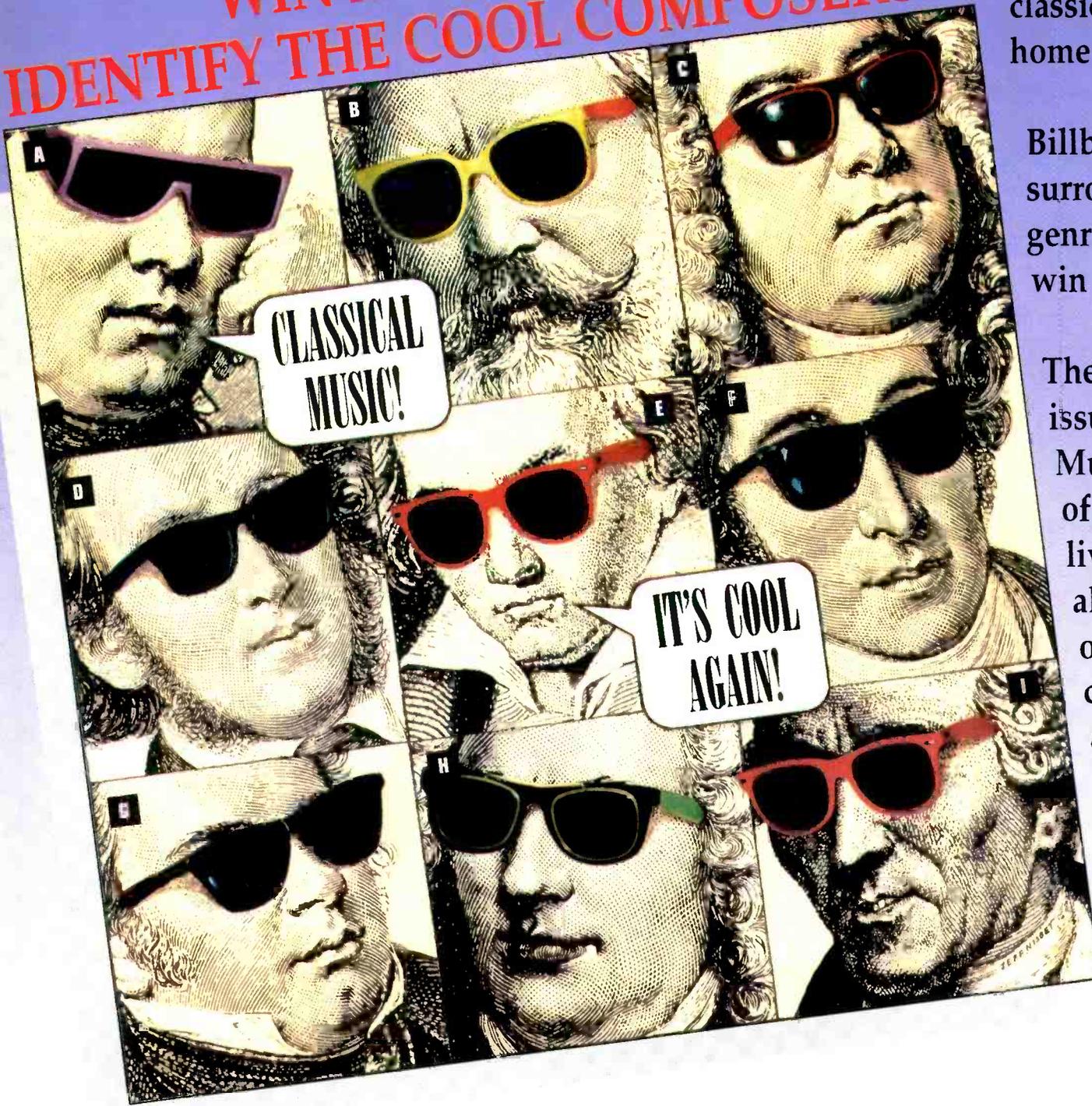
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**RULES:** The nine photographs of composers on the cover of this issue of Billboard are reprinted here, each with a letter, "A" through "I", identifying him. In the space corresponding to the letter identifying each composer, type or clearly print the name of that composer. Only one entry form per contestant. Only entrants with the names of all nine composers, legible, in the correct order and spelled correctly on our official entry form will be entered into the drawing to win the SONY CD Player. There will be only one drawing and only one winner. The prize is not transferable and not redeemable for cash or other goods. The contest is void where prohibited by law. Employees of BPI Communications and its subsidiaries and their families are ineligible. You must be 18 yrs. old or over to enter.

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# Music Video

ARTISTS & MUSIC

## Zoo Act Green Jellö Evades All Molds Video-Only Band Provides Visual Feast

BY DEBORAH RUSSELL

LOS ANGELES—There's always room for jello, right?

So says Zoo Entertainment, the label home to the *video-only*, "media theater" act Green Jellö.

The concept band's major-label debut, "Cereal Killer," hits the streets Oct. 9. Priced at \$16.98, the 60-minute video will arrive in the marketplace with no audio companion.

"It's not that the music isn't there; it's actually very formattable," says George Gerrity, senior VP/GM at Zoo. "But you get so much more impact when the visuals are attached."

He's not just waxing poetic. The group actually was signed on the basis of its self-produced video demos, which are crammed with animation and Claymation, as well as elaborate costumes, props, and sets. "You just have to see it to understand what you're listening to," Gerrity says.

The 11 rocking thrash/grunge/metal tracks on "Cereal Killer" play like short, albeit twisted, films. The funk/rap Claymation piece "Three Little Pigs" opens the program and chronicles the story of a trio of pigs who move to L.A. "Pig Nugent" and Rambo make cameo appearances.

Nothing in pop culture is sacred, and nothing in this video is subtle, Gerrity says. "Trippin' On XTC"

spoofs the Red Hot Chili Peppers and pokes fun at the Seattle scene. "The Misadventures Of Shitman" will exceed one's most disgusting expectations. And the closing track, "Anarchy In The U.K.," features a cast of characters that look remarkably like the Flintstones.

Some 15 artists currently make up Green Jellö, whose self-proclaimed motto is "We Suck." The L.A.-based lineup includes two guitarists, two bassists, two drummers, two percussionists, and myriad interchangeable "human puppets."

Since signing its video deal to Zoo, Green Jellö has created its own Jellö-R-Us Productions, a Hollywood, Calif.-based production facility featuring a sound stage, as well as cartoon, Claymation, set construction, costume, photography, graphics, video, and recording departments.

"They do everything themselves," Gerrity says.

The group's wacky, sarcastic antics seek its own level of taste, he notes, adding he hopes the lunacy of "Cereal Killer" will be embraced by fans of college and alternative radio.

Zoo's marketing approach for the group is as unconventional as Green Jellö. Unlike most labels, which often break audio singles through the video media, Zoo will break its long-form video through college and alternative radio.

The label soon will begin releasing CD-5 picture discs—tied to a Halloween theme—to cutting-edge radio programmers. The label will encourage radio outlets to throw video "viewing parties" in the hope that "Cereal Killer" could become the 'Rocky Horror Picture Show' of the '90s," Gerrity says.

"We're enticing the market through radio in the hope that interest will build from there," he says.

Once the anticipated buzz at radio ensues, Zoo plans to service video outlets with shortform clips of the "Three Little Pigs" Claymation track. But Gerrity says the label will not concentrate on conventional video outlets alone. Zoo plans to target alternative rock clubs and retailers who are willing to program some of the clips—or a customized trailer—on their in-house systems.

Gerrity says Zoo is considering an album release of "Cereal Killer" (the band recently signed a publishing deal with the Chrysalis Music Group), but the label is confident the video will find its own niche in an increasingly competitive marketplace.

"We could have a fun, long run with this," he says. "You can watch this video more than once and see stuff you never noticed before."

And the music, he stresses again, is extremely palatable, as well. You bet. Just like green jello.

## MVPA Picks The Pros; Primitive Posse Firmed

TROPHY ROOM: The second annual Music Video Producers Assn. Awards, which will be presented Nov. 7 in Los Angeles, are an opportunity for music video's creative and technical pros to honor their peers.

"The MVPA awards recognize the technical achievements made by the mainstays in this industry," says **Laurne Sheehan**, MVPA executive director. "They're designed for the creative people behind the videos."

MVPA awards recognize the industry's best music video director, cinematographer, editor, stylist, choreographer, and special-effects expert(s). "Hall of Fame" and "directorial debut" awards are featured, as well.

The association has eliminated categories for best concept and best performance video, and will acknowledge the three best videos with platinum, gold, and silver awards.

New awards will be given for the best original longform video and the best longform video collection. And an international award will be introduced with the 1992 program.

The award for best achievement for \$35,000 or less was eliminated "because so many budgets have gotten so low that the category doesn't apply," says Sheehan.

Some 200 MVPA members—including production companies, individual crew members, and associate/patron members—vote on the entries. Between 300 and 400 industry leaders are expected to attend the 1992 awards.

The MVPA ceremony immediately follows the 14th annual **Billboard Music Video Conference & Awards**, which runs Nov. 4-6 in Los Angeles.

In other MVPA news: The association's Hollywood, Calif., headquarters will be moving soon. The new site likely will be on the lot of one of the major movie studios here.

**FUTURE PRIMITIVE:** L.A.'s **Spellbound Pictures**, in collaboration with director **Darin Fenn**, has created **Primitive Films**, a new subsidiary for upcoming directors. The Primitive roster already includes director/cinematographer **Troy Smith** and director **Richard Lewis**.

Smith's Primitive debut is a clip for the **London Records** act **Wool**, while Lewis is directing **South Central Cartel's** "Papa Was A Rolling Stone" for **Pump/GWK**.

**JUST THE BEGINNING:** A number of new directors are on line at **The End's** offices in L.A. and London: **The Brothers Quay** are a set of American twins living in London. They just shot a **Michael Penn** video. **Rocky Morton** and **Annabel Jankel** came aboard after wrapping

production on the film "Super Mario Brothers." And French director/photographer **Philippe Angers** joined the company after directing, shooting, and producing a documentary on **David Lynch**. **Nick Morris** and his producer, **Fiona O'Mahoney**, also have joined **The End's** roster. Their credits include videos for **Elton John** and **Stevie Wonder**.

**MAKE YOUR MARK:** MTV is following its "Choose Or Lose" efforts with a new campaign called "Make Your Mark," which is designed to "inspire viewers to get involved and aspire to great things."

**Sara Levinson**, MTV executive VP, described the program effort and its goals during a speech on "MTV and Social Responsibility" delivered Sept. 2 to NATAS, the television academy, in New York.

"We want to show our viewers that you are never too young to make your mark on the world," she said. "We've made a commitment to young people that goes beyond just entertaining them. We are giving them a forum to express their needs, opinions, and concerns."

Levinson detailed the results of the network's recent political coverage, noting that about 120,000 calls

were logged during MTV's two-hour "Choose Or Lose" telethon. Many callers were seeking information about voter registration, she said.

**RAW SHORTS:** The town of Bloomington, Ind., buried deep in the thick of America's heartland, would seem an unlikely outpost for such thrash, grunge, and alternative bands as the **Poster Children**, **Babes In Toyland**, and **Tree People**.

But with the debut of the weekly music video program "Raw Shorts," these largely independent bands from labels like **Twin Tone**, **CZ**, and **Boner** will become an increasingly common sight on the Bloomington airwaves.

"The best music comes out of the independent sector," says the show's executive producer, **Craig Large**. "But it seems like it just never gets out there. We plan to take care of the unsigned, underground, and independent acts."

"Raw Shorts" is commercial-free and runs Thursday nights at 9 on Bloomington Community Access Television. The show has some 70,000 potential viewers.

**John Ward** is the technical director in charge of production and editing. He and Large program some 15 clips per show.

Bloomington is home to **Indiana Univ.** and is a common stop for touring bands. Large expects to tape interviews and live performance footage to feature on the program.

THE EYE



by Deborah Russell

## PRODUCTION NOTES

### LOS ANGELES

• **John Wesley Harding's** new Sire Reprise video, "Kill The Messenger," is an **Omincomm** production directed by **Alan Bloom**. **Marlon Parry** produced.

• **Midnight Films** director **Tim Cronenweth** shot **Blind Melon's** Capitol video "Tone Of Home." **Chris Olson** produced and **Jordan Cronenweth** directed photography.

In addition, **Midnight's Steven Wren** produced the new **Was (Not Was)** video, "Somewhere In America," for **Phonogram**. **Don Was** and **David Was** co-directed the shoot, staged in

L.A. and Detroit.

• **Michael Penn** and a pair of crews from **The End** recently wrapped two new videos for **RCA**. **Mark Lindquist** directed **Penn's** "See The Doctor" clip with producer **Jim Glander**, and the **Brothers Quay** directed "Look What The Cat Drug In" with producer **Anthony Taylor**.

### NEW YORK

• **Fragile Films** director **Rich Murray** shot **Nubian M.O.B.'s** "Farway To Go" video for **Cold Chillin'-Reprise**. **Robert Howell** produced.

• Director **Mark Gerard** shot the

**Live Squad** video "Heartless" for **Tommy Boy Records**. **Ion DuBois** produced.

• **David Perez** directed **BDP's** new Jive clip, "We In There," with producer **Gina Harrell**.

• **Gregor Bismarck** directed and produced **Riverside's** video "Waterfall" for **Kinetic-Sire**.

### NASHVILLE

• **Scene Three** director **Steven Goldmann** shot **Tim Mensy's** latest Giant video, "That's Good," with producer **Cynthia Bidermann**. **Larry Boothby** directed photography.

• **Planet Pictures** director **Randee St. Nicholas** is the eye behind **Wynonna Judd's** **Curb-MCA** clip "No One Else On Earth."

### OTHER CITIES

• **Sophie Muller** directed the **Annie Lennox** video "Walking On Broken Glass" for **Arista Records**. **Rob Small** produced the London-based shoot.

• Actress **Glenne Headley** directed the **Baha Men's** video "Back To The Island" for **Big Beat-Atlantic**. She shot the clip on location in the Bahamas.

• **Acme Productions** director **Joanne Gardner** shot **Alison Krauss & Union Station's** latest **Rounder** video, "New Fool." **Brent Hedgecock** produced the Colorado-based shoot.



**Just A Reminder.** Sass **Jordan's** new **Impact Records** video, "You Don't Have To Remind Me," is an **Original Films** video directed by **Chris Painter** and produced by **Joan Weidman**. Pictured on the set, from left, are **Rob Nishida**, director of marketing, **Impact**; **Painter**; **Jordan**; **Lisa Janzen**, **Camel-Z** management; and **Rick Neigher**, who produced **Jordan's** album, "Racine."

# HITS OF THE WORLD



## EUROCHART HOT 100 8/28/92 MUSIC & MEDIA

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

17	12	INSTANT KARMA! JOHN LENNON PARLOPHONE
18	18	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
19	16	NOTHING ELSE MATTERS METALLICA VERTIGO
20	19	FRIDAY I'M IN LOVE CURE FICTION
<b>ALBUMS</b>		
1	2	MICHAEL JACKSON DANGEROUS EPIC/SONY
2	1	GENESIS WE CAN'T DANCE VIRGIN
3	3	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
4	4	QUEEN GREATEST HITS II PARLOPHONE
5	5	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN
6	7	DR. ALBAN ONE LOVE LOGIC/BMG ARIOLA
7	6	DIE PRINZEN DAS LEBEN IST GRAUSAM HANSA
8	10	WESTERNHAGEN JAJA WARNER BROS
9	9	ELTON JOHN THE ONE ROCKET
10	13	LIONEL RICHIE BACK TO FRONT MOTOWN
11	8	INXS WELCOME TO WHEREVER YOU ARE PONY CANYON
12	11	SNAP THE MADMAN'S RETURN LOGIC/BMG ARIOLA
13	12	METALLICA METALLICA PHONOGRAM/POLYGRAM
14	16	FAITH NO MORE ANGEL DUST SLASH/IMP TRONOME
15	14	QUEEN GREATEST HITS PARLOPHONE
16	17	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
17	15	SOUNDTRACK WAYNE'S WORLD WARNER
18	19	CURE WISH FICTION/METRONOME
19	18	MEGADETH COUNTDOWN TO EXTINCTION CAPITOL
20	20	MICHAEL JACKSON BAD EPIC/SONY

4	NEW	BOBBY BOBBY BROWN MCA/ALFA
5	4	SINGLES 1987-1992 PRINCESS PRINCESS SONY
6	3	ONE JUN SKY WALKER (S) TOY'S FACTORY
7	NEW	SMAP 002 SMAP VICTOR
8	5	KIMIWA BOKUNO TAKARAMONO NORIYUKI MAKIHARA WARNER BROS
9	6	FROM YESTERDAY KEISUKE KUWATA VICTOR
10	NEW	BAKU BAKU POLYSTAR

## FRANCE (Nielsen/Europe 1) 9/5/92

THIS WEEK	LAST WEEK	SINGLES
1	2	RHYTHM IS A DANCER SNAP BMG
2	1	LE CHAT POW WOW POLYGRAM
3	3	PLEASE DON'T GO DOUBLE YOU POLYGRAM
4	4	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
5	5	I LOVE ROCK'N'ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR
6	7	THE ONE ELTON JOHN POLYGRAM/PHONOGRAM
7	10	JUMP KRIS KROSS SONY/COLUMBIA
8	8	WHO IS IT MICHAEL JACKSON SONY/EPIC
9	12	RIEN QUE DE L'EAU VERONIQUE SANSON WEA
10	9	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES BMG
11	NEW	THIS USED TO BE MY PLAYGROUND MADONNA WEA
12	13	RENDEZ VOUS ALPHA BLONDY EMI
13	11	TOO FUNKY GEORGE MICHAEL SONY/EPIC
14	6	BARCELONA FREDDIE MERCURY & MONTERRAT CABALLE POLYGRAM
15	17	BOHEMIAN RHAPSODY QUEEN EMI
16	19	DO IT TO ME LIONEL RICHIE MOTOWN/POLYGRAM
17	14	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR
18	20	EXPRESSION SALT-N-PEPA POLYGRAM
19	NEW	SEXY MF PRINCE WEA
20	NEW	IMPLORA JEAN PH. AUDIN & D. MODENA SONY
<b>ALBUMS</b>		
1	1	MICHEL BERGER & FRANCE GALL DOUBLE JEU WARNER
2	2	ELTON JOHN THE ONE POLYGRAM/PHONOGRAM
3	4	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
4	5	MICHAEL JACKSON DANGEROUS EPIC/SONY
5	3	JEAN PHILLIE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
6	6	NIRVANA NEVERMIND GEFLEN/BMG
7	14	SOUNDTRACK DIRTY DANCING BMG
8	7	QUEEN LIVE AT WEMBLEY '86 EMI

9	8	VERONIQUE SANSON SANS REGRETS WEA
10	12	SNAP THE MADMAN'S RETURN BMG
11	13	GENESIS WE CAN'T DANCE VIRGIN
12	15	STEPHEN EICHER ENGELBERG POLYGRAM
13	17	GUNS N' ROSES USE YOUR ILLUSION II BMG
14	11	27 ARTISTES URGENCE URGENCE VIRGIN
15	9	MICHEL SARDOU LE GRAND REVEIL TREMA/SONY
16	19	U2 ACHTUNG BABY ISLAND/POLYGRAM
17	10	JEAN-MARC THIBAUT LE PRINTEMPS DES CALSES... SONY/PI
18	NEW	GUNS N' ROSES USE YOUR ILLUSION I BMG
19	16	M.C. SOLAAR QUI SEME LE VENT RECOLTE LE... POLYGRAM/POLYDOR
20	18	JOHNNY HALLIDAY CA NE CHANGE PAS UN HOMME POLYGRAM

## ITALY (Musica e Dischi) 8/31/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP ARIOLA
2	3	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
3	2	TOO FUNKY GEORGE MICHAEL EPIC
4	5	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
5	4	IN THE CLOSET MICHAEL JACKSON EPIC
6	7	IL PAESE DEI BALOCCHI EDOARDO BENNATO VIRGIN
7	6	MARE MARE LUCA CARBONI RCA
8	8	JUMP KRIS KROSS COLUMBIA
9	9	THE ONE ELTON JOHN ROCKET
10	NEW	HANNO UCCISO L'UOMO RAGNO 883 FRI
<b>ALBUMS</b>		
1	1	883 HANNO UCCISO L'UOMO RAGNO FRI
2	2	ELTON JOHN THE ONE ROCKET
3	3	CLAUDIO BAGLIONI ASSIEME ILTRE IL CONCERTO COLUMBIA
4	6	SNAP THE MADMAN'S RETURN ARIOLA
5	4	QUEEN LIVE AT WEMBLEY '86 PARLOPHONE
6	5	LIONEL RICHIE BACK TO FRONT MOTOWN
7	8	LUCA CARBONI CARBONI RCA
8	7	JOVANOTTI LORENZO 1992 FRI
9	9	VARIOUS ARTISTS FESTIVALBAR '92 RCA
10	NEW	MANGO COME L'ACQUA FONIT CETRA

## SPAIN (TVE/AFYVE) 8/29/92

THIS WEEK	LAST WEEK	SINGLES
1	1	UNA HISTORIA DE ELLEGIBO ELLEGIBO BLANCO Y NEGRO
2	3	SENSACION DE VIVIR XUXA BMG ARIOLA
3	2	RHYTHM IS A DANCER SNAP BMG/ARIOLA
4	4	HISTORIAS DE AMOR O.B.K. BLANCO Y NEGRO
5	NEW	BETTE DAVIS EYES SONIA DAVIS BLANCO Y NEGRO
6	6	PLEASE DON'T GO DOUBLE YOU? BLANCO Y NEGRO
7	NEW	HUMPIN' AROUND BOBBY BROWN BMG ARIOLA
8	5	WE ALL NEED LOVE DOUBLE YOU? BLANCO Y NEGRO
9	8	POING A TERMINATOR PHOM MARKETING
10	9	THIS USED TO BE MY PLAYGROUND MADONNA SIRE/WARNER
<b>ALBUMS</b>		
1	1	JULIO IGLESIAS CALOR CBS/SONY
2	4	O.B.K. LLAMALO SUERO BLANCO Y NEGRO
3	2	VARIOUS ARTISTS BARCELONA GOLD WARNER
4	5	JOAQUIN SABINA FISICA Y QUIMICA BMG/ARIOLA
5	8	ELTON JOHN THE ONE POLYGRAM
6	3	VARIOUS ARTISTS MAQUINA TOTAL 4 MAX MUSIC
7	NEW	LA UNION TREN DE LARGO RECORRIDO WARNER
8	6	LIVE AT WEMBLEY '86 QUEEN EMI
9	NEW	PRESUNTOS IMPLICADOS ADIVANA HORUS
10	9	MECANO AIDALAI BMG ARIOLA

## CANADA (The Record) 8/31/92

THIS WEEK	LAST WEEK	SINGLES
1	1	THIS USED TO BE MY PLAYGROUND MADONNA SIRE/WEA
2	9	HUMPIN' AROUND BOBBY BROWN MCA/UNI
3	2	MOVE THIS TECHNOLOGIC SBK/SBK
4	NEW	STAY SHAKESPEAR'S SISTER LONOON/PGD
5	6	BABY GOT BACK SIR MIX-A-LOT DEF AMERICAN/WEA
6	5	WARM IT UP KRIS KROSS COLUMBIA/SONY
7	8	JUST ANOTHER DAY JON SECADA SBK/SBK
8	NEW	ENID BARENAKED LADIES SIRE/WEA
9	7	TENNESSEE ARRESTED DEVELOPMENT COLUMBIA/SONY
10	3	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
<b>ALBUMS</b>		
1	1	BARENAKED LADIES GORDON RCA/BMG
2	2	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS./WEA
3	4	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
4	3	BLUE RODEO LOST TOGETHER WEA/WEA
5	5	BILLY RAY CYRUS SOME GAVE ALL MERCURY/PLG
6	7	ELTON JOHN THE ONE MCA/UNI
7	6	PEARL JAM TEN EPIC ASSOCIATED/SONY
8	9	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN/UNI
9	10	TEMPLE OF THE DOG TEMPLE OF THE DOG A&M/PLG
10	8	BRYAN ADAMS WAKING UP THE NEIGHBOURS A&M/PLG

## AUSTRALIA (Australian Record Industry Assn.) 9/13/92

THIS WEEK	LAST WEEK	SINGLES
1	1	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) JOSE CARRERAS & SARAH BRIGHTMAN POLYDOR/POLYGRAM
2	2	HUMPIN' AROUND BOBBY BROWN MCA/BMG
3	3	RHYTHM IS A DANCER SNAP BMG
4	4	LIFE IS A HIGHWAY TOM COCHRANE EMI
5	4	PLEASE DON'T GO K.W.S. BMG
6	5	AS UGLY AS THEY WANNA BE UGLY KID JOE PHONOGRAM/POLYGRAM
7	6	EVERYTHING'S ALRIGHT FARNHAM, CEBERANO, STEVENS EMERALD CITY/POLYGRAM
8	8	BABY GOT BACK SIR MIX-A-LOT PHONOGRAM/POLYGRAM
9	13	SESAME'S TREET SMART E'S POSSUM/BMG
10	9	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY
11	15	HAZARD RICHARD MARX EMI
12	10	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
13	12	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN/BMG
14	20	HOW DO YOU DO! ROXETTE EMI
15	11	TOO FUNKY GEORGE MICHAEL EPIC/SONY
16	16	GIRL'S LIFE GIRLFRIEND BMG
17	NEW	ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM
18	19	DO FOR YOU EUPHORIA EMI
19	NEW	IT'S NOT OVER ROCKMELONS FEATURING DENI HINES MUSHROOM/FESTIVAL
20	14	THIS USED TO BE MY PLAYGROUND MADONNA WARNER
<b>ALBUMS</b>		
1	1	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
2	3	JOSE CARRERAS FRIENDS FOR LIFE WARNER
3	4	HOODOO GURUS ELECTRIC SOUP BMG
4	2	BOBBY BROWN BOBBY MCA/BMG
5	8	ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL
6	6	SOUNDTRACK STRICTLY BALLROOM ALBERTS/SONY
7	5	ELVIS PRESLEY FROM THE HEART RCA/BMG
8	7	MARIAH CAREY UNPLUGGED COLUMBIA/SONY
9	10	SOUNDTRACK MY GIRL EPIC/SONY
10	16	DR. HOOK DR. HOOK'S GREATEST HITS EMI
11	11	ZZ TOP GREATEST HITS WARNER
12	9	INXS WELCOME TO WHEREVER YOU ARE EASTWEST/WARNER
13	12	LIONEL RICHIE BACK TO FRONT POLYDOR/POLYGRAM
14	14	ELTON JOHN THE ONE PHONOGRAM/MERCURY
15	NEW	OLIVIA NEWTON-JOHN BACK TO BASICS: COLLECTION '71-92 FESTIVAL
16	20	RICHARD MARX RUSH STREET EMI
17	13	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
18	19	GENESIS WE CAN'T DANCE VIRGIN/EMI
19	NEW	YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL
20	NEW	MICHAEL JACKSON DANGEROUS EPIC/SONY

## GERMANY (Der Musikmarkt) 9/1/92

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE DR. ALBAN LOGIC/BMG ARIOLA
2	2	ABBA-ESQUE ERASURE MUTE
3	3	HOW DO YOU DO! ROXETTE EMI/ELECTROLA
4	4	RHYTHM IS A DANCER SNAP LOGIC/BMG ARIOLA
5	5	PLEASE DON'T GO DOUBLE YOU? ZYX/MIKULSKI
6	7	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
7	6	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN
8	10	WE ALL NEED LOVE DOUBLE YOU? ZYX/MIKULSKI
9	9	HOW IS IT? MICHAEL JACKSON EPIC/SONY
10	15	JUST ANOTHER DAY JON SECADA SBK
11	8	YOU BRING ON THE SUN LONDONBEAT RCA/BMG ARIOLA
12	11	SEXY MF PRINCE PAISLEY PARK/WEA
13	NEW	SWEAT INNER CIRCLE WEA
14	14	JESUS HE KNOWS ME GENESIS VIRGIN
15	17	NOVEMBER RAIN GUNS N' ROSES GEFLEN
16	13	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL RELEASE/EASTWEST

## JAPAN (Music Labo) 9/7/92

THIS WEEK	LAST WEEK	SINGLES
1	1	NAMIDANO KISS SOUTHERN ALL STARS VICTOR
2	4	YOU'RE THE ONLY MASATOSHI ONO SONY
3	3	ASAI NEMURI MIYUKI NAKAJIMA PONY CANYON
4	NEW	KYUJITSU TAMIO OKUDA SONY
5	5	SHULABA-LA-BAMBA SOUTHERN ALL STARS VICTOR
6	NEW	SAYONARA GAO VAP
7	9	MATA AERU JIX.S APOLLON
8	8	GLASSNO MEMORIES TUBE SONY
9	6	KOEWOW KIKASETE SHIZUKA KUDO PONY CANYON
10	2	MEET ME HIKARU GENJI PONY CANYON
<b>ALBUMS</b>		
1	NEW	LADY COAST MARIKO TAKAHASHI VICTOR
2	1	TMN COLOSSEUM 1 TMN EPIC/SONY
3	2	TMN COLOSSEUM 3 TMN EPIC/SONY

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP ARISTA
2	6	EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN
3	3	BAKER STREET UNDERCOVER PWL INTERNATIONAL
4	2	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE
5	4	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY
6	9	TOO MUCH LOVE WILL KILL YOU BRIAN MAY PARLOPHONE
7	5	JUST ANOTHER DAY JON SECADA SBK
8	18	IT'S MY LIFE DR. ALBAN ARISTA
9	8	WALKING ON BROKEN GLASS ANNIE LENNOX RCA
10	7	DO YOU WANT ME FELIX deCONSTRUCTION
11	11	MY DESTINY LIONEL RICHIE MOTOWN
12	10	ROCK YOUR BABY KWS NETWORK
13	29	REST IN PEACE EXTREME A&M
14	NEW	JAM MICHAEL JACKSON EPIC
15	26	HOUSE OF LOVE EAST 17 LONDON
16	21	DANCING QUEEN ABBA POLYDOR
17	13	TAKE THIS HEART RICHARD MARX CAPITOL
18	25	DAS BOOT U96 M&G
19	14	THE MAGIC FRIEND 2 UNLIMITED PWL CONTINENTAL
20	32	BABY DON'T CRY INXS MERCURY
21	NEW	HOW SOON IS NOW? THE SMITHS WEA
22	NEW	SUCCESS HAS MADE A FAILURE OF OUR HOME SINEAD O'CONNOR ENSIGN
23	15	AIN'T NO DOUBT JIMMY NAIL EASTWEST
24	12	BARCELONA FREDDIE MERCURY & MONTERRAT CABALLE POLYDOR
25	16	LET ME TAKE YOU THERE BETTY BOO WEA
26	17	CRYING ROY ORBISON WITH KD LANG VIRGIN AMERICA
27	24	MOVIN' ON BANANARAMA LONDON
28	31	LITTLE BLACK BOOK BELINDA CARLISLE VIRGIN
29	20	HUMPIN' AROUND BOBBY BROWN MCA
30	NEW	BOOGIE NIGHTS SONIA ARISTA
31	36	END OF THE ROAD BOYZ II MEN MOTOWN
32	30	IT'S PROBABLY ME STING WITH ERIC CLAPTON A&M
33	NEW	MONSTER L7 SLASH
34	40	WHAT'S IN A WORD THE CHRISTIANS ISLAND
35	NEW	WHAT GOD WANTS, PART 1 ROGER WATERS COLUMBIA
36	22	YOUTH GONE WILD/DELIVERING THE GOODS SKID ROW ATLANTIC
37	38	ME & MRS JONES FREDDIE JACKSON CAPITOL
38	NEW	I JUST WANT TO DANCE WITH YOU DANIEL O'DONNELL RITZ
39	27	ALL SHOOK UP BILLY JOEL EPIC
40	NEW	JUST LIKE A MAN DEL AMITRI A&M

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	MIKE OLDFIELD TUBULAR BELLS II WEA
2	NEW	ROXETTE TOURISM EMI
3	1	KYLIE MINOGUE KYLIE GREATEST HITS PWL INTERNATIONAL
4	8	LIONEL RICHIE BACK TO FRONT MOTOWN
5	6	ANNIE LENNOX DIVA RCA
6	NEW	ERIC CLAPTON UNPLUGGED DUCK
7	3	THE SMITHS BEST...! WEA
8	NEW	PAUL WELLER PAUL WELLER GO! DISCS
9	7	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA
10	4	MICHAEL JACKSON DANGEROUS EPIC
11	NEW	UGLY KID JOE AMERICA'S LEAST WANTED VERTIGO
12	9	BILLY RAY CYRUS SOME GAVE ALL MERCURY
13	2	THUNDER LAUGHING ON JUDGEMENT DAY EMI
14	14	PATSY CLINE THE DEFINITIVE PATSY CLINE 1932-1963 ARCADE
15	12	SIMPLY RED STARS EASTWEST
16	10	GENESIS WE CAN'T DANCE VIRGIN
17	16	NIRVANA NEVERMIND DGC
18	13	INXS WELCOME TO WHEREVER YOU ARE MERCURY
19	5	TAKE THAT TAKE THAT AND PARTY RCA
20	15	ENYA SHEPHERD MOONS WEA
21	11	BOBBY BROWN BOBBY MCA
22	18	MADNESS DIVINE MADNESS VIRGIN
23	NEW	JAMES LAST AND HIS ORCHESTRA VIVA ESPANA POLYGRAM
24	30	RICHARD MARX RUSH STREET CAPITOL
25	19	RIGHT SAID FRED UP TUG
26	22	SOUNDTRACK THE COMMITMENTS MCA
27	17	JIMMY NAIL GROWING UP IN PUBLIC EASTWEST
28	20	JON SECADA JON SECADA SBK
29	NEW	ROBERT CRAY I WAS WARNED MERCURY
30	21	JIM REEVES THE DEFINITIVE JIM REEVES ARCADE
31	25	FAITH NO MORE ANGEL DUST SLASH
32	26	JOE COCKER THE LEGEND-THE ESSENTIAL... POLYGRAM
33	28	SNAP THE MADMAN'S RETURN ARISTA
3		

## Sex-Ed Vids Spur 'Obscene' Talk U.K.'s Anti-Porn Boss Seeks Inquiry

■ BY PETER DEAN

LONDON—The U.K.'s top anti-porn police officer is calling for a government inquiry into the obscenity laws following the popular High Street sale of purportedly educational sex videos.

Nine explicit tapes, including Simitar's "Essential Guide To Better Sex," have been released in the U.K. in the past 12 months with an estimated 1 million sold to date. The first of them, "The Lover's Guide," has made more than \$10 million but it is only in the past week that the media have recorded any serious backlash.

Superintendent Michael Hames, head of London's Obscene Publications Squad, has complained that the Obscene Publications Act is a mass of contradictions and that 18-rated sex-education videos contain scenes that would normally spark off police action.

In the course of a televised debate, Hames said the issue was a legal minefield in that the tapes had been given a certificate for release by an official body but that the videos might also contravene the Obscene Publications Act.

Hames was also quoted in a national newspaper as saying, "We have studied several titles for both the heterosexual and homosexual market and some contained scenes that would normally be illegal. But in each case the British Board of Film Classification passed them because the educational element justified an exemption under the 1959 Obscene Publications Act."

### ONE TITLE SEIZED

The only tape to be seized to date is Simitar's "The Gay Man's Guide To Safer Sex," a copy of which was taken from a Northern Ireland shop and later returned without a prosecution. The Obscene Publications Squad then called for clarification as to what can and cannot be shown on video.

"It is only a matter of time before hardcore professionals use these anomalies to defend themselves in court. I am not interested in banning these videos but what we are asking for is a clarification of the current laws. We want to know what the law says is or is not pornography, because at the moment we don't," Hames says in his newspaper interview.

James Ferman, director general of the British Board of Film Classification, says it was after a successful defense by the makers of "The Language Of Love" 20 years ago (of a private prosecution by pressure group the Festival of Light) that the censor's office started passing sexual imagery in the context of sex education.

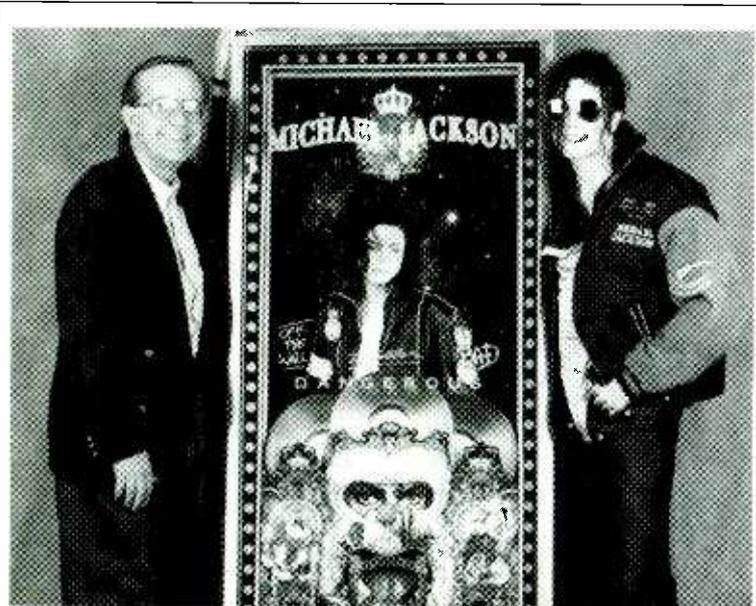
He comments, "I think our Obscene Publications test is actually a very effective one and possibly the most effective in Europe in that it's not a test of what's offensive, it's a test of what's harmful. We bar things that have a grossly immoral influence and that seems to be right."

The BBFC has always stood by its contextual approach, rather than the checklist the Obscene Publications Squad is calling for. The BBFC also has statutory powers now—given it by 1984's Video Recordings Act. Previously, films given a certificate were open to police prosecution but BBFC-rated products would be difficult to prosecute now, argue industry spokesmen.

Laurie Hall, secretary of the Video Standards Council, says, "No police authority can take any action against a classified video without the permission of the Director of Public Prosecutions, and even then only after the most careful consideration. It would be most unusual for one government department to approve a prosecution against another government department."

While the various parties stand their ground, the output of educational sex videos continues unabated. In the run-up to Christmas, retailers are stocking "Lover's Guide 2," "The Essential Guide To Better Sex 2," "The Kama Sutra," and "Making Love 2," with more planned.

Industry insiders suspect distributors are capitalizing on the legal loophole and that the BBFC is effectively dipping its toe into the water of European continental explicitness that will become more of a reality when the trade barriers come down beginning Jan. 1.



## Sony U.K. Honors Michael Jackson

LONDON—Michael Jackson's unprecedented achievements in the U.K. record market have been marked with the presentation of a specially commissioned award.

Jackson is the first artist to sell more than 10 million copies across just four titles: "Off The Wall," "Bad," "Dangerous," and "Thriller."

Sony Music U.K. commemorated the feat with a 6-foot-high award fea-

turing 200 fiber-optic lights, a gold-leaf frame, and rotating CDs. The construction was handed to Jackson by Sony Music U.K. deputy chairman Tony Woolcott, pictured.

With the U.K.'s platinum award qualification at 300,000 copies, "Off The Wall" is six-times platinum, "Thriller" is 11-times, "Bad" is 13-times, and "Dangerous" is four-times. JEFF CLARK-MEADS

## Smaller Acts Repave S. African Concert Trail

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—South Africa has finally and officially broken out of its isolation from the pop touring circuit—but only in the minor league of pop stars.

While major-league artists are still running scared of South African tours nine months after the Paul Simon debacle, lower-profile "second division" acts are beginning to show their faces.

The first of these, Indecent Obsession from Australia, kicks off a six-concert tour in Durban Saturday (19). By no means small fry here—the group's current album, "Indio," sold more than 40,000 units in South Africa earlier this year—it is nevertheless not the kind of high-profile act that excites world attention and local protest.

The group's appeal lies mainly in the white teenybopper market, as evidenced by its domination this year of the charts on Radio Five, a popular music station aimed largely at young, white rock fans. Its current single, "Rebel With A Cause," is at No. 3 on the station's singles chart.

Tour promoter Mike Fuller, director of Fuller Artiste Management Enterprises, says, "This fact

(Continued on page 54)

## EMI's Virgin Buy Reverberates In France

■ BY EMMANUEL LEGRAND

PARIS—The effects of the acquisition by EMI of the Virgin Music Group are starting to be seen in France.

While the Virgin record company here will remain a separate entity with its own management, Virgin's French music publishing operation is to be merged with EMI's.

However, the record company's autonomous status has been underlined by the appointment of a new president, Emmanuel de Buretel, who, after a two-month gap, replaces Fabrice Nataf, who has left to rejuvenate BMG's Vogue label. (See story, page 52.)

In addition to his new post, de Buretel, 31, will remain president of the 1-year-old Delabel imprint he set up in partnership with Virgin. However, he relinquishes his role as head of the publishing company, Editions Virgin Musique, a position he has held for more than six years.

With Virgin's publishing arm being merged with that of EMI, de Buretel is to set up a new publishing company, Delabel Editions, in partnership with Virgin.

In a related move, Patrick Zelnik, who founded Virgin in France 12 years ago and who was president of the holding company by EMI, is becoming president of the Virgin Group in France. He remains president of the board of Virgin Retail France.

The Virgin Group encompasses the two labels Virgin France and Delabel and is directly under the supervision of Ken Berry, president of the Virgin Music Group in London.

Zelnik will act mostly as a nonexec-

utive president, concentrating on the retail operations and leaving the day-to-day management decisions to de Buretel.

Zelnik's presence circumvents potential problems concerning two of Virgin's main domestic artists, Renaud and Julien Clerc, who have clauses in their contracts allowing them to leave should Zelnik depart. In addition, a number of employees had threatened to resign should Zelnik no longer be with the company.

Before taking his new post, de Buretel had considered several options, including becoming managing director of the EMI/Virgin publishing operation. In a rare comment, de Buretel says he now wants to "recapture the Virgin spirit," so that the record company becomes attractive again both for its employees and for the artists. He says, though, that it is too early to go into detail.

Of Delabel, de Buretel says he will retain the majority of shares and that it will be dedicated to the signing of local acts. An operational management has been set up by de Buretel, consisting of Laurence Touitou and Eric Bielsa, reporting to him. In the last year, Delabel had revenues of about \$6.25 million, according to de Buretel.

Delabel's most noteworthy successes have come through the gold-selling Les Negresses Vertes and Keziah Jones, a Nigerian guitarist who is starting an international career. Delabel also represents in France the British labels Ten, Circa, Big Life, Network, Vinyl Solution, and French hip-hop/ragga/funk/soul label Labelle Noir. It has also set up a new in-house dance label, Pure.

On the publishing side, the Virgin company is the third-biggest in France, behind Warner/Chappell and EMI/SBK, with revenues of \$10 million in 1990-91, up from \$6.5 million in 1989-90.

Virgin was known to have an aggressive policy of signing upcoming local acts. Its roster includes Les Negresses Vertes, Etienne Daho, Khaled, Rita Mitsouko, and Mano Negra. It had also developed a very efficient new department, Virgin Sound, that supplied music to advertising agencies and film soundtracks to production companies.

Olivier Huret, president of EMI Music Publishing, says that with the arrival of the Virgin catalog, his company will now be tied with Warner/

(Continued on page 54)

## newslines...

**AMERICAN-BORN** Marya Meyer, for the past three years Sony Music Spain's international A&R director in Madrid, on Wednesday (16) is joining former boss Manolo Diaz at PolyGram International's Latin American operation in Miami. Meyer will be marketing director for international artists, supervising all English-language product for the Latin American market.

**THE TOTAL** value of the U.K. classical market saw its fifth consecutive fall in the second quarter of the year, according to figures from the British Phonographic Industry. Compared with the same quarter last year, wholesale revenues were down 20% at \$22 million. Unit sales fell from 3.4 million to 2.7 million.

**BBC RADIO 2** is running its first Country Music Week Oct. 8-15. Following the national station's successful folk, comedy and jazz seasons, it is an extension of Radio 2's involvement with the annual Country Music Assn. awards.

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

This column was edited by Jeff Clark-Meads. David Sinclair is on vacation.

**ITALY:** Can Italians sing the blues? Rome-born artist **Roberto Ciotti** certainly can, and has proved it over a number of years by performing alongside artists of the caliber of **Louisiana Red**, **Matt "Guitar" Murphy**, **Willie Littlefield**, **Brian Auger**, and **Ginger Baker**. Ciotti is also a recording artist in his own right. He's had five solo albums released since his 1978 debut, "Supergasoline Blues." He has also composed and performed the soundtrack music to the movie "Marrakesh Express." Ciotti's latest album, "Road 'N' Rail" (Gala Records), shows why he is so popular. It contains nine self-penned songs, all delivered in English, and features Ciotti's favored Fender guitar to sublime effect. His rock-blues style is of the type that is enjoying success internationally, and though it may be unfair to draw comparisons, he appears to give a subtle musical nod to the likes of **Mark Knopfler**, **J.J. Cale**, **Chris Rea**, and even **Robert Cray**. Such allusions, though, are not a detraction from Ciotti's own guitar mastery or composition skills. There's a song for every mood on "Road 'N' Rail," from the shuffling rocker "Reason For The Blues" to the down-



tempo "If You Don't Love Me."

DAVID STANSFIELD

**TUNISIA:** "Conte De L'incroyable Amour" is **Anonar Brahem's** second release on the German label ECM Records. A well-known virtuoso on the oud (Arab lute), Brahem is a Tunisian who has spent 20 years studying and practicing Arab music and its wealth of different styles. His own distinctive sound was first displayed on his debut international album, "Barzakh," and is felt to be outstanding because of its tonal quality and his unique plectrum technique. Brahem works with two Turkish musicians, clarinetist **Barbaros Erkoze** and flautist **Kudsi Erguner**. Together they produce a Byzantine style that revives Islamic music with structures that developed during the Ottoman Empire. Brahem traveled to Istanbul in search of original scores of different forms of pan-Islamic classical music. After writing numerous film scores in Tunisia and France, Brahem produced his new album.

MUHAMMAD HIJAZI

**SOUTH AFRICA:** Eighteen months ago, an outfit called **Sinako Dance Band** released an unlikely album. "Midnight Waltz" (Gallo) is an upbeat treatment of ballroom dance standards with a touch of township jive. The album has since gone double-platinum, selling 110,000 copies and sparking a trend that has still not run out of steam. A sequel, "Three Ideas," has reached 55,000 units (double gold) and is still selling strong, while a new release, "Midsummer Blues," has sold 20,000 copies in a matter of weeks. Gallo Music Productions managing director **Charles Kuhn** says, "The market has come off a bit because of the great volume of albums churned out by everyone in the industry who recognized the potential." Some, like **Sibase 3 Steps' "Too Hot"** (Gallo), consist of little more than a waltz treatment of Western easy-listening pop. Among the classier bandwagon riders is newcomer **Dolly Mbatha**, whose "Take My Hand" (Gallo) marries ballroom dance backtracks with a jazzy approach to gospel vocals. Another "new" Gallo act tapping this market is the **Blue Notes**, whose "Undecided Blues" mingles ballroom with Latin sounds. That ballroom music should take off in the townships comes as a surprise only to those who aren't in touch with township culture. Ballroom dancing has a longstanding, deep-seated appeal in some poverty-stricken communities. The only surprise is that it took so long for an act like Sinako Dance Band to prove ballroom and pop could be so synonymous.

ARTHUR GOLDSTUCK

**IRELAND:** The **Big Geraniums**, an octet whose members are English, Irish, and American and whose "Home Again" single peaked at No. 3 on the Irish chart last year, began as a busker in London's Covent Garden in 1990. The band moved to Ireland in 1991, busked in Galway and Dublin, graduated to bigger venues—and was signed to a six-album contract by PolyGram. "Home Again" was succeeded on the chart by "It's Alright" (which reached No. 5) and was followed by the band's first album, "Tall Tales And Short Stories." Produced by **Donal Lunny** and **Andrew Bolland**, it will be released internationally in September. The Big Geraniums' folksy music, with strong tunes and whimsical lyrics, has been described as "a mixture of the **Waterboys** and raggle taggle." The band lineup includes fiddle, mandolin, triangle, guitar, bass, drums, and keyboards. Most of the album material was written by violinist **Neil McCartney**.



KEN STEWART

## International

### Teens Prove Dreams For Aussie Labels Soap Stars Aren't The Only Youngsters Cleaning Up

BY KATHERINE TULICH

**SYDNEY**—Kylie Minogue and Jason Donovan paved the way. Now Australian record companies are discovering a keen market for teen-based acts.

From soap star to pop star has been the traditional route and Michael Gudinski's Mushroom Records, Australia's largest independent label, showed early accurate acumen in releasing Minogue and Donovan when they were the sweethearts of the "Neighbours" soap opera.

The international success of the TV series translated into record sales and the duo became two of Australia's most successful recording acts, with combined worldwide sales of more than 20 million units.

Other companies jumped on the soap bandwagon and Sony Music had great success with Craig McLachlan, another former "Neighbours" actor, while Phonogram found success with Melissa, star of the "E Street" soap opera—her first single, "Read My Lips," was Australia's biggest-selling single of 1991.

Now there are new players in the field and they are finding the soap-to-chart route is not the only way through.

BMG's pet project this year has been the band **Girlfriend**, five fresh-faced teenagers whose single "Take It From Me" jolted to the top of the charts this year.

Says Stuart Rubin, BMG managing director, "Girlfriend fills a niche in the marketplace. There was nothing else in Australia like them and the band's success is especially rewarding because they didn't have the luxury of being able to cross-promote their product on national television soaps."

Rubin is proud of the "no-soap" tag on that success. "The problem with soap acts is that only a few of them have sustained their popularity beyond the TV show," he says.

But promoting teen acts in Australia isn't easy. With no top 40 radio formats, radio is reluctant to play them, so record companies have had to show ingenuity in marketing the talent—video programs, TV advertising and shows, teen magazines, retail promotions, and in-store appearances.

Says Rubin, "For Girlfriend, we used every marketing aspect of the business without radio play. We had the song, we had the kids to deliver it, and we had the image and the packaging. It was a fresh approach and the band was ripe for the market. Glossy teen magazines like **Smash Hits** embraced them. Kids could relate to them."

With the second single, "Girl's Life," already top 20, Rubin now seeks international success for the band. Arista U.K. is committed to a release, with Germany, Sweden, and Canada to follow. The Asian market is also interested and a Japanese-language issue is planned for release there later this year.

"The whole project is accepted as being very current and something to cross all international barriers," Rubin says. "That Arista release is a real coup, with a hefty marketing cam-

paign lined up."

Newest player in the teen game is Westside Records, formed only six months ago. Forest Redlich, managing director, isn't ashamed of the TV soap connection: his company produces "E Street." He got into record marketing when he took Melissa out of the cast and into the pop world. Her first single sold 106,000 copies last year, and the follow-up, "Sexy Is The Word," has gone gold.

Redlich says, "We marketed Melissa through 'E Street' basically as a publicity exercise for the show and the whole thing went through the roof. After that, some of the record companies started lobbying us to A&R for them."

Redlich's next find was dance band **Euphoria**, and he released its first single, "Love You Right," on ESP Records, a joint deal with Chris Gilbey, who heads up MCA/Gilbey Publishing. The song was cleverly promoted through "E Street" and topped the charts, selling 95,000 units.

These twin successes led Redlich to form Westside Records. "I make no bones about the fact that we're into teen music. I've had the two biggest-selling singles in the past two years, and that's as credible as I need to be. There's a big market for pop and it seems to me that there's been a big hole which most record companies have forgotten."

Gilbey, who has now taken over the **Euphoria** project, agrees. "We focus on the big hit single as an end in itself, rather than as a means to sell albums. Youth has moved away from corporate rock and the mainstream Australian rock of the '70s to a far more English-style chart—far more upbeat

and dance. We're being focused, narrow-casting to a captive audience—ignored by the majors—by using ground-level marketing through clubs, DJs, pools, music video, and alternative promotion."

Redlich says what started as a publicity exercise has become a means of finding new Australian talent. Westside now has a roster of six new domestic acts. The first releases, the **Teen Queens' "Be My Baby"** (a cover of the old Phil Spector classic), which has topped the 60,000 sales mark, and **Radio Freedom's "I Can Feel It"** (40,000), have had impressive chart success, both without any substantial airplay.

"It's not Westside's charter to promote soap stars. We've gone beyond that," Redlich says. But in a neat twist he utilizes "E Street" as a promotional tool for his acts, playing their releases on TV promos for the show as well as using the music in it. "E Street" is my vehicle, and as long as FM radio has its door shut it's the only vehicle available to me. We use the music in the show and give it a profile."

Phonogram has distributed Westside since its inception but the arrangement was formalized when Phonogram announced a 50% co-deal with the indie.

Tim Read, newly appointed Phonogram managing director, says, "Our partnership has had amazing success in a very short time. The teen market hasn't always been the most fashionable part of the market, but to have gold record success in the singles sector without radio play support indicates there's a significant audience out there."

### Coming Into Vogue: Nataf Aims To Renew Label Heyday

BY EMMANUEL LEGRAND

**PARIS**—Fabrice Nataf is settling into his new position as head of the BMG-owned Vogue label with a mission to rekindle the glories of 30 years ago.

Previously president of Virgin Records in France, he aims to exorcise the poor reputation the former leading independent gained during the '80s.

Nataf and BMG president **Benard Carbonez** reached agreement at the end of July that Nataf would take over at Vogue, and as Nataf had already resigned from Virgin, he was able to move to his new post Aug. 15.

To date, Nataf has not been replaced at Virgin, but it is widely expected **Emmanuel de Buretel**, GM of Virgin's publishing arm and founder of the new Virgin label **Delabel**, will be the next Virgin managing director.

Nataf, 35, has spent his entire career in the music industry, starting as a road crew member, then road manager, then manager of U.S. band **Comateens** and, later, **Etienne Daho**.

In 1985, he joined Virgin as A&R

director and became president when **Patrick Zelnik** moved to the presidency of the Virgin holding company in France. Nataf signed acts such as **Liane Foly**, **Jean-Louis Murat**, **Eric Serra**, and **Pierre Schott** and worked with other acts signed before his arrival—notably **Renaud** and **Julien Clerc**.

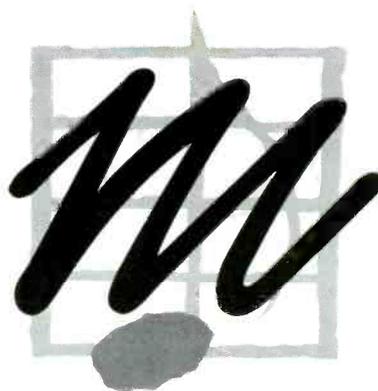
His new Vogue role ends persistent speculation about his future with Virgin. Two months ago he was probably the most wanted man in the industry in France, with four attractive offers put to him. He could either stay at Virgin, join Sony Music to manage the Columbia label, link with PolyGram to head the Island label in France, or go to BMG. He says he made his final decision for "the challenge."

Nataf says, "I'd been president of Virgin for 18 months. I asked [EMI] for a guarantee that Virgin would remain independent from EMI in France and they gave that. So there was no reason for me to go except that I felt I had more to prove by accepting BMG's proposal. I was ex-

(Continued on page 54)

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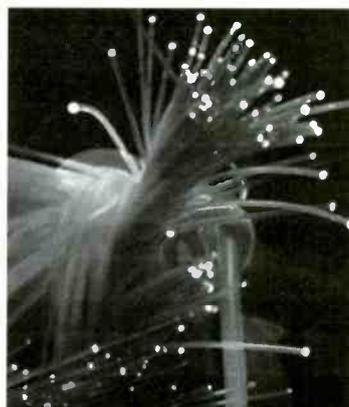


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## SMALLER ACTS ARE REPAVING THE SOUTH AFRICAN CONCERT TRAIL

(Continued from page 51)

and their highly successful promotional trip earlier this year when their first single, 'Kiss Me,' was No. 1 on the hit parade and they were mobbed by teenagers wherever they went, are strong indicators that we are going to have a sellout tour. We believe this will provide a boost for the South African music industry and will further open doors for other international acts."

The visit forms part of Indecent Obsession's world tour, which is currently ending its European leg, and continues in Japan after completing the South African leg. The group's local record company, RPM, set the ball rolling by bringing the band here in May for a promotional tour.

"RPM are delighted that after months of negotiations the tour has finally come together," says managing director Irving Schlosberg. "We sincerely believe that the cultural uplift the tour is set to provide will benefit all South Africans as we move toward a new era in this country."

He added that the group's international record company, MCA, viewed the tour as an important milestone in its worldwide campaign. "The group insisted on including South Africa in their touring schedule as their way of saying thank you to their many fans," says Schlosberg.

U.K. artist Boy George is also expected to tour here before year's end, though arrangements to bring him out this month fell through. Local promoter Music Live International, which hoped to handle the tour, was

dropped by George's management, allegedly because it was unable to meet upfront financial guarantees.

But according to MLI director Duncan Davies, the tour was probably announced too early, and other promoters joined in a bidding war. Consequently, the upfront fee for the tour was priced out of their reach. "But we're bringing out two international artists before the end of the year," says Davies, "and they're both probably bigger than Boy George."

A rival promoter reportedly negotiating for Boy George says, "The tour fell through before because

*We gave a firm commitment that we wouldn't make a big splash'*

everybody began talking before they knew they had a deal."

The plans come amid the move by George's label Virgin—previously licensed here to RPM—to EMI, creating complications over record company involvement.

MLI is now holding back on details of further tours until they are completely finalized. Davies says he is affiliated to the management of several U.K. acts and was responsible for bringing Italian high-energy dance group Black Box to South Africa last year. While the group was panned by

the critics, it was a huge commercial success in dance clubs.

MLI's Sharon Ladner says, "It's just not safe yet to go for high-profile artists and venues that take thousands. We'd rather go low-key and small until we're fully happy with the situation."

The key to tours here, however, lies in the political atmosphere surrounding the concerts. Obviously, promoters realize they need to go through proper channels regarding music unions and political organizations, and to commit a percentage of their profits to the development of young musicians—"to plow something back."

On a subtler level, they have to be sensitive to the political realities of the moment and not trumpet major entertainments at a time of political violence and national mourning. "We gave a firm commitment that we wouldn't make a big splash," says Ladner. "We can't go for stadium tours right now. Politically, it's making the wrong statement."

Instead, MLI is aiming at venues like Cape Town's Arena Club, with a 1,200 capacity, and the Thunderdome in Johannesburg (3,000). Black Box sold out both venues last year.

Fuller is aiming at venues of 4,000-8,000. Indecent Obsession's opening show is at Durban's Village Green, followed by dates in Cape Town (Good Hope Centre, Sept. 23), Pretoria (Momentum Arena, Sept. 25), Springs (Indoor Sports Center, Sept. 26), and Johannesburg (Standard Bank Arena, Sept. 30 and Oct. 1).

## FABRICE NATAF AIMS TO RENEW VOGUE HEYDAY

(Continued from page 52)

cited by what I could do at Vogue. There's no other reason."

He adds, "Vogue is a magic name—one of the most important French labels. Just about everybody in the country owns a Vogue record. But for various reasons it developed a bad image during the '80s. I want to change all that. And judging from the number of calls I get from artists, managers, and people with other record companies, I know things are changing for Vogue."

Nataf says his Virgin departure was not because of conflicts with the new owners but more through "frustration." He says, "So many decisions at Virgin came from elsewhere. Most releases were imposed on us from international headquarters. There wasn't much room for French autonomy. At Vogue, I can do what I decide—even making mistakes."

His aim is to rejuvenate Vogue by attracting established acts and developing new talent. "We'll be fully operational by the start of December. My guideline is that everything has to be built up from then."

He says he is setting no market share or gross revenue targets—"The aim is to build an operational company that will develop through internal growth."

Vogue will have a "limited" A&R, promotion, and marketing team of 15. It is possible some Virgin staffers will follow Nataf to Vogue. Sales will be handled by the BMG sales force but with a team specifically serving

Vogue. "We'll have the spirit and attitude of an independent label," says Nataf.

Vogue will operate as a separate entity, located away from BMG's new Neuilly office complex. The old Vogue offices at Villetaneuse in suburban Paris will be closed. Only four from the old Vogue staff will remain; the rest are either redundant or absorbed into the BMG setup. The Vogue sales force has been merged with that of BMG and the company's warehouse operation has also been transferred to the major.

Nataf says all Vogue-distributed labels are now handled by BMG, as is the classical material, including catalogs from Eastern European countries inherited from Vogue: Supraphon (Czechoslovakia), Hungaroton (Hungary), and Melodiya (Russia). The rest of the back catalog, mainly

French chanson material from the '60s and '70s with acts like Jacques Dutronc, Francoise Hardy, and early Johnny Hallyday product, and jazz from such artists as Django Reinhardt, Count Basie, Sidney Bechet, Louis Armstrong, and Duke Ellington remains with Vogue.

Two U.K. licenses from China Records and Music for Nations will also stay with Vogue. As for the Vogue artists he found, Nataf says he had returned their contracts, claiming he found none that matched what he felt the label should release.

His plan is to build a roster from scratch, of both new and established acts. "My main criteria won't be potential sales but my will to work with them and create something." He declines to elaborate on the possibility of Virgin acts joining Vogue.

## EMI ABSORBS VIRGIN PUBLISHING UNIT

(Continued from page 51)

Chappell as France's leading publisher with revenues of between \$38 million and \$40 million.

Henceforward, the Virgin catalog will be operated and managed by EMI and all the copyrights will be transferred to EMI. Huret says it is "too soon" to evaluate the effects of the merger on the two structures and the employees.

He says, "The decision was taken only last week. I am going to meet the Virgin staff, analyze the situation, and then make decisions." It is believed, however, that EMI is unlikely to absorb all of the 10-plus Virgin staffers. Some of them may, though, follow de Buretel to his new publishing venture.

## Cohiba Imprint Smokin' With Hot Int'l Roster

**SMOKING:** When Algeria's **Cheb Khaled** performed on a triple bill with the **Gipsy Kings** and **Mory Kante** in New York's Central Park a year ago, the Bastille Day bash drew some 30,000 people and made the front page of "Le Monde" in Paris.

Among those enthralled by Khaled's set that summer day in 1991 was producer **Davitt Sigerson**, president of Polydor Records in the U.S., who recalls bringing along his infant daughter to hear the singer.

"I held her up just to bathe her in the sound," he says. "It was so amazing to me."

Sigerson subsequently signed Khaled as one of the first artists for Cohiba Records, a new Polydor imprint that in recent weeks has emerged with a notable mix of musicians from around the globe. Cohiba is distributed through ILS, the independent label sales system of PolyGram Inc., which has shown savvy in bringing discs to the dance, rap, and world-music markets in the U.S.

Cohiba's first release, in fact, was from Philadelphia soul-flavored house-dance artist **Bobby Griffen** whose club single "What Do You Want From Me" earned kudos this summer from Billboard dance music editor **Larry Flick** (Billboard, June 27).

Also joining the roster of the new imprint is veteran **Junior Reid**, best known for his international reggae anthem hit "One Blood." The former member of **Black Uhuru** has gained acclaim in the U.K. through his guest spot on the **Soup Dragons'** 1990 hit "I'm Free" and, more recently, on "Shine Eye Girl" by the **Ragga Twins**. "Long Road" is the title of Reid's latest album; it has been released by Cohiba in association with Big Life Records.

Then there's the U.S. release on Cohiba of "Das Boot" by **U96**, an album including the techno title track, which was a massive chart hit throughout Europe. The creation of Hamburg-based DJ and producer **Alex Christensen** and his production partners, the track is a dance remake of the 1981 movie's theme song written by **Klaus Doldinger** of **Passport**. The single dominated the German pop chart for 13 weeks earlier this year and also went to No. 1 in Switzerland, Israel, Sweden, Holland, Norway, Austria, Denmark, and Belgium.

Khaled makes his bow on Cohiba with a self-titled disc recorded partially in Los Angeles, produced in part by **Don Was**, and first re-

leased by PolyGram's Barclay Records affiliate in France. Sensual, exotic, and energizing, Khaled's music has made him a star from North Africa to Europe to Japan. "I consider him one of the great post-war blues singers, who happens to sing in Arabic," says Sigerson. "It's a personal thrill to be working with him."

With Cohiba making a name for itself with its roster, it begs the question of where Sigerson came up with this imprint's moniker.

"It's actually the name of the cigar I smoke," he says. An old Indian-Cuban name for tobacco, it is known to be the brand favored by Fidel Castro. Thus an appropriate choice for smokin' discs.

**ODDS & SODS:** Elektra's eclectic and cool pop-rap artist **Pop's Cool Love** won't return to U.S. record stores until early next year but the label is setting up the act's next disc with a U.K. EP later this

month while **Pop** opens tours abroad for **Fishbone**, the **Henry Rollins Band**, and others... Ireland's **Mick Hanly**, who wrote the title track single for **Curb Records** country artist **Hal Ketchum's** current album "Past The Point Of Rescue," recently received a gold disc for his contribution to Ketchum's success during a visit to Nashville, reports **Billboard's Ken Stewart**. Hanly plans

a return to Music City in the fall for songwriting sessions with Ketchum and **Nanci Griffith**. Meanwhile, **Niall Stokes**, who plays with the **Brothers** out of Dublin when he's not editing Ireland's **Hot Press**, recently made the rounds of Nashville publishers, producers, and A&R execs after his group played this summer at New York's New Music Seminar.

**BORDER CROSSINGS:** **Hammer** opens the international leg of his "Too Legit To Quit Tour" Sept. 17 at the Palacio De Los Deportes in Mexico City with dates planned in Europe, Southeast Asia, and Japan through late November... **Simply Red's** Australian tour opens with two nights at the Sydney Entertainment Centre Sept. 17-18.

*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.*

## HOME & ABROAD



by Thom Duffy

# Warner Canada Has Hot Summer With Help From Native-Son Acts

■ BY LARRY LeBLANC

TORONTO—Paced by sales from titles by Barenaked Ladies, Blue Rodeo, Red Hot Chili Peppers, Queen, INXS, Black Crowes, Metallica, and Faith No More, Warner Music Canada reports an exceptionally strong summer sales period.

"July and August was like Christmas," says Garry Newman, senior VP and managing director of the U.S. division. "It was that good. In three of the four weeks in August, we had the top four albums [by Barenaked Ladies, Red Hot Chili Peppers, Queen, and Blue Rodeo] in The Record [in the trade's retail album chart]. We're also closing in on 400,000 [units] with the Red Hot Chili Peppers [on "Blood Sugar Sex Magik"], which is absolutely fantastic.

## CANADIAN ASCENDANCE

"It's wonderful having two Canadian artists in the top four sellers," Newman adds, referring to Barenaked Ladies' "Gordon" and Blue Rodeo's "Lost Together." "I think there's been an overall change in the way the world is looking at Canadian artists. Whereas the U.S. companies used to look at the U.K. for repertoire, they're now looking at Canada."

With 120 employees nationally and an estimated 22% market share currently, Warner Music

Canada is renowned for its conservative and hands-on management style and impressive track record of selling higher percentages per capita of product of international acts, including the Black Crowes, Rod Stewart, Alannah Myles, Genesis, Phil Collins, Enya, Natalie Cole, Anita Baker, Randy Travis,

*'Lean and mean is probably the best story about Warner'*

and Dwight Yoakam.

The company has also pitched hard on numerous newcomer acts including, in recent times, Ministry, Pantera, Tori Amos, Tracy Lawrence, and Ashley Cleveland.

"Lean and mean is probably the best story about Warner because that's what we are and it's known throughout the [Canadian] industry," says Newman, who oversees marketing and sales for the U.S. labels Atlantic, Warner Bros., Elektra, Giant, Hollywood, and Rhino. "When we sit down in the boardroom for meetings, there's only four or six of us max. In my U.S. marketing meeting, there's six people, including three marketing managers, Billy Johnston for Warner, Doug Raafaub for Elek-

tra and Hollywood, Randy Sharard for Atlantic/Atco, Kim Cooke [VP of national promotion and special projects], and Steve Waxman [press and publicity manager].

"I've got some really good music people on staff and many of the successes we've had over the years have been based on individuals within the [head office] building latching onto a piece of product and not letting go. It could be some kid in the warehouse saying, 'You've got to listen to this' or Kim Cooke, who would just not let go of the first Anita Baker release. Seymour Stein [president of Sire Records] talks to Billy [Johnston] on a regular basis. Billy was probably one of the few people in the world who heard Madonna's cassette when she was signed. Seymour talked to him about the Barenaked Ladies before signing them."

With an international roster that includes such top-selling acts as AC/DC, Genesis, Phil Collins, and Madonna, many industry figures here suggest that Warner Music Canada executives don't have to do much more than stand by to watch sales mount up.

"A lot of people think that," says Newman, "but not every Madonna record is a guaranteed million seller even though she's had two million sellers here, which definitely helps. For her next album in October ["Erotica"], the single ["Erotica"] will be out in advance

of the album, that's going to help. We've been looking at where we're going to advertise on a national level and we'll analyze each account to see potentially what they're going to take."

## BOOST FROM BRITS

Over the years, Warner has been particularly successful with U.K.-based repertoire such as Genesis, Led Zeppelin, and Queen. "For some reason, Canada and the U.K. generate more sales proportionally than the U.K. and the United States," notes Newman. "However, we don't sell anything near the percentages with [U.S.] rap and black that we should because of the population here. We've been very successful with country in the past, with Randy Travis and Dwight Yoakam. Today, it's not tonnage but it is steady. We're up to about 85,000 with Travis Tritt and with Tracy Lawrence, which we've been working hard; we're at about 35,000 units."

Newman says it's important to capitalize on any kind of street buzz with newcomer and midselling artists. Retail staff are too often overlooked by the industry, he suggests, for spreading the word on a promising act.

"Whenever we do any type of function and the branch puts together the guest lists, if there are not some retail people, some kids from the stores on the guest lists, we get teed off at the head office," he says. "I want those kids there. I don't care what they look like. I want them there. They know about something before anybody else does."

## BUILDING A BUZZ

As examples of early fan bases, Newman cites such hard rock bands as Metallica, Red Hot Chili Peppers, Skid Row, White Lion, and, more recently, Ministry and Pantera. "We're pushing Ministry ["Aka Psalm 69"] to sell 50,000 and the next one might be the one that will sell 500,000. Pantera [with "Vulgar Display Of Power"] is another one of those bands the kids have gone into the store and asked, 'Why don't you have this record?' When we see something starting to happen, we go for it. We have an unbelievable turnaround time. Within 24 hours, 48 hours max, they [stores] have got more stock."

A key component to numerous Warner sales triumphs by interna-

tional artists has apparently been availability of the acts to do press and publicity here in advance of their albums. "That availability has really helped us a lot," says Newman. "Thirty days prior to the release of their [upcoming] album, R.E.M. were up here to do press and publicity and they did it out of our boardroom. We got CBC-TV, CTV, and MuchMusic here and we played the [advance] cassette for the field staff and to retail. All that's going to really help us sell the album."

After Warner picked up Canadian distribution for Rhino Records recently, it wooed Rhino's president Richard Foos and GM Harold Bronson here for two days of promotion, which got big play in the local press. "Not only did these gentlemen do press and publicity but they also talked to our customers," says Newman. "I'm very excited about Rhino and I don't believe the Canadian consumer knows about the label. If the consumers knew what was available, they'd be flocking to the stores to buy this product they grew up on in a CD format."

## MAPLE BRIEFS

BY RENTING the SkyDome here Sept. 3 for its fall product launch and by having country star Garth Brooks on hand, Capitol Records EMI Canada wowed local press and retail representatives. Brooks im-

pressed many by sticking around for more than 90 minutes, signing autographs and talking to fans.

MICHAEL McCARTY has been appointed president of EMI Music Publishing Canada. Meanwhile, at BMG Canada, Tim Williams has been upped to VP of national sales.

THE MANITOBA Audio Record-

ing Industry Assn. is hosting a talent showcase Sept. 25 and 26 in Winnipeg, Manitoba, featuring 14 rock, jazz, and country acts, including Zen Bungalow, Younger Brothers, the Wyrd Sisters, the Welfare Starlets, Vikrama, Red Fisher, Mission House, Walle Larsson, Danny Kramer, Daniel Koulack, Wendy Isaac, Howling Now!, Fudgetongue, and Cindi Cain.



**Here Comes McBride.** BMG/RCA recording artist Martina McBride is congratulated after performing for 25,000 people in Toronto, opening for Garth Brooks. McBride, who has been on tour with Brooks since June, is currently represented on Billboard's Hot Country Singles & Tracks chart with the song "That's Me," from her BMG/RCA debut album, "The Time Has Come." Shown, from left, are Bruce Allen, Bruce Allen Management; Jill Snell, manager of artist marketing, BMG; McBride; Ken Bain, manager of national video/country radio promotion, BMG; and Bob Jamieson, president/GM, BMG Music Canada.

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## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y., 10036.

### SEPTEMBER

Sept. 12-16, **In The City International Music Convention**, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.

Sept. 12-16, **Canadian Country Music Week**, Calgary, Alberta. 416-739-5014.

Sept. 16, **Panel Discussion on the Controlled Composition Clause**, presented by the New York chapter of the Assn. of Independent Music Publishers, ASCAP Building, New York. Julie Lipsius, 212-956-2880.

Sept. 16, **"Music Videos: Art Form Or Sales Tool?,"** presented by the International Radio & Television Society, NBC, New York. 212-867-6650.

Sept. 17, **City of Hope Dinner**, honoring BMG chairman/CEO Michael Dornemann, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611.

Sept. 18-23, **NARM Wholesalers Conference**, Hyatt, Newport Beach, Calif. 609-596-2221.

Sept. 19-21, **Focus on Video '92**, Canadian Exposition & Conference Center, Toronto. 416-531-2121.

Sept. 21, **Tribute to Producer Martin Richards and Composer Julie Styne**, presented by the Theatre Group of UJA-Federation's Entertainment Industries Division, the Pierre, New York. Anne Rose, 212-836-1110.

Sept. 21-25, **Image World New York, Featuring Video Expo & the Cammp Show**, Jacob K. Javits Convention Center, New York. Benita Roumanis, 800-800-5474.

Sept. 28, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.

Sept. 29, **BMI Awards**, BMI office, Nashville. 615-291-6700.

Sept. 30, **Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 30-Oct. 4, **NewSouth Music Showcase**, Swiss Hotel, Atlanta. 404-892-2287.

### OCTOBER

Oct. 1-3, **Foundations Forum**, Stouffers, Los Angeles. 212-645-1360.

Oct. 1-4, **Audio Engineering Society Convention**, Moscone Convention Center, San Francisco. 212-661-8528.

Oct. 8-11, **SRO '92**, conference for talent buyers, booking agents, and managers, presented by the Country Music Assn., Stouffers Hotel, Nashville. 615-244-2840.

Oct. 10, **Seventh Annual New York Music Awards**, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

Oct. 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.

Oct. 31-Nov. 1, **Songwriters Expo 16**, sponsored by the Los Angeles Songwriters Showcase, Los Angeles Airport Sheraton, Los Angeles. 213-467-7823.

### NOVEMBER

Nov. 4-6, **Billboard Music Video Conference & Awards**, Ma Maison-Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 18, **Nordoff-Robbins Music Therapy Foundation Fifth Annual Silver Clef Award Dinner & Auction**, Roseland, New York. 212-541-7948.



**Joe's Show.** Razor & Tie recording artist Joe Grushecky, center, celebrates with Razor & Tie owners Cliff Chenfield, left, and Craig Balsam after his recent concert at New York's Bottom Line. Grushecky's Razor & Tie debut album, "End Of The Century" by Joe Grushecky & the Houserockers, was released Aug. 28.

## LIFELINES

### BIRTHS

Girl, Amaris Rose, to **Erik and Rosa Talbert**, Aug. 26 in New York. They are members of the Popular/RCA dance act Alternations. He is also a producer, writer, and programmer. She is also the granddaughter of veteran promotion man Hank Talbert and niece of PGD regional sales manager Aaron Talbert.

Boy, Kevin Keith Jr., to **Kevin and Valerie Beamish**, Aug. 29 in Tarzana, Calif. He is a producer who has worked with such acts as REO Speedwagon and Starship.

Boy, Ryan Matthew, to **Richard Flanzer and Janice Rothman**, Aug. 31 in New York. He is president of InVision Entertainment Inc. She was formerly studio manager of Electric Lady studios.

Boy, Wyatt Reynolds, to **Scott McMartin and Mary Reynolds McMartin**, Sept. 1 in Los Angeles. She is director of soundtracks, A&R for Mercury Records.

### MARRIAGES

**Kenny "Babyface" Edmonds to Tracey McQuarn**, Sept. 5 in Los Angeles. He is a songwriter/producer/artist who has written and produced more than 20 No. 1 R&B hits

for such stars as Whitney Houston, Bobby Brown, Paula Abdul, Karyn White, and the Jacksons, as well as most of the soundtrack to "Boomerang." He was also named R&B songwriter of the year by ASCAP three years in a row, and his album "Tender Lover" went double-platinum. She appeared in his videos "Whip Appeal" and "My Kinda Girl."

**Matt Grayson to Alison Mogull**, Sept. 6 in Larchmont, N.Y. He is executive producer at Mad River Post, a postproduction house in Santa Monica, Calif. She is A&R coordinator at JRS Records in Hollywood, and daughter of JRS president Artie Mogull.

**David Smith to Theresa Gawlowski**, Sept. 12 in Albany, N.Y. He is music product buyer for Northeast One Stop Inc., and guitarist for the band Freaknation. She is a supervisor with Trans World Music Corp.'s Albany, N.Y. distribution center.

## TO OUR READERS

Due to holiday deadlines, the Clip List does not appear in this issue. It will return next week.

## Rush Release: Limbaugh Taking His Talk To The Tube

BY ERIC BOEHLERT

**RUSH, MEET JONATHON:** The world's most popular radio talk show host, **Rush Limbaugh**, is the latest to walk the wounded path of DJs (**Mark and Brian, Jonathon Brandmeier**) trying to make it big on the small screen. Limbaugh makes his TV debut Monday (14) on more than 180 stations covering 90% of the country. His daily, syndicated, half-hour call-in conservative commiserations air on late-night.

Limbaugh's base of 8 million weekly listeners would seem to give him an automatic in. But while he has taken preaching to the converted to new heights on radio, it may not go over on television.

Limbaugh himself is fine on camera. Witty, relaxed, and cocky, Limbaugh flashes **David Letterman**-like smirks and doesn't seem in danger of taking anything too seriously. Limbaugh's stage hands, who guffaw at every chance off camera, à la **Howard Stern**'s show, help transport the boys club feel of the radio show.

The problem centers around Limbaugh's own thesis, of "Who says you need callers on a talk show when you have me as host?" The calls he does entertain are sparse and rarely create a spark. Rather, they serve as a jumping-off point for Limbaugh. Without the aid of a live studio audience, let alone guests, a spark is badly needed.

Say what you want about **Morton Downey Jr.** and his old wrestling-match-of-a-program, but it did make great TV. The low-key tone of Limbaugh's show is surprising, considering Republican hardball media guru **Roger Ailes** is the show's executive producer.

The 1992 election and the daily ammunition Limbaugh can draw from it (liberal Democrats, the liberal media) may buy the show some time. After that, Limbaugh's on his own and he'll need more than just his listeners aboard for the ride.

**ATTENTION BAD A&R:** The September issue of **Rocket** asks, "Is Willard the Worst Seattle Band... Ever?" The local rock mag tags the band as "a slobbering drunk celebration of the worst things Seattle has to offer. Willard live in the worst part of town (West Seattle), drink the worst beer (Schmidt) and come from the worst bands (**H-Hour, Tad**)." But still, it is Seattle... sign 'em!

**THE FAB FUR?** In the October issue of **Vanity Fair**, **Linda McCartney** on **John Lennon**: "I tell you, so much of what John got the credit for was really Paul's." **Paul McCartney** on Linda as a band member: "I got that even from people like **Mick Jagger**. 'What are you doing, putting your wife on the stage?' If you start a group, you're allowed to have who you want in it. You can have your cat onstage if you want."

## ON SCREEN

**SINGLES**  
Written and directed  
by **Cameron Crowe**  
(Warner Bros.)  
Opens Friday (18)

With "Singles," Crowe's familiar teen-angst comedy-drama grows up to be "twentysomething" propelled by a rockin' soundtrack.

Instead of exploiting the Seattle rock scene, Crowe ("Say Anything," "Fast Times At Ridgemont High") uses it as flavoring for his tales of six young Seattle residents falling in and out of love. However, those looking for insight into the Seattle music scene won't walk out disappointed. The film features live performances by Alice In Chains and Soundgarden, with three-fifths of Pearl Jam acting as members of Citizen Dick, an upcoming act fronted by Matt Dillon's character, Cliff. Several other Seattle scenesters, including Soundgarden's Chris Cornell, Tad Doyle, and Sub Pop's Bruce Pavitt, also make cameos.

Although Dillon isn't top-billed, his dim-witted rock-star-in-training

almost steals the show. Especially amusing is a backstage interview scene, where Cliff attempts to explain the deep meaning of the band's theme song, "Touch Me I'm Dick" (an altered version of Mudhoney's "Touch Me I'm Sick"), to Crowe, who is disguised as a local fanzine reporter.

Bridget Fonda also shines as Janet, Cliff's poor groupie-like girlfriend, who will do anything to get his attention.

The on-again, off-again relationship between Steve (Campbell Scott) and Linda (Kyra Sedgwick) receives the most screen time, but the real star of "Singles" is writer/director Crowe, who proves he not only knows how it feels to be looking for love across a hot, crowded, noisy rock club, but he knows how it sounds, too. **CRAIG ROSEN**

Please address all media reviews correspondence, including books, to the attention of **Marilyn A. Gillen**, Billboard, 39th Floor, 1515 Broadway, N.Y., N.Y. 10036.

## GOOD WORKS

**SIMPLY WONDER-FULL:** Stevie Wonder will be honored with the National Academy of Songwriters' Lifetime Achievement Award at the seventh annual "Salute To The American Songwriter" concert Dec. 3 at the Wilshire Ebell Theatre in Los Angeles. All proceeds will benefit NAS educational programs. For info, contact Steve Schalchlin, managing director, at 213-463-7178.

# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### RONNIE WOOD

**Slide On This**  
PRODUCERS: Bernard Fowler & Ron Wood  
Continuum 19210

The Rolling Stones axe ace rocks in with a package of ballsy tunes that sound, unsurprisingly, like numbers by the band he calls home. There's no shortage of starchy supporting talent here: Guests include Charlie Watts, Living Colour's Doug Wimbish, Joe Elliott of Def Leppard, U2's the Edge, and the Hothouse Flowers. "Somebody Else Might," "Ain't Rock & Roll," "Knock Yer Teeth Out," and cover of "Testify" all have enough sizzle to light up album rock radio.

### BRIAN ENO

**Nerve Net**  
PRODUCER: Brian Eno  
Opal/Warner Bros. 45033

Latest cryptic offering by the English pop experimentalist sounds like a combination of earlier ambient experiments, his collaborations with David Bowie, and way-gone late '70s-early '80s song stylings rolled into one. Excellent world beat/funk-oriented support is proffered by Robert Fripp, Robert Quine, Benmont Tench, and other lesser-knowns. Propulsive, sometimes sprawling tracks, many featuring heavily treated vocals, are consistently inventive, elusive picks for modern rockers.

### OVERWHELMING COLORFAST

PRODUCER: Butch Vig  
Relativity 1085

Producer-who-can-do-no-wrong touches his magic wand to debut from hard-rockin' Bay area foursome that draws freely from Hüsker Dü and the Beatles' "Revolver" period (witness faithful cover of "She Said, She Said" and references to other tracks from that album). Group deftly apposes stridor and melody, especially on "Try" and "Fearless." A fine first shot.

### SISTER PSYCHIC

**Fuel**  
PRODUCERS: Chris Hanzsek & Sister Psychic  
Restless 72717

Everything these guys needed to know they learned in their hometown of Seattle. Happily, the trio emphasizes melody over muddle, taking cues from such mentors as Nirvana without trying to sound too much like them. Astute lyrics about such topics as heroin addiction, self-confinement, and a woman with psychic powers are buttressed by dense, distorted guitar voicings and complementary bass and drum playing. Check out "Dr. Flowers," "Josephine,"

and "Sister Psychic."

### SOFIA SHINAS

PRODUCERS: Various  
Warner Bros. 26997

Sex appeal and pop-dance sass—the very same ingredients that helped make Madonna a household commodity—are on display in initial offering by debutante diva. Shinas' smashing looks won't hurt her chances with MTV-bred listeners, and slickly crafted songs here are designed to cut a swath at top 40 and clubs alike. "One Last Kiss," "Colour Me Love," and "State Of Mind" all show commercial possibilities.

### VARIOUS ARTISTS

**Rig Rock Jukebox/A Collection Of Diesel Only Records**  
PRODUCERS: Various  
First Warning 75710

Entertaining disc compiles singles issued by the Brooklyn label devoted to neo-honky-tonk and country-inflected rock'n'roll. Entries by World Famous Blue Jays, the Blue Chieftains, Angel Dean & the Zephyrs, Go To Blazes, Courtney & Western, and the Twanglers lead a vigorous, often tongue-in-cheek sampler of hardwood modern rock.

### ★ TOM RUSSELL

**Cowboy Real**  
PRODUCER: Tom Russell  
Philo 1146

Marvelous singer/songwriter has crafted a real gem here—an all-acoustic recital of cowboy songs, both antique and modern. Guitarist Andrew Hardin makes his usual worthy contributions, while Ian Tyson guests vocally on two tracks. Cowboy poet Badger Clark's "A Bad Half Hour" (set to music by Russell), self-penned outlaw ballad "Claude Dallas," Joe Ely's "Indian Cowboy," and Blackie Farrel's "Sonora Death Row" are all striking performances in the Western tradition.

### JOE GRUSHECKY & THE HOUSEROCKERS

**End Of The Century**  
PRODUCERS: Joe Grushecky & Rick Witkowski  
Razor & Tie 2810

Pittsburgh's answer to Bruce Springsteen brings his Iron City rock to a new label with typically gutsy new set. Fantasy dialog with Elvis "Talking To The King" and forceful "No Man's Land" and "Lighten Up" are typical of workingman's rock that vocalist Grushecky specializes in. The Houserockers have been shaking the ceiling since the early '80s; maybe it's time album rock gave them a shake back.

### ORIGINAL BROADWAY CAST

**Nick & Nora**  
PRODUCER: John Yap  
TER 1191

That this score was wedded to one of last season's big Broadway musical failures is not much in evidence here, since the songs are quite good. Richard Maltby Jr.'s wise and witty lyrics (and Jonathan Tunick's orchestrations) generally outpace Charles Strouse's tunes. One of the instances where both are right on target is the song "Class." The sound and production are exceptional.

### HEIGH-HO EVERYBODY, THIS IS RUDY VALLEE

PRODUCER: Kevin Daly  
ASV Living Era 5009

A crooner of immense popularity in the '20s and '30s, Rudy Vallee, usually with megaphone in hand (when he wasn't playing the saxophone), was the teen heartthrob of his time. Listeners wanting to have Vallee's career put in perspective will get their wish with this 20-song retrospective culled from recordings made in his heyday (or is it heigh-ho day?).

### PRAXIS

**Transmutation (Mutatis Mutandis)**  
PRODUCER: Bill Laswell  
Axiom 512 338

Former P-Funksters Bootsy Collins and Bernie Worrell tear the roof off the sucker in a new quintet that features the fret madness of inspired, idiosyncratic guitarist Buckethead. Befitting a Laswell production, almost entirely instrumental music here is in-your-face funk with a left-field edge that should appeal to modern rockers who live under a groove.

### PAT TRAVERS

**Blues Tracks**  
PRODUCERS: Pat Travers & Mike Varney  
Blues Bureau 2002

Guitarist/singer Travers, who hit album rock paydirt in the past with his reved-up version of Little Walter's "Boom Boom, Out Go The Lights," serves up an all-blues symposium for subsidiary of co-producer Varney's Shrapnel Records. In a largely trio format, leader essays oldies by Percy Mayfield, Otis Rush, Willie McTell, Howlin' Wolf, Junior Parker, and others; all-out, cranking "Mystery Train" is pick of the fully amped performances here.

### VARIOUS ARTISTS

**20 More Explosive Fantastic Rockin' Mega Smash Hit Explosions**  
PRODUCERS: Various  
Pravda 6342

Second inspired collection finds a motley crew of alternative rockers deconstructing radio hits of the '70s in another mock K-tel extravaganza. Essaying radio ear candy with varying degrees of fidelity are Poi Dog Pondering, the Posies, Dash Rip Rock, Uncle Tupelo, the Smithereens, Trip Shakespeare, and others. Modern rockers looking to jar the memories and sensibilities of their audiences can spin this one for kicks.

### THE BEST OF EDDIE CANTOR

PRODUCER: Brian Gari  
RCA 66033

### EDDIE CANTOR CARNEGIE HALL CONCERT

PRODUCER: Brian Gari  
Original Cast 9217

One of the stellar performers of his era, Eddie Cantor was born 100 years ago this year. The RCA set offers Cantor songs (and narrative) going back as far as 1917 and up to sessions in the late '50s, while the Carnegie Hall set is a complete recording of his 1950 appearance there. In the latter, he is an amiable name-dropper. In one instance, he tells of a New Year's hotel dinner with vaudeville great Bert Williams, who, being black, is given permission to stay at the hotel only if he agrees to use the back elevator. In meeting Cantor, he remarked that what really hurt him about this humiliation was that he had just finished a show in which he received thunderous applause.

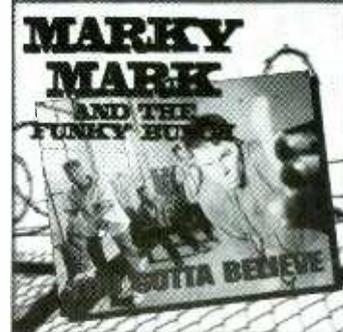
## DANCE

### ★ FORTNAN 5

**Blues**  
PRODUCERS: Fortnan 5, Thrash  
Mute/Elektra 61099

Way-hip U.K. dance/pop group makes its long-anticipated stateside bow with a refreshing and inventive collection that straddles the fence dividing techno and retro-funk. Cuts like "Heart On The Line," "Love Baby," and the new single, "Look To The Future," interweave icy and rigid synth lines with warm, live patches of bass and percussion breaks—with infectious, sing-along melodies floated on top for good measure. The result is music with considerable crossover potential.

## SPOTLIGHT



### MARKY MARK & THE FUNKY BUNCH

**You Gotta Believe**  
PRODUCER: Donnie Wahlberg  
Interscope/Atlantic 92203

Seemingly out to prove he's too legit to be undone by critics, pop rapper eschews instant-recognition samples in favor of crossover-ready rhyming and production provided by his brother, New Kid On The Block Wahlberg. Siblings trade rhymes on "Lounjin," while Donnie flies solo on "American Dream," a chronicle of two broken lives (one of them Mike Tyson's). Thought-provoking but never shocking, this album is bound to penetrate the minds of teens and the playlists of top 40 stations.

## JAZZ

### ★ GEOFF KEEZER TRIO

PRODUCERS: Geoff Keezer & James Williams  
DIW/Columbia 52958

Delightful label debut from this inventive young pianist features vibrant playing in an acoustic trio setting (with additional percussion). Keezer's light touch energizes old themes like "It's Only A Paper Moon," "These Foolish Things," and Ellington's "Black And Tan Fantasy," as well as lesser-known compositions like Thad Jones' gorgeous "Consummation" and Mulgrew Miller's solid "Second Thoughts." Outstanding Keezer originals include the Jarrett-esque lyricism of "Virgin Madris" and the kinetic frenzy of "The Wild Line."

### NORMAN BROWN

**Just Between Us**  
PRODUCER: Norman Connors, Steve McKeever, Norman Brown  
MoJazz 374637000

Motown inaugurates its jazz subsidiary with very palatable set by mellow guitarist Brown, whose sweet plucking will remind more than a few of Wes Montgomery's easygoing work during his CTI heyday. Stevie Wonder, Boyz II Men, Gerald Albright, and Ronnie Laws are among those backing up the leader on a pleasing set that should be instant fodder for contemporary jazz radio.

## REGGAE

### ★ SHINEHEAD

**Sidewalk University**  
PRODUCERS: Norman Cook, Dave Hall, Bobby Digital, Claude Evans, Bobby Konders  
Elektra/African Love 61139

Witty, articulate, sexy, and conscious (!), Shinehead is firing on all rap- and rug-cutting pistons with this impeccable dose of dancehall dictation. "Try My Love" is a masterful slice of gentlemanly seduction, and "Jamaican In New York," a yard-style rewrite of Sting's urbane standard, is a deft delight. Whether recasting Paul McCartney or Stevie Wonder, sampling the Wailers or Eric B. & Rakim, or blasting off behind his own material, it's all killer, no filler on this beautifully produced record, one of the most entertaining efforts since the West Indies

gave birth to modern rap.

### BOOM SHAKA

**Best Defenses**  
PRODUCER: Ron Terry  
Liberty 99194

This trio tries hard, but the feel is tinny and wooden, the material tepid, and Trevor Felix's vocals are often uncomfortably flat. Nonessential listening.

## LATIN

### AMANECER

PRODUCERS: Amanecer, Tony Rancich, Neil Henderson  
Qualify 19109

Quality's second Latin album release in the U.S. is a surprising heartland rock effort whose up-tempo, REO Speedwagon-style tracks likely will find a bigger audience for the group in its native Mexico. Conversely, appealing love odes like power-ballad leadoff single, "Basta," and the tender "Siempre Estarás En Mí" stand a much better chance of garnering airplay stateside on AC-oriented Hispanic stations.

### INDIA

**Llegó La India . . . Via Eddie Palmieri**  
PRODUCER: Eddie Palmieri  
Soho Sounds/Sony 80864

Five-time Grammy-winning composer/pianist Palmieri—who makes debut here as producer for someone other than himself—adroitly guides emotive siren through difficult switch from dance diva to sassy sonera. Palmieri wisely compensates for India's vocal greenness with typically outstanding arrangements peppered with piquant solos, many of which are supplied by Palmieri himself. Album highlights include molasses-slow bolero "Soledad" (appearing in both English and bilingual versions), plus "Yamaha Y Ochun" and "Merengue Internacional," Palmieri's first-ever merengue cut.

## COUNTRY

### ★ PINKARD & BOWDEN

**Cousins, Cattle & Other Love Stories**  
PRODUCERS: Pinkard & Bowden  
Warner Bros. 26844

Owing to some live comedy club bits—during which Bowden sounds more embarrassed than offensive—this album carries a "Parental Advisory" sticker. But it's all good fun, with such sendups as "Since My Baby Turned Gay" and "Trailer Park Woman" and the hilarious parodies of "Cocaine" ("Propane") and "Help Me, Rhonda" ("It's Redundant").

## CLASSICAL

### ★ BACH: GOLDBERG VARIATIONS

Vladimir Feltsman, Piano  
MusicMasters 67093

An uncommonly sensitive reading, in turn lyrical and spirited, but with a twist that will pique a new measure of interest in the familiar score even as it sends some conservative listeners up a critical wall. Feltsman observes every repeat but takes the opportunity to vary more than ornamentation the second time around. He may, for instance, switch the relative staff positions of upper and lower contrapuntal lines for unexpected contrast. For the most part, the "liberties" work very well. A rewarding listening experience.

### ► FRENCH WIND MUSIC

**Pro Arte Wind Quintet, Zurich**  
Nimbus NI 5327

Chamber pieces by Ibert, Francaix, Auric, and Milhaud, plus a short solo flute work by Honegger, that make for an engaging program. The music—tuneful, occasionally tart, always inventive—presents few challenges beyond a willingness to be entertained. The playing is expert, and the recent analog recording warm and clear.

## NEW & NOTEWORTHY

### CHARLES & EDDIE

**Duophonic**  
PRODUCER: Josh Deutsch  
Capitol 97150

New York-based twosome recalls the glory days of '60s and '70s soul on sparkling debut. Charles Pettigrew and Eddie Chacon harmonize in a sweet street style reminiscent of Marvin Gaye, Curtis Mayfield's Impressions, and other vintage greats. "Would I Lie To You" is an outstanding first single; other irresistible numbers include "N.Y.C." (built on the memorable guitar riff from Buffalo Springfield's "For What It's Worth"), "Love Is A Beautiful Thing," and "Shine." At once up-to-date and trad-minded, this is heavenly stuff.

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.

## Hear Music Listens To Retail Call Mail-Order Catalog Becomes Model For Store

■ BY GREG REIBMAN

BOSTON—Two years after launching a successful mail-order operation targeted at baby boomers who may have become disenfranchised from the record-store shopping experience, Biscuit Factory Publications' Hear Music is taking the unusual step of getting into the retailing business itself.

The Wellesley, Mass.-based Hear has begun construction on a 2,000-square-foot store on 4th Street in Berkeley, Calif. The store, set for an Oct. 22 opening, is a joint venture with CML Group Inc., creator of the Nature Company chain and other outlets.

Hear is a growing force in direct marketing, with its catalog drawing rave reviews from other music marketers. The CML partnership developed when Hear was seeking financing for a retail expansion. The Acton, Mass.-based CML owns and operates 79 Nature Company stores, 48 Britches Great Outdoors, and 15 Britches of Georgetown men's clothing stores as well as the NordicTrack home-fitness equipment operation.

Hear president Kevin Sheehan says the Hear store is just the first of many outlets the partnership is now planning.

"We wouldn't have gone into retail after two years in the mail-order business if we didn't have a well-heeled partner," Sheehan says.

"Nature Company creates these incredibly interesting retail environments. The idea is for them to create a similarly evocative atmosphere and then operate it. We will bring in the artists and merchandising."

It's probably no coincidence that the first Hear store is in the city that serves as the headquarters for the Nature Company. That store will stock approximately 6,000 titles. In the short term, stock will be filled from Hear's Massachusetts warehouse. By next year, the merchandise will be handled from a CML distribution center in Kentucky.

Jack Illes, a leasing manager with the San Diego-based Hahn Co., one of the largest shopping-center developers in the U.S., has seen the plans for the Hear store concept and applauds it. "The store sounds great and unique," he says. "A lot of record stores don't focus on the customer the way they will try to."

### CATERING TO OVER-25s

"Our assumption from the first day we entered this business has always been that anybody over the age of 25 isn't being effectively marketed music to," Sheehan explains. "There's a huge segment of the population that built the record business in the '60s and '70s. Now they're 35, 45, and 55 and there's no place except for National Public Radio and a few anomalies for those folks to learn about buying new music."

Sheehan says the philosophy of the store will largely mirror the mail-order catalog, which now reaches 500,000 homes. Each issue of the glossy quarterly publication features commentary by recording artists who talk about their own music and recommend other records.

The fall edition, for example, features David Byrne discussing world music acts, Dave Brubeck on jazz, Suzanne Vega on singer/songwriters, Spalding Gray on spoken word, Robert Cray on blues, and the Kronos Quartet on classical.

Those same artists and their musical recommendations will be displayed throughout the store, with the same releases being featured in two "artists choice" booths located within the store. The open-air booths will allow shoppers to hear featured acts without headphones while examining product and reading comments by artists. Just as Hear's catalog changes quarterly, so will the store displays.

"Our catalog's intent was always to lead the buyer through folk, blues, jazz, classical, and progressive rock, and other genres that we know discerning adults like," Sheehan says.

"It's designed to help consumers find out about choice bits of music and not feel like they're throwing a bit of money on a crap table every time you buy a new release. The store will have the same focus.

"The company, the catalog, and the store are all about developing a conversation between the musicians who make the music and the customer," says Sheehan, 31, a former musician and Harvard Business School graduate. "It can be a daunting affair going into a store and trying to figure out the difference between Art Tatum and Mose Allison."

The single-floor layout will be divided into three sections, with the largest devoted to rock, jazz, folk, and blues. Classical recording will have its own section. World music, popular vocals, and show tunes will be in a third area.

In addition to the artist-choice booths, Hear will be divided into sound zones, with different music heard every 500 square feet in each section. There will also be headphoned listening posts and a "listening bar" where customers can sit down and have employees play any title in stock upon request.

"Each area will have its own atmosphere," Sheehan says. "Every 3 feet are racks that tell stories about the artists, the records, and their influence."

Although Hear will target baby boomers, Sheehan says releases by Guns N' Roses, Ice Cube, and other acts that typically appeal to younger demos will be stocked in a "topical music section . . . but they won't be emphasized."

The one thing customers won't encounter in a Hear store are video screens. Says Sheehan, "Video monitors are too distracting. Video is good for 22-year-olds, but not for our target."

"Going into most record stores can be an incredibly uncomfortable experience for many adults," he continues. "The noise level, clutter level, chaos, and big emphasis on heavy metal and top 40 is just overwhelming. I know a lot of these places have classical and jazz rooms, but you have to work through a war zone to get there."



**Latest Developments.** Members of Chrysalis recording act Arrested Development get photogenic backstage on the last day of their "Vagabond Tour," when some sales executives from their label and distributor stopped by to see them. Pictured, from left, are EMI Records Group national director of sales Dutch Cramblitt; Aerli Taree of Arrested Development; senior VP of sales and marketing Joe McFadden; and Dionne Ferris, Speech, and Rasa Don of Arrested Development.

## Virgin Retail Makes Bow In Amsterdam Despite Conflict

■ BY WILLEM HOOS

AMSTERDAM—Virgin Retail opened its eighth continental European store here Aug. 27. The company's first megastore in the Benelux territory, it is housed in the old post office in central Amsterdam now converted into the plush Magna Plaza mall.

The 20,000-square-foot outlet was officially opened by soccer players from famous Amsterdam club Ajax, although the store has been trading since July 10.

Virgin has, though, been involved in a public row with Magna Plaza developer Larmag Investments since April. It was then that the retailer went to court asking to be released from its contract on the basis that Larmag's conversion of the old post office would not be ready on time (Billboard, July 18).

However, the judge found for Larmag, adding that if Virgin did not open as agreed in August, the chain

would be fined 10,000 guilders (about \$6,000) a day. Virgin has lodged an appeal against the judgment, though this is not likely to come before the courts until the end of the year.

In the meantime, Virgin's European operations manager, Charles Danly, says he anticipates appointing a GM of the Dutch store before Christmas. The store has a staff of 40 and fully occupies the basement of Magna Plaza and part of the ground floor.

Danly declines to predict revenues in the first 12 months, but says he does not fear the Fame megastore fewer than 200 yards from the Virgin outlet. Fame is owned by Benelux's biggest music retail chain, the Free Record Store, and when it opened in November 1990 was the territory's first designated megastore.

"I don't think of Fame in terms of competition," says Danly. "I see Fame as a big record shop while we in the Magna Plaza have a real megastore."



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## Little Richard, Cheech Offer New Twists On Genre

**FUN N' GAMES** with Rich N' Cheech: It's not uncommon these days for veteran pop stars, whose chart-busting days are behind them, to make a play for the children's market. Those who do so with an eye toward making a quick buck are pretty easy to spot—the results tend to be dismal. But two new releases from **Little Richard** and **Cheech Marin** are the real deal—exciting kids' albums that expose children to unusual musical styles.

The album from Marin (of cannabis-fueled comedy team Cheech & Chong), in particular, is a blast of fresh air. "My Name Is Cheech The School Bus Driver," available in either English or Spanish, is the first contemporary children's album to employ Mexican and tropical Latin styles like *rancheros* and *cumbias*, incorporating mariacho horns and *conjunto* accordion. The songs, as well as the narrative that strings them together, are hilarious and instructive; kids dominant in either language will learn a bit of both, courtesy of bilingual segments. The album is out Oct. 27 on **Ode 2 Kids/Rincon Children's Entertainment**, through **BMG Kidz**, and comes with a 16-page, four-color lyric book.

Little Richard's "Shake It All About," due Oct. 20 on **Walt Disney Records**, exhibits his trademark wild style on a collection of 12 rocked-up kids' standards like "If You're Happy And You Know It," "The Hokey Pokey," and "Here We Go Loopty Loo." This is Richard's first full-length children's project: His hip-hop-flavored, jammin' version of "Itsy Bitsy Spider" was a highlight of Disney's pediatric AIDS benefit album "For Our Children." This is high-octane kids' stuff from one of rock'n'roll's inventors, and offers a welcome R&B/gospel twist that's seldom heard in the predominantly white tot rock arena. A videoclip for "On Top Of Spaghetti" is being readied, and a national Hokey Pokey contest, in conjunction with cable channel **BET**, kicks off in November. Entrants are to send in a videotape of themselves putting their right foot in, etc.; the winner gets to appear on **BET** with Little Richard.

**BONTEMPS ROULEZ:** **Rounder Records** in Cambridge, Mass., has a real charmer with **Michael "Beausoleil" Doucet's** "Le Hoogie Boogie: Louisiana French Music For Children." Kids can learn their ABCs, numbers, and colors in French, while hopping their little heads off. Doucet is joined by assorted family and friends on this

thoroughly tasty Cajun treat.

**MUSICAL BOOKS:** **Warner Bros. Records Family Entertainment**, in conjunction with **Big Kids Entertainment** and **Scholastic Inc.**, is releasing a pair of albums with songs based on two popular children's book series: *The Baby-Sitters Club* and *Clifford, The Big Red Dog*.

"The Baby-Sitters Club: Songs For My Best Friends" and "We Love You Clifford! Music And Fun!" are co-produced by **Big Kids Entertainment** co-chairman and Hall of Fame songwriter **Jeff Barry** and former Disney exec **Richard Goldsmith**. Release date is Oct. 13. The *Clifford* books, aimed at tots, have sold more than 28 million copies over three decades; teen phenomenon *The Baby-Sitters Club* series has sold more than 64 million books and 2 million videos.



by **Moira McCormick**

**NEW & Noted:** In other **Warner Bros. Records Family Entertainment** news, the label has rolled out its first four

companion audio releases to its multimillion-selling video series **Kidsongs**, including "Old MacDonald Had A Farm And Other Favorite Animal Songs" . . . Warner's Nashville division has bowed "A Children's Chanukah," featuring a Nashville children's choir accompanying Cantor **Bernard Gutcheon** . . . Sweet-voiced **Kevin Roth**, the **Sony Kids Music** artist who's also the voice of PBS' "Shining Time Station" theme, has a pair of holiday releases—Sony's "The Toymaker's Christmas" and a book/cassette package from **Random House**, "Songs For A Merry Christmas" . . . "Snuggle Up—A Gift Of Songs For Sweet Dreams" is a lullaby album for parents who find traditional tunes and tales a mite too scary for little ones. It's the fourth title from Nashville-based **Someday Baby Inc.**, created and produced by Grammy-winning producers **J. Aaron Brown** and **David R. Lehman**.

**KIDBITS:** **KTOO-FM** Juneau, Alaska, headquarters of popular syndicated children's radio program "We Like Kids!" has created a pair of cassette songbooks featuring words and music from **Peter Alsop**, **Banana Slug String Band**, **Malvina Reynolds**, and others; publisher is **Goodyear Books/Scott Foresman Publishing** . . . Springfield, Mo.-based children's radio station **KIDS-AM** used to be known as **KICK**, until making an even exchange with a local country station . . . West Coast artist **Tim Culbertson** wrote his debut album, "The

(Continued on page 61)

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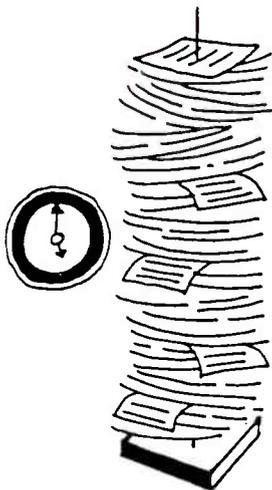
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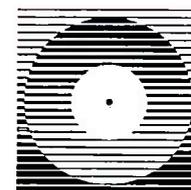


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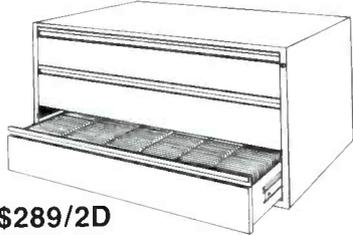
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## Retail

# BIG Happenings In Indie Distribution; Alterowitz Ascends; Abbey Road Roundup

**B**MG DISTRIBUTES Distribution: BMG Distribution's thrust into independent distribution is being propelled into the fast track, with a name for the operation, the announcement of its first release, and a lineup of independent distributors. The newly dubbed **BMG Distribution-Independent Group**, that's **BIG** to you acronym buffs, will launch an extended single by David Faustino, who plays **Bud Bundy** on "Married . . . With Children," through its network of independent distributors. Faustino is on **Black and White Records Ink.**, which has a distribution and marketing agreement with BMG's jointly owned **Rincon Entertainment**.

As reported previously, **BIG** was created to handle the sales and distribution of specialty product in a variety of nonmainstream genres such as alternative, world, street, hip-hop, and dance music from BMG's owned and jointly owned labels. Most of those labels are creating new sublabels to release product through **BIG**.

For instance, the **Zomba Group's** **Jive** and **Silvertone** labels have created the subimprints **Silvertone Ultra** and **Jive Street**, respectively. Moreover, **Silvertone Ultra** will release an upcoming album, "Soul Kiss/Glide Divine," by alternative band **Spectrum**

through **BIG** in October.

**Candace Masengale**, BMG's director of independent distribution and specialty marketing, reports the **BIG** independent network comprises **Dutch East India Trading** in Rockville Center, N.Y., which will handle alternative and metal product on a national basis. Dance, rap, and world music will be handled on a regional basis by **Titus Oaks Distribution** in

**Entertainment Distribution**; **PolyGram Group Distribution** formed **ILS**; and **WEA's Warner Bros.** label owns New York-based **Tommy Boy**, which mainly goes through independent distribution. While independent distributors are flattered by the majors' sudden infatuation with them, they also are wary of one-sided deals that have indies launching a project, only to have the major reclaim it to reap the rewards. **Rick Bleiweiss**, BMG Distribution senior VP of marketing, acknowledges that was a concern voiced by independent distributors.

"We were very upfront with them on this," he says. "Specifically, we told them there will be projects where they get the single and EPs and the [BMG] branches will get the album. In other instances, they may get the album. The end result hopefully will be that there is enough of a product flow so that both of us can make money."

**S**PEAKING OF independent distribution, **Titus Oaks Co.** in Bethel, Conn., has promoted **Ken Alterowitz**, formerly director of distribution for **Titus Oaks Distribution**, to VP of national sales, overseeing sales for both the distribution company and its sister company, **CD One Stop**. Moving into the director of distribution spot is the just hired **Sandy Jones**, formerly executive VP of the **Direct Co.**, a Bethel-based independent distributor . . . Also in the land of the independents, **Fred Held**, formerly VP of Orlando, Fla.-based **Cheetah Records**, has joined **Luke Records** in Miami as VP of distribu-

(Continued on next page)



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by Ed Christman

Bethel, Conn.; **Universal One Stop** in Philadelphia; **Liaison** in Washington, D.C.; **Big State Dist. Corp.** in Dallas; **Big State East** in Atlanta; **Bassin Distributors** in Miami; **Select-O-Hits** in Memphis; **Associated Dist.** in Phoenix; **California Record Distributors** in San Fernando, Calif.; **INDI's** Cleveland branch; and **M.S. Distributing Co.** in Elk Grove Village, Ill. In addition, **Surfside Distributors** will handle alternative, metal, dance, and rap product for Hawaii, while **RJM** in New Hyde Park, N.Y., will distribute dance and rap singles product and **RAS** in Washington will handle specialty distribution for world product.

BMG is not the only major seeking opportunities through independent distribution. **Capitol-EMI** owns **Caroline** in New York; **Sony Music** owns half of **Hollis**, N.Y.-based **Relativity**



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Little Richard, innovator of the rock age, will soon introduce families to a kickin' new sound in children's music with **Shake It All About**, releasing on October 14.

Dinosaurs, last vestige of the Stone Age, will soon introduce families to an irreverent new sound in children's music with **Big Songs**, releasing on October 14.



October 14 is obviously going to be a busy day for retailers. But you won't get caught between a rock and a hard place trying to display these releases, because we've produced a 40-count counter/floor display that features a wildly eye-catching header card of Little Richard and Dinosaurs...

The **Two Biggest Legends In Rock** display gives you a chance to put all your rocks in one place. So rock on!



# Retail

## RETAIL TRACK

(Continued from preceding page)

tion and marketing... Norman Hunter, formerly at Milford, Mass.-based **LIVE Specialty Retail Group**, has joined **Landmark Distribution** as its Southeast sales manager... As for the accounts, at Troy, Mich.-based **Handleman Co.**, Jerry Adams, VP of marketing, has been promoted to VP of music purchasing; **Dave Stevens**, assistant VP of video, has been promoted to VP of video; and **Caren Goldstone**, senior director of advertising, has been promoted to assistant VP of advertising... In the majors' camp, **Phil Blume**, director of sales and marketing at **BMG Kidz**, is returning to his old haunts, joining the **EMI Records Group** as senior director of sales.

**ALL ROADS LEAD TO ABBEY:** At least that's what **Abbey Road** president **Bruce Ogilvie** hopes will happen Oct. 1 when the Santa Ana, Calif.-based one-stop will hold a convention from 4-10 p.m. Ogilvie says he hopes the event, dubbed "Discovery 1992" and being held in the Sheraton Hotel in Norwalk, Calif., will attract about 200 retailers. Labels and other vendors will be represented among the 40 or so exhibit booths set to take space at the convention, he adds.

**COST CUTTING:** In an attempt to contain costs, **Handleman Co.** is closing its Seattle branch and assigning the accounts handled out of it to its **Sight & Sound Distributors** subsidiary in Portland, Ore., sources say. That branch oversaw about 60 **K marts**, 20 **Shopkos**, some **Woolworths**, a few **Wal-Marts**, and stores for a handful of other retailers. **Handleman** officials didn't return phone

calls for comment.

**LOOK FOR** Warner Bros. to join **Liberty** and **Columbia** in the \$16.98 sweepstakes. **Liberty** stepped out first with **Garth Brooks**, **Columbia** came with **Michael Bolton**, and now **Warner** is expected to bring **Madonna** to the party.

**ODDS & ENDS:** The **Internal Revenue Service** has widened its definition of "record" to include videocassettes, compact discs, and laserdiscs in regard to IRS Code 458. That section provides wholesalers with an accounting method to create a reserve against returns and thus avoid paying taxes on income that is never earned. The **National Assn. of Recording Merchandisers** and the **Video Software Dealers Assn.** jointly worked toward amending the code, according to a NARM press release... **Universal One Stop's** monthly package contains a nifty, 19-track CD sampler, featuring artists from a variety of labels... **Music Plus** in Los Angeles is donating proceeds from rental revenues of "American Me" to the **Community Youth Gang Services**. **Edward James Olmos**, star of the movie, will make two in-store appearances at the chain's **Costa Mesa** and **Downey, Calif.** locations... The branches of **St. Louis-based Sight & Sound** are requesting donations of overstock and used tape, food, and clothing from their dealers to send to those devastated by **Hurricane Andrew**... In **Cambridge, Mass.**, **HMV** is selling its own custom condoms, with the proceeds going to the **AIDS Action Committee**.

## CHILD'S PLAY

(Continued from page 59)

**First Time's A Charm** (Chelsea Records/The Producer's Series, Carmel, Calif.), while teaching vocal instruction in California grade schools... **Fred Gee's** "Whales, Whales, Whales" (Clear Horizons Music, Norwich, N.Y.) was actually co-written with elementary school kids during Gee's residency programs... **Happy Kids Productions** (Katonah, N.Y.), which specializes in

personalized tapes for children, has released "For The Love Of Animals," available in each of 280 names. Personalizations are sung live, not electronically dubbed.

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# Overwhelming Response To Urge Overkill, Medicine Rattle, More

**EXCAVATING:** The idle ear is the devil's catbox, the way we look at it, so DI has been busily wading through the pile of benignly neglected independent records that has grown over the last few weeks. And, since Billboard's L.A. offices move to new turf this week, we figured it was a good time to see what should be packed and what should be stacked.

**Urge Overkill's** "Stull EP" (**Touch And Go**) is a nifty new gap-filling entry by this feisty geetar-banging Chicago trio. Besides tasty originals like the title cut and "(Now That's) The Barlords," Urge really peels the bark off the old Neil Diamond classic "Girl, You'll Be A Woman Soon" (honest, I'm not kidding!).

**Medicine Rattle** is a saucy L.A.

quartet that features the full-throated pipes of front woman **Melanie MacDowell**. The band shines on "Unbottled" (**Earth Music/Cargo**), a rambunctious album of thrashing rockabilly- and country-oriented tracks produced by **Billy Zoom**, the fondly remembered original lead guitarist for X. Strong tunes abound, with "Broken Heart & Alcohol" and "My Own Bed" standing out.

**Dim Stars** is a modern rock fan's fondest dream—the band comprises New York punk rock godfather **Richard Hell** (who hasn't made a recorded appearance in years), **Thurston Moore** and **Steve Shelley** of **Sonic Youth**, and **Don Fleming** of **Velvet Monkeys**. Hell's wobbly voice is in manic form on the group's self-titled **Caroline** album; the scathing tracks run the gamut from originals like "Memo To Marty" (which is about a well-known indie record mogul obviously not beloved by Hell) and "Baby Huey" to feverish covers of **Howlin' Wolf's** "Natchez Burning" and **T. Rex's** "Rip Off."

L.A.'s **Too Many Joes** sounds more like a lyrical U.K. band (think of a milder version of **Lush**, perhaps) than a homegrown product on its **Piece Of Mind** debut, the aptly titled "Charm." Fine band-written tunes are handsomely put across by lead vocalists **Andrena Douglass** and **Kristine Kunego**. This is definitely a good item for college and alternative stations.

The **Sub Pop** anthology "Afternoon Delight" is subtitled "Love Songs From Sub Pop," but it's anything but. The record includes numbers (among them some hard-to-find singles) by some of the Seattle label's tuffest acts, including **Beat Happening**, **Green River**, **Afghan Whigs**, **Smashing Pumpkins**, **Seaweed**, **Va-**

**selines**, and **Rev. Horton Heat**.

**BLUES FLASHBACKS:** A few indie labels have also sent along some very nifty reissues that will get any blues fanatic (and DI is in that number) a-hoppin'.

**Frankie Lee Sims'** "Lucy Mae Blues," an essential compilation of the Texas guitarist's '50s sides, leads a recent **Specialty** reissue release that includes sets by **Smoky Hogg**, the **Hollywood Flames** (of "Buzz-Buzz-Buzz" fame), and **John Lee**

pair of 55-gallon Texaco oil drums. Listen to demented tracks like "Little Innocent Doggie" or "Transistor Radio" and be transported to the Twilight Zone.

**FLAG WAVING:** Since the early '80s, Pittsburgh vocalist and songwriter **Joe Grushecky's** name has been synonymous with workingman's rock'n'roll. So it's not surprising to find that, even though Grushecky and his band, the **Houserockers**, have a new **Razor & Tie** album, "End Of The Century," in the stores, the musician still holds down a couple of day jobs.

Grushecky, who holds a dual degree in special education and elementary education from California Univ. of Pennsylvania, teaches emotionally handicapped children at a psychiatric hospital and elementary ed at night school. And his band plays at least 150 gigs a year at the same time.

"I try to keep balanced between work and family," says Grushecky, whose two young children are pictured on the cover of his new album. "It's hard sometimes—you can imagine the schedule I keep."

Grushecky returned to education in the '80s after his old band, the **Iron City Houserockers**, broke up and he became disillusioned with music. He founded his new group at the urging of **Art Nardini**, a member of the original band. (The **Iron City Houserockers'** songs, excerpted from four **MCA** albums and a single issued on Grushecky's own **Green Dolphin** label, will be heard on a forthcoming **Rhino Records** retrospective.)

"End Of The Century," like Grushecky's albums for **MCA** and **Rounder**, features dynamic songs—"Talking To The King," "No Man's Land," "Don't Give Up The Ghost"—written from a distinctly working-class perspective and played with bar-band clout.

"My music is personal," he says. "I write things from a personal point of view. The **Iron City Houserockers** were never stars. We were hard-working, our families were working class."

Grushecky anticipates a **Houserockers** tour this fall; while no dates are yet scheduled, he says the band will definitely hit New York. In the meantime, those in Pittsburgh and environs should be on the lookout for this hard-working man.

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INDEPENDENTS

by Chris Morris

**Hooker.** Chicago's cherished **Delmark Records** has added a couple of beauties to its CD catalog: **Robert Jr. Lockwood's** "Steady Rollin' Man," the first session as a leader by the great guitarist and stepson of **Robert Johnson**, and "Southside Blues Jam," an all-star session starring **Junior Wells**, **Buddy Guy**, and **Muddy Waters'** late pianist, **Otis Spann**. And **Earwig** has gifted us with **David "Honeyboy" Edwards'** "Delta Bluesman," a collection that includes the magnificent **Robert Johnson** disciple's 1942 Library of Congress recordings.

But the reissue of the month has to be **George Coleman's** "Bongo Joe" on **Arhoolie Records**. This longtime DI favorite, cut in 1969, contains solo performances by the Texas-based singer, who accompanies himself on a

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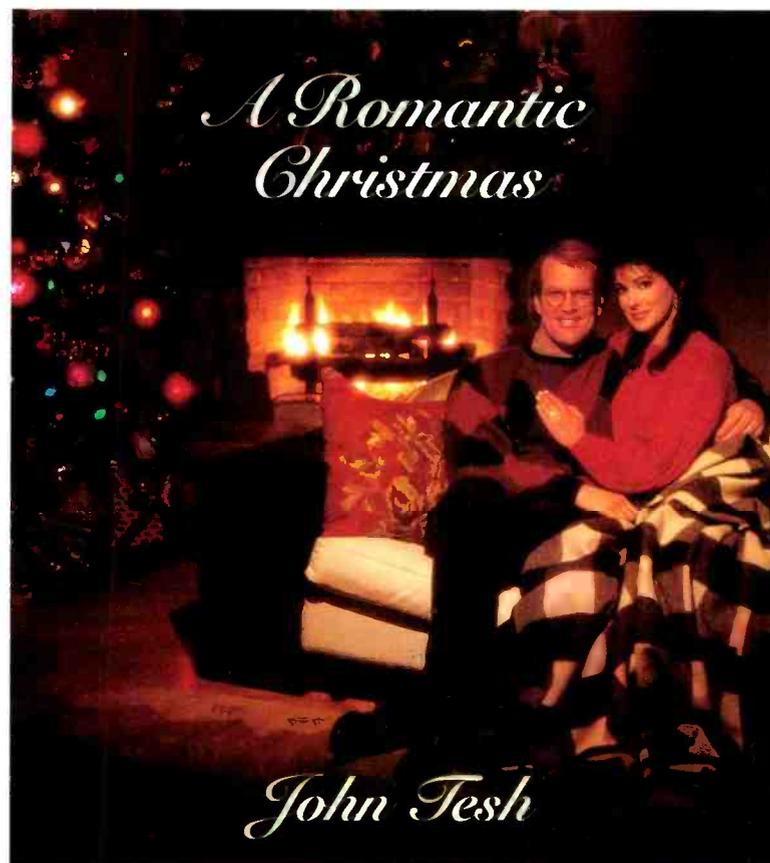
1	1	23	SOLO PARA TI EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
★★ NO. 1 ★★ 11 weeks at No. 1				
2	2	41	SHEPHERD MOONS ▲ REPRISE 26775*	ENYA
3	3	15	THE VISIT WARNER BROS. 26880*	LOREENA MCKENITT
4	4	7	DREAM Geffen 24477*	KITARO
5	5	21	ROCKOON MIRAMAR MPCD 2802*	TANGERINE DREAM
6	6	47	SUMMER ● WINDHAM HILL WH-11107	GEORGE WINSTON
7	7	13	YONNONDIO NARADA ND-62013*	PETER BUFFETT
8	8	25	DARE TO DREAM PRIVATE MUSIC 82096*	YANNI
9	10	172	WATERMARK ▲ REPRISE 26774*	ENYA
10	11	5	THE GAMES GTS 4567*	JOHN TESH
11	9	17	THE SPIRIT OF OLYMPIA NARADA ND-64006*	DAVID ARKENSTONE/KOSTIA
12	12	19	SEA OF GLASS HEARTS OF SPACE HS-1030-2*	GILES REAVES
13	15	5	LOVE THEMES GOLDEN GATE 71802*	GARY LAMB
14	13	29	BOOK OF ROSES COLUMBIA CK 48601*	ANDREAS VOLLENWEIDER
15	16	125	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
16	14	13	MIGRATION SILVER WAVE SD704*	PETER KATER & R. CARLOS NAKAI
17	17	15	THE OPENING OF DOORS WINDHAM HILL 1111-4-2*	WILL ACKERMAN
18	19	11	ALMA DEL SUR NARADA ND-63908*	VARIOUS ARTISTS
19	18	43	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
20	21	9	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
21	20	9	ICE: CHAPTER III NOUVEAU 10454*	CELESTIAL NAVIGATIONS
22	23	61	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
23	22	44	ENYA ● ATLANTIC 81842	ENYA
24	24	17	OLYMPUS REAL MUSIC RM-0011*	MARS LASAR
25	RE-ENTRY		DECEMBER ▲ WINDHAM HILL 1025	GEORGE WINSTON

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2	3	13	EYES OPEN 40 ACRES & A MULE CK 48714*/COLUMBIA	YOUSOU N'DOUR
3	2	15	AMERICAS MESA 79041-2-M*	STRUNZ & FARAH
4	4	25	LOGOZO MANGO 162539918*	ANGELIQUE KIDJO
5	6	17	A WORLD OUT OF TIME SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
6	12	3	KIRYA SHANACHIE 64043*	OFRA HAZA
7	9	19	APOCALYPSE ACROSS THE SKY AXIOM 314-510 857*/ISLAND	MASTER MUSICIANS OF JAJOUKA
8	8	9	THE OTHER SIDE OF THIS RYKO RCD 10207*/RYKODISC	AIRTO MOREIRA
9	5	17	TRIBAL VOICE HOLLYWOOD HR-61288-2*/ELEKTRA	YOTHU YINDI
10	13	3	PARTNERS REPRISE 26822*	FLACO JIMENEZ
11	7	7	ALL OVER THE WORLD CHAOS 48653/COLUMBIA	WAILING SOULS
12	11	11	HARVEST STORM GREEN LINNET GLCD 1117*	ALTAN
13	15	3	BREAKOUT JRS 35808-2*	JIMMY CLIFF
14	14	3	DUKE REID'S TREASURE CHEST HEARTBEAT 95/96*/ROUNDER	VARIOUS ARTISTS
15	10	25	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET

● 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.

# GTS Records Presents John Tesh



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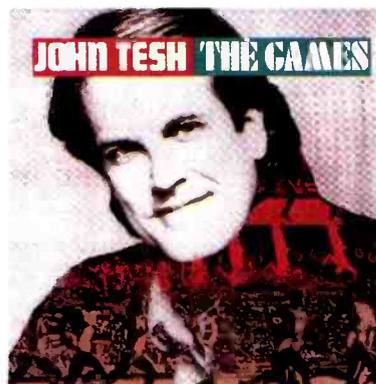
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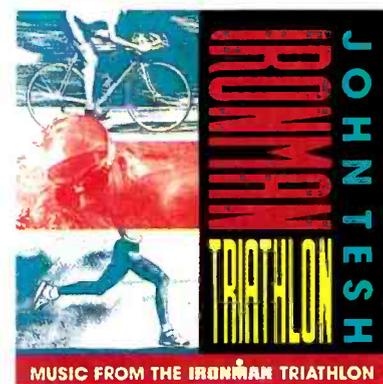
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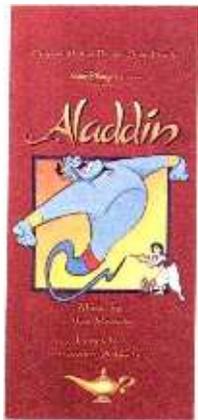


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to-riches story that's got just about everything you could wish for.

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The ear-catching *Aladdin* soundtrack brings the fun home with unforgettable new songs, some with lyrics by Tony Award-winner Tim Rice. One of them is definitely going to be a top 10 single. Which means this soundtrack will be another big success.

How big? Considering that the *Beauty and the Beast* soundtrack went double-platinum in just eight months, and produced a top 10 single, and that *The Little Mermaid* is almost triple-platinum, *Aladdin* will be phenomenal.

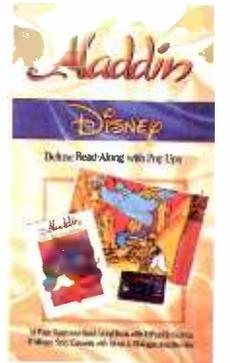
And the soundtrack is just the beginning. The *Aladdin* Audio Storyteller Series is yet another way for you to capture the sales magic of the film.

(For the record, *The Little Mermaid* and *Beauty and the Beast* storyteller products practically flew off the shelves following their respective theatrical releases.)

The *Aladdin* Read-Along Collection includes everything boys and girls need for a storytime adventure. Its colorful twenty-four

will also love the special glow-in-the-dark hologram watch. It makes the Genie appear out of thin air!

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# Single Reviews

EDITED BY LARRY FLICK

## POP

### ▶ JON SECADA Do You Believe In Us (3:36)

PRODUCERS: Emilio Estefan, Clay Ostwald, Jorge Casas  
WRITERS: J. Secada, M.A. Morejon  
PUBLISHERS: Estefan, ASCAP; Foreign Imported Productions, BMI  
SBK/ERG 19766 (c/o CEMA) (cassette single)

Matching the high quality of the excellent "Just Another Day" is a tall order, but this percussive pop shuffler comes pretty darn close. Secada firmly establishes himself as a hot radio property with a big, helting voice that soars and swoops without becoming overwrought. Popsters will devour this catchy little treat, and will also likely be enticed to sample the singer's noteworthy self-titled debut.

### ▶ EN VOGUE Free Your Mind (4:10)

PRODUCERS: Thomas McElroy, Deniz Foster  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Theo Mizuhara, James "JAE-E" Earley  
EastWest 4791 (c/o Atlantic) (cassette single)

Third offering from quartet's platinum-selling "Funky Divas" opus takes in a more edgy direction than in the past. Placed within a driving, guitar-anchored pop/rock setting, the group attacks well-crafted lyrics on racism with unrelenting passion and its trademark harmonies. Will jolt many at first, but will ultimately open many eyes. Urban-ites should note the hip-hop and funk-spiced remixes.

### ▶ UGLY KID JOE Neighbor (4:29)

PRODUCER: Mark Dodson  
WRITERS: K. Eichstadt, W. Crane  
PUBLISHERS: Ugly/Sloppy Slouch, ASCAP  
Mercury/Stardog 699 (c/o PolyGram) (cassette single)

UKJ's ability to craft heavy-duty pop/metal makes it a radio entity to reckon with. This song, a suburban cartoon come to life, will have appeal beyond the album-rock format, though, thanks to the band's unflagging attitude and sneering sense of parody. From the new album, "America's Least Wanted."

### ▶ KRIS KROSS I Missed The Bus (2:59)

PRODUCERS: Jermaine Dupri, Joe "The Butcher" Nicolo, Phil Nicolo, Andy "Funky Drummer" Kravitz  
WRITERS: J. Dupri, J. Elliott, A. Ferguson  
PUBLISHERS: So So Def/Fergelli/Sunset Plaza, BMI  
Columbia 74761 (c/o Sony) (cassette single)

Currently in the midst of its first U.S. concert tour, kid duo digs into its triple-platinum debut, "Totally Krossed Out," and pulls out a contagious anthem that is (gratefully) not as derivative of "Jump" as the previous "Warm It Up." Pro-education message is well-timed with back-to-school season and should click with teen audiences.

### BARRIO BOYZ Crazy Coolin' (3:33)

PRODUCERS: Wolf & Epic  
WRITERS: R. Wolf, J. Warrick, D. Nguyen  
PUBLISHERS: Totally Mental/Ten Sayings/Warrick, ASCAP  
SBK/ERG 05491 (c/o CEMA) (cassette single)

Photogenic Latino quintet aims to

generate excitement à la New Kids On The Block with a glossy pop tune. Smooth harmonies and an easygoing lead glide over an arrangement that intermingles R&B and salsa elements. Perfect for youth-oriented top 40 stations.

### JIMMY NAIL Ain't No Doubt (3:57)

PRODUCERS: Danny Schogger, Guy Pratt, Jimmy Nail  
WRITERS: Pratt, Schogger, Nail, Dore  
PUBLISHERS: Warner Chappell/Strada/Schogger/Zomba/Blue Link  
Atlantic 4736 (cassette single)

U.K. soul singer draws heavily on Motown influences to create a thoroughly modern, R&B concoction that is spiced with a dash of funk. Track is poised to find an audience at urban and top 40 stations. Catchy chorus is reminiscent of early Hall & Oates.

## R & B

### ★ CHARLIE WILSON You Turn My Life Around (4:27)

PRODUCERS: Morris Rentie, Charlie Wilson  
WRITERS: M. Rentie, C. Wilson, J. Lorber, O. Rentie  
PUBLISHER: not listed  
Bon Ami/MCA 2170 (c/o Uni) (cassette single)

Former Gap Band front man takes full advantage of the opportunity to show off his pipes on this title track from his fine solo debut. A slow and grinding bass line simmers beneath a sleek, adult-oriented cut that could be the soundtrack to an evening in front of a roaring fire with the one you love. Delicious.

### LARRY SPRINGFIELD Stand By My Woman (4:57)

PRODUCERS: Zac Harmon, Christopher Troy  
WRITERS: Z. Harmon, C. Troy, L. Springfield  
PUBLISHERS: ATV/Leftover Souppped/Music Corp. Of America/Gimme 1/2/MCA, ASCAP; Baby Ann/Nu Zulu, BMI  
Tabu/A&M 1806 (c/o PGD) (cassette single)

Springfield is sure to increase his base of supporters with this soft and caressing love song. His sweet baritone pleases, while producers Zac Harmon and Christopher Troy succeed, once again, in creating a seductive and soulful instrumental. Could do the trick in transferring urban play into top 40 crossover.

## COUNTRY

### ▶ KATHY MATTEA Lonesome Standard Time (2:49)

PRODUCER: Brent Maher  
WRITERS: J. Rushing, L. Cordle  
PUBLISHERS: EMI April/The Old Professor's Music/BMG Songs/Mighty Chord, ASCAP  
Mercury 868343 (c/o PolyGram) (7-inch single)

Whoa! The licks just don't come any hotter than on this rousing driver. Quite simply, Mattea sings her heart out with more character and vibrance than ever.

## NEW & NOTEWORTHY

### DIAMOND & THE PSYCHOTIC NEUROTICS Best Kept Secret (4:08)

PRODUCER: Diamond  
WRITERS: Diamond, G. Reed, Jr., G. Reed, Sr., R. Handy, C. Horne, R. Bell, R. Mickens, D. Thomas, R. Westfield, G. Brown, C. Smith  
PUBLISHERS: Dusty Fingers/All Jams/Terrace Entertainment/Stephanye/Warner-Tamerlane  
PWL-America/Mercury 863335 (c/o PolyGram) (12-inch single)

Respected rap producer Diamond makes an eye-poppin' recording debut with a slamin', jazz-spiced hip-hop jam. He drops dope, clever rhymes with a sly and aggressive hand. The subtle, shuffling beat is cushioned with wafting flutes, and punctuated with guitar samples. Already being heralded by purists, track should appeal to crossover and urban programmers hankering for something a little raw and edgy. Look out for the upcoming "Stunts, Blunts

& Hip-Hop" album.

### TREY LORENZ Someone To Hold (4:21)

PRODUCERS: Walter Afanasieff, Mariah Carey  
WRITERS: M. Carey, W. Afanasieff, T. Lorenz  
PUBLISHERS: M. Carey Songs, BMI; Sony/WB/Wallyworld, ASCAP  
Epic 74482 (c/o Sony) (cassette single)

Pop pundits recently caught a glimpse of this promising new talent as the duet singer on Mariah Carey's No. 1 cover of "I'll Be There." On this plush, romantic ballad (which was co-produced by Carey with hit-machine Afanasieff), Lorenz exudes considerable star-power. He also has a warm and silky delivery that will eventually propel him to the upper echelon of urban/pop crooners. A lovely entry from his highly touted eponymous debut.

### ▶ HAL KETCHUM Sure Love (3:26)

PRODUCERS: Allen Reynolds, Jim Rooney  
WRITERS: H. Ketchum, G. Burr  
PUBLISHERS: Foreshadown Songs/Songs of Polygram, BMI; MCA/Gary Burr, ASCAP  
Curb 87243 (7-inch single)

Commercial appeal blazes from beginning to end. A catchy hook is embraced by spirited vocals and lush, lush production.

### JOHN DOE I Will Always Love You (2:56)

PRODUCERS: John Doe, Steve Dorff  
WRITER: D. Parton  
PUBLISHER: Velvet Apple, BMI  
Warner Bros. 18753 (cassette single; CD version also available)

Very interesting. Though it takes a couple of listens to grip this cover of Dolly Parton's 1982 No. 1 (from the movie "The Best Little Whorehouse In Texas"), eventually it charms the listener. This version is included on the movie soundtrack to "The Body Guard."

## DANCE

### ▶ INNER CITY Follow Your Heart (7:07)

PRODUCER: Kevin Saunderson  
WRITERS: K. Saunderson, V. DeGiorgio, V. Whitehead  
PUBLISHERS: Virgin Songs/Hudson Street/Drive-On, BMI  
REMIXERS: Marc "MK" Kinchen, Marc Archer, Chris Peat, Andrew Komix, Stacy Pullen  
Virgin 12613 (c/o CEMA) (12-inch single)

Second domestic single from duo's innovative new "Praise" collection. A myriad of remixes try to please everyone humanly possible, though future-star Marc Kinchen's rich garage renderings are tops—if only for the way he dresses Paris Grey's voice with a rich bass line, classic piano lines, and muted keyboard effects. Meanwhile, rave jocks would be wise to jump on Altern 8's crackling version.

### ▶ MR. FINGERS What About This Love? (5:39)

PRODUCER: Larry Heard  
WRITER: L. Heard  
PUBLISHER: not listed  
REMIXERS: Louie Vega, Kenny Gonzalez  
MCA 2393 (c/o Uni) (12-inch single)

Gorgeous, jazz-framed jam from the Chicago producer/composer's underrated "Introduction" album is a sultry early-a.m. entry for hip garage pundits. Remixers Louie Vega and Kenny Gonzalez issue what is easily their best work in a while. They complement Heard's beautiful song with a plush and insinuating groove without resorting to useless loops or clichés. Virtually flawless.

### EASTSIDE POETICS Bang 'Em (5:37)

PRODUCERS: Tommy Spera, Johnny Mihaltzes  
WRITER: not listed  
PUBLISHER: JC Rodgers/Emmy Mix, ASCAP  
REMIXER: Phil Mataragas  
Relativity 1146 (12-inch single)

Rap act treads on C&C Music Factory turf with a chanted pop/hip-hop anthem, ripe with cheeky double-entendre rhymes. A side is packed with radio viability, while Phil Mataragas' house mix on the flip is a cute and festive romp that brings "Wiggle It" hy 2 In A Room to mind. Will work best for pop-minded spinners.

### ★ SOUND FACTORY Understand This Groove (5:25)

PRODUCERS: Sound Factory  
WRITERS: Sound Factory  
PUBLISHER: SweMix Songs  
RCA 62371 (c/o BMG) (12-inch single)

Garage/house meets trance on this delightful jam. Soulful and hypnotic vocal passages are a fine complement to rambling lines and ever-so-subtle techno synths. Track has earned kudos at underground level here and abroad on import, and should have no trouble transferring that buzz into mainstream club (and possibly even crossover radio) action.

### CHANNEL X A Million Colours (5:03)

PRODUCERS: MNO  
WRITERS: Van Lierop, Khan, Adams  
PUBLISHER: Be's Songs  
Caroline/Antler-Subway 2524 (12-inch single)

Rapid-fire instrumental by Belgian trio

balances the slashing synth attack of techno with the bright melodism of hi-NRG. Already an international rave smash, track benefits from fresh remixes, rendering it a formidable U.S. contender. From the label's "Techno Mancer" compilation. Contact: 212-989-2929.

### KAREN POLLACK You Can't Touch Me (You Can't Hurt Me) (8:56)

PRODUCERS: Willie Wall, John Moore  
WRITERS: W. Wall, J. Moore  
PUBLISHER: Emotive, ASCAP  
Emotive 730 (12-inch single)

Don't mess with Pollack, 'cause she'll cut you off at the knee—as proven on this defiant, aggressive deep-houser. She delivers a smokin' vocal over a raw groove that doesn't always match her energy. Regardless, check this one out for a peek at a future diva. Contact: 212-645-7330.

## AC

### HELEN HOFFNER Summer Of Love (4:18)

PRODUCER: Hugh Padgham  
WRITERS: H. Hoffner, S. Burton  
PUBLISHERS: Warner-Chappell/MCA  
Atlantic 4734 (cassette single)

U.K. newcomer longingly reflects on summer romance with a slick and chirpy tune that trends on ground laid by Wilson Phillips. Combination of multilayered vocals and sweeping synth lines may find a home at AC formats.

## ROCK TRACKS

### ▶ ALICE IN CHAINS Them Bones (2:29)

PRODUCERS: Dave Jerden, Alice In Chains  
WRITER: J. Cantrell  
PUBLISHER: Buttnugget, ASCAP  
Columbia 4789 (c/o Sony) (CD promo)

Quartet continues to skirt the line dividing metal and alternative with a crunchy gem from its new "Dirt" album. Fuzzy production and crunchy guitar chords slightly obscure song's pure-pop melody and haunting, retro-minded harmonizing. A predestined smash at rock radio, while more experimental climate at top 40 hints at crossover potential.

### THE REMBRANDTS Johnny Have You Seen Her? (4:14)

PRODUCERS: The Rembrandts  
WRITERS: P. Solem, D. Wilde  
PUBLISHERS: Warner-Tamerlane/100 Billion Dollar, ASCAP  
Atco 4728 (CD promo)

Sandy vocals and layered guitars—heavy elements in this context—give this palatable album-rocker its alternative-pop leaning. Band also shows its folkier side, using strings and acoustic guitar for a polished, well-rounded single.

### THE ZOO Reach Out (4:00)

PRODUCERS: Billy Thorpe, Mick Fleetwood  
WRITER: B. Thorpe  
PUBLISHERS: Big Mick/Warner-Tamerlane, BMI  
Capricorn 5620 (c/o Warner Bros.) (CD promo)

Slick and straightforward blues-rocker swings with electric, Southern flair. Pulsating rhythm section drives extended instrumental interludes. Guitar solos soar with measured precision.

### RISE ROBOTS RISE If I Only Knew (4:15)

PRODUCER: Brian "Chuck" New  
WRITERS: Rise Robots Rise  
PUBLISHERS: White Rhino/The Robotics Institute, BMI  
TVT 3213 (CD single)

Infectious, melodic frenzy melds up-tempo funk, hip-hop, and salsa in a delicious audio brew that sounds like Was (Not Was) joined forces with Frank Zappa. Frenetic lead guitar and hypnotic, chanting vocals should ensure crossover appeal at any number of progressive formats. Contact: 212-979-6410.

### UNREST Isabel Bishop (no timing listed)

PRODUCER: Wharton Tiers  
WRITER: M. Robinson  
PUBLISHER: Bitter Storm Over U/m  
TeenBeat 070 (7-inch single)

Unrest converts the album track "Isabel" from quiet guitar pop to a cool hip-pop hybrid. New beat and bass are added to re-work the cut's simple arrangements, wavery vocals, and backup chants. Contact: P.O. Box 50373, Washington D.C. 20091.

### BLAINE JOHN CHANEY Reckless Heart (3:29)

PRODUCER: Jim Nipar  
WRITERS: Chaney, Harrison, Hoffman  
PUBLISHER: Bejitar, BMI  
JRS 008 (cassette single)

Chaney's heavily stylized vocal even evokes images of early Warren Zevon on a mainstream track that is bolstered by a catchy, sing-along chorus. His performance is offset by Glenn Doty's nimble lead guitar work and Jim Nipar's clear and focused production.

### JARBOE Red (5:06)

PRODUCER: J.G. Thirlwell  
WRITER: Jarboe  
PUBLISHER: Jarboe, ASCAP  
REMIXER: J.G. Thirlwell  
Sky 5066 (CD single)

Alternative/dance siren tries mighty hard to create an ominous, mysterious vibe with a track that rocks a steady beat with a collage of distorted keyboard and vocal effects. Results are mixed at best, though college programmers are likely to relate to the cut's rambunctious nature.

### CONSOLIDATED Tool & Die (no timing listed)

PRODUCERS: Consolidated  
WRITERS: Consolidated  
PUBLISHER: Amusement Control, BMI  
Netzwerk 13867 (c/o CEMA) (12-inch single)

Alternative/dance act previews its forthcoming "Play More Music" album with a track that melds industrial noise with an insinuating hip-hop beat. Topical rap will remind some of Disposable Heroes Of Hiphoprisy, though diehards will note Consolidated has been serving this style of rhyming for a few years now.

## RAP

### LORD ISHAWN AND THE BRONX OUTLAWS The Kid's Got It Goin' On (3:36)

PRODUCER: Cash Machine Inc.  
WRITERS: J. Seda, K. Lawrence  
PUBLISHERS: Jam K/Lyrically Insane/Rhythm Tattoo, ASCAP  
Soho Sounds 81829 (c/o Sony Discos) (cassette single)

Frenetic, fast-paced rap speeds through wildly creative lyrics with mind-numbing, melodic lunacy. Catchy chorus hangs on funky guitar hook and brassy horn section. Radio-friendly cut is poised to gain countless fans at urban and hip-hop outlets.

### CRUSADERS FOR REAL HIP-HOP That's How It Is (4:20)

PRODUCER: Tony D  
WRITERS: T. Dupula, D. Jones Jr., J. Farrell  
PUBLISHERS: Protoons Inc./Chumpy, ASCAP; Char-Liz, BMI  
Profile 7371 (cassette single)

Speedy, dancehall toasting rides over fluid, reggae rhythms in this defensive diatribe that seeks to break industry stereotypes while attacking "commercial wack MCs." Rap and urban radio should try to find a slot for this accessible, melodic cut.

### BLACK GOVERNMENT Just Kickin Conversation (no timing listed)

PRODUCER: Inviso  
WRITER: D. Freeman  
PUBLISHER: Black Militant, BMI  
Mad Dog 1260 (maxi-cassette single)

Title track from four-song EP uses a rich variety of sampled sounds (vinyl crackle intact) to back its comment on black America. On all songs, this act manages a certain toughness without putting up a false front.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**LEADING EDGE:** If its U.K. parent can be considered a leading indicator, **Technicolor Videocassette** will be putting more muscle into mass-merchant distribution.

The California-based duplicator got lots of ink earlier this year when **Disney** announced Technicolor would begin supplying product to some 2,000 K mart stores. Since then, there's been nary a word—and won't be until Disney and K mart give their OK. Neither is eager for publicity.

However, **Carlton Communications**, which owns Technicolor, reportedly is eager to expand its wholesaling toehold through the U.K. purchase of **Pickwick**. It already handles **CBS/Fox**, and one London analyst suggests more such accounts are being sought.

"It's something they're trying to work at," she says, while acknowledging the revenue potential at present "is tiny in the context of the whole group." The trick for Carlton, and Technicolor, is "no stock risk, a thing which obviously bothered me."

She believes the risk has been averted. Technicolor sales and marketing senior VP **Gary Hunt** had no comment on current developments, per usual.

**NEW SLANT:** Even **VSDA** is catching on to the importance of sell-through. Association president **Brad Burnside** says he has rejiggered the two manufacturers committees that were devoted to the major suppliers (read studios) and the independents.

"Because of the importance of sell-through," says Burnside, one will focus on under-\$25 releases and the other on rental; suppliers will be able to sit on both, allowing for more interaction than previously.

The indies' biggest gripe has been their inability to talk to the studios about common problems and possible solutions. Now **VSDA** is presenting them with an opportunity.

"There are lots of possibilities and choices," notes Burnside. (Continued on page 69)

## 'Hot Body' Vid Series Has Legs Producer Is Planning Two New Series

BY JIM McCULLAUGH

LOS ANGELES—Combining what he calls the "world's sexiest women, the hottest nightclubs, and the most exotic global locations," producer **John Cross** has created an increasingly visible niche for his Los Angeles-based "Hot Body International" series.

The fledgling venture—which depicts bathing suit, miniskirt, and wet T-shirt contests—is now up to five volumes. Arriving on the home video scene less than a year ago, Cross claims collective sales of more than 50,000 units with distribution in all 50 states. Each tape is listed at \$19.95. The programs are also available in some 35 foreign territories on video, cable, and pay-per-view TV through a Hot Body company called Artist View Video.

Buoyed by the early successes, Cross says his next step will be the release of two new series, one a "Hot Body" video magazine-formatted approach that he characterizes as a "cross between 'Lifestyles Of The Rich And Famous' and Playboy," and a Hot Body Men's Show series.

"Five titles have been released," he says, "although 10 titles have been shot. We don't want to saturate the market. We would like to get three more out before Christmas. Distribution is only nine months old.

We're still in the process of getting legs, lining up telemarketing, direct mail, mass marketing, and setting up standard video distribution.

"Thus far," Cross continues, "we have been going direct to stores with the exception of the major music/tape combo chains, which Fast Forward Marketing has been handling for us."

He says he got the idea for the programming concept of the videos in 1989 when he was producing hundreds of live bikini, lingerie, wet T-shirt, and miniskirt contests. "Home video had become the most lucrative aspect of the entertainment industry, so it was the obvious next step for me. Night after night, these live shows I was involved with were hugely successful and I soon realized that if I could find a way to expand my audience, I could turn something that had started out as pure fun into a very profitable business. That way was through home video and television all over the world."

Cross, who considers his home video competitors to be Playboy and Penthouse because of the "series" emphasis, cites several reasons for the success of the series thus far.

"The tapes are a low-cost form of entertainment in both the rental and sell-through world," he says. "They deliver one hour of fun entertain-

ment. While our product is as sexy as it can be, it is not as much about sex as it is about fun and fantasy. Our shows always take place in exotic locales such as Cancun or Acapulco and the videos incorporate the scenery and tourism aspect of the event into the finished product."

Cross adds: "Frankly, with regard to sexuality, we are becoming a more voyeuristic society. We're also tying the world together with our exotic locales. The planet is becoming a smaller place. We're also connecting more and more economically as evidenced by the European Economic Community and newer trade pacts. TV is also spreading around the world. Cable TV is exploding."

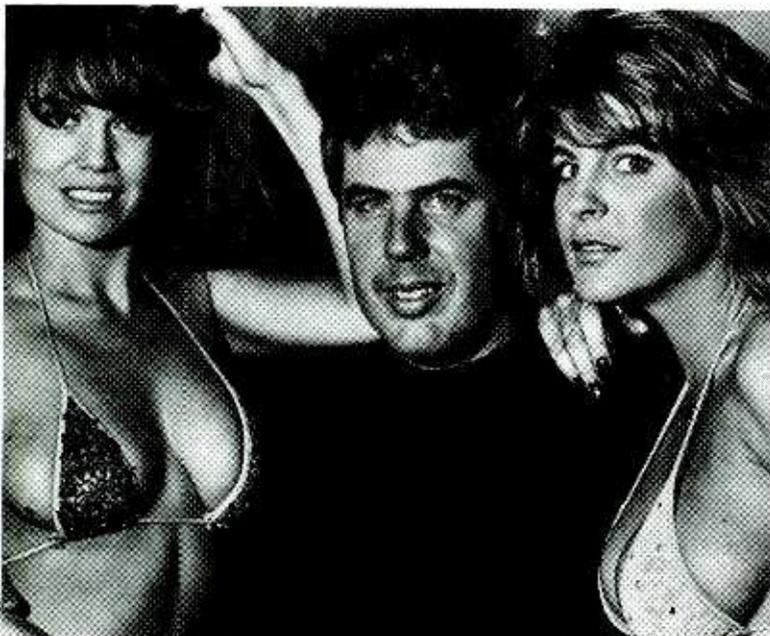
He distinguishes "Hot Body" releases from Playboy and Penthouse by saying they have "a more realistic edge and less fantasy. We produce everything ourselves as opposed to having outside producers do it. Those stores that have been carrying Playboy videos are receptive to ours. Obviously there is room in the marketplace for a lot of this product."

## MPI Tapping Into Spinal Tap's Cult Following

NEW YORK—MPI Home Video hopes to latch onto the cult popularity of **Spinal Tap** with the Oct. 21 release of a feature-length program of performance and backstage footage of the mock rock group during its recent reunion concert tour.

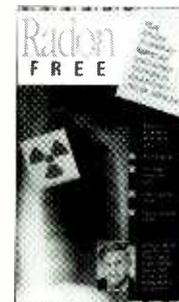
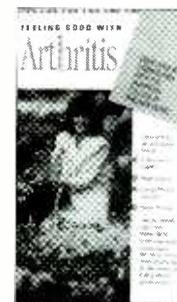
"The Return Of Spinal Tap," priced at \$89.98, arrives without the theatrical boost provided the original spoof, "This Is Spinal Tap," which had a strong movie-house run in 1984. Nevertheless, MPI expects the direct-to-video release to rank among its bigger titles due to Spinal Tap's "huge following."

The band, featuring actors **Christopher Guest**, **Michael McKean**, and **Harry Shearer**, played to SRO audiences this summer, put out an album, "Break Like The Wind," and will appear on an NBC **Spinal Tap** special scheduled for broadcast next month, prior to the tape shipment. Some of the network material will be included in the MPI version.



Hot bodies generate lots of heat and sales for Hot Body International, according to founder **John Cross**, shown at center, who has a line of cassettes featuring wet T-shirt contests and the like. The titles are also available overseas.

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## Home Video

### Pub Offering CD-ROM Music & Murder

BY CHRIS MCGOWAN

LOS ANGELES—TMM (Total Multimedia), an electronic publishing company based in Thousand Oaks, Calif., hopes to entice both mystery buffs and rock fans this fall when it launches its first two CD-ROM releases: an interactive title based on the laserdisc program "Many Roads To Murder" and an interactive CD-ROM title focused on the late rock star Jimi Hendrix.

The Hendrix disc is currently in production and will include graphics, text, and full-motion video with synchronized audio, according to Al Rossi, director of business development for TMM. He will not divulge any other details about the Hendrix program, but says it will be out for the Christmas season.

The other TMM release, whose working title is "Multi-Murders," is based on part two of the laserdisc release "MysteryDisc: Murder, Anyone?/Many Roads To Murder," which was originally released in 1983 by Vidmax

and was one of the first interactive discs for consumers. Laser Arts currently has the rights to the CAV laserdisc, which is available for \$39.95 from Image Entertainment.

In the program, the viewer can match skills with fictional detective Stew Cavanaugh, choose sequences, and interact with various scenarios. The program was written by Hy Conrad, produced by Martin Perlmutter, and had a game design by Norman McFarland. The cast included Obba Babatundé, Patricia Charbonneau, Kit Flanagan, Paul Gleason, Jonathan Hogan, Ernestine Jackson, Ben Masters, Bill Moor, Natalija Nogulich, and Kate McGregor-Stewart.

The TMM multimedia version of "Many Roads To Murder" (released in conjunction with Laser Arts) will include full-motion video, retail for between \$69.95 and \$89.95, and also be available for the Christmas season. It will be released in a CD-ROM edition for MPC (Multimedia PC) units utilizing MS-DOS operating software. TMM

is considering versions for the Macintosh, Windows, and CD-I platforms.

TMM will market the mystery and Hendrix discs through a wide variety of distribution channels, according to Rossi. He adds that TMM will also pursue deals with manufacturers of PCs and CD-ROM drives "for bundling scenarios." "Bundling" refers to packaging CD-ROM titles for sale with CD-ROM drives or whole computer systems.

"Based on marketing and demographics, we feel that the entertainment portion of multimedia will be very explosive," says TMM's Rossi. "We are focusing on the entertainment side. There is so much rich, viable content out there. Why not tap it? Let's entertain people."

TMM is a publicly held company that was founded in 1990 by Taylor Kramer, a former member of '60s rock band Iron Butterfly. Also on the board of directors is Randy Jackson of the Jackson family.

### Billboard.

FOR WEEK ENDING SEPTEMBER 19, 1992

## Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
<b>★★ NO. 1 ★★</b>				
1	1	11	<b>NBA DREAM TEAM</b> FoxVideo (CBS/Fox) 5616	14.98
2	2	48	<b>NBA SUPERSTARS</b> FoxVideo (CBS/Fox) 2288	14.98
3	3	45	<b>MAGIC JOHNSON: ALWAYS SHOWTIME</b> FoxVideo (CBS/Fox) 3189	19.98
4	5	45	<b>LARRY BIRD: A BASKETBALL LEGEND</b> FoxVideo (CBS/Fox) 3191	19.98
5	8	36	<b>MAGIC JOHNSON: PUT MAGIC IN YOUR GAME</b> FoxVideo (CBS/Fox)	9.98
6	6	17	<b>THE OFFICIAL 1992 NCAA CHAMPIONSHIP VIDEO</b> FoxVideo (CBS/Fox) 5577	19.98
7	4	81	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98
8	11	5	<b>CHICAGO CUBS: LIFELONG LOVE AFFAIR</b> Major League Baseball	19.95
9	12	18	<b>ATTACK: ANDRE AGASSI &amp; NICK BOLLETTIERI</b> Columbia TriStar Home Video SPV-49504	19.95
10	16	38	<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244	14.98
11	10	148	<b>MICHAEL JORDAN: COME FLY WITH ME ♦</b> FoxVideo (CBS/Fox) 2173	19.98
12	RE-ENTRY		<b>BEST OF SPORTSCENTER</b> ESPN Home Video 50473	14.95
13	14	15	<b>TRIUMPH ON TOBACCO ROAD</b> FoxVideo (CBS/Fox) 5552	19.98
14	RE-ENTRY		<b>ESPN FANTASTIC FOOTBALL PLAYS</b> ESPN Home Video 50436	9.95
15	9	3	<b>NFL ROCKS</b> PolyGram Video 085379-3	19.95
16	13	35	<b>BO KNOWS BO: THE BO JACKSON STORY</b> FoxVideo (CBS/Fox) 3394	19.98
17	RE-ENTRY		<b>HISTORY OF THE NBA</b> FoxVideo (CBS/Fox) 2857	19.98
18	RE-ENTRY		<b>LARRY BIRD: WINNING BASKETBALL</b> FoxVideo (CBS/Fox) 3379	9.98
19	18	117	<b>CHAMPIONS FOREVER ♦</b> J2 Communications J2-0047	19.95
20	7	282	<b>BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ♦</b> VidAmerica VA 39	19.98

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
<b>★★ NO. 1 ★★</b>				
1	1	11	<b>KATHY SMITH'S STEP WORKOUT</b> FoxVideo (Media) MO32901	14.98
2	5	107	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦</b> Warner Home Video 616	19.98
3	3	73	<b>BUNS OF STEEL WITH GREG SMITHEY</b> The Maier Group TMG111	9.99
4	2	37	<b>CHERFITNESS: A NEW ATTITUDE</b> FoxVideo (CBS/Fox) 2576	19.98
5	8	43	<b>JANE FONDA'S LOWER BODY SOLUTION</b> Warner Home Video 655	19.97
6	9	48	<b>BUNS OF STEEL 2: STEP WORKOUT</b> The Maier Group TMG116	9.99
7	6	33	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> The Maier Group TMG131	9.99
8	10	297	<b>CALLANETICS ♦</b> MCA/Universal Home Video 80429	24.95
9	11	3	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 0847853	29.95
10	7	21	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> The Maier Group TMG133	9.99
11	4	21	<b>ABS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG132	9.99
12	13	49	<b>QUICK CALLANETICS-STOMACH ♦</b> MCA/Universal Home Video 81062	14.95
13	12	43	<b>QUICK CALLANETICS-HIPS AND BEHIND ♦</b> MCA/Universal Home Video 81063	14.95
14	19	182	<b>JANE FONDA'S COMPLETE WORKOUT</b> Warner Home Video 650	29.98
15	14	192	<b>KATHY SMITH'S FAT-BURNING WORKOUT ♦</b> FoxVideo (Media) FH1059	19.98
16	RE-ENTRY		<b>KATHY SMITH'S BODY BASICS</b> FoxVideo (Media) 8111	14.98
17	NEW▶		<b>BUNS OF STEEL 4 WITH TAMILEE WEBB</b> The Maier Group TMG137	9.99
18	RE-ENTRY		<b>DANCE! WORKOUT WITH BARBIE</b> Buena Vista Home Video 1361	19.99
19	RE-ENTRY		<b>SUPER CALLANETICS ♦</b> MCA/Universal Home Video 80809	24.95
20	RE-ENTRY		<b>JANE FONDA'S LEAN ROUTINE</b> Warner Home Video 654	29.98

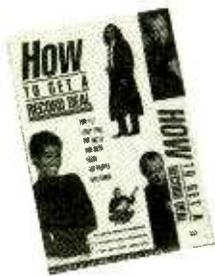
♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs. 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

# Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

## MUSIC

**"How To Get A Record Deal,"** IMC (800-874-7354), 67 minutes, \$19.95.



It's a given, of course, that all aspiring artists have outrageous amounts of talent if only someone would notice. Enter this video, on which an impressive array of music-industry insiders discuss the business of getting signed. Top A&R and label execs, for example, tell of being swamped by demos—and what might set one (yours) apart. Artists (including Michael Bolton and Mark Knopfler) talk about how they got their breaks. Managers and producers discuss other routes to deals. Though there's more cheerleading than play diagramming, it's a fascinating insight into how decision makers choose—and a little extra insight never hurts, even when you're outrageously talented. **MARILYN A. GILLEN**

**"Return To Waterloo,"** Lightyear Entertainment, 57 minutes, \$12.98.

Ray Davies of the Kinks wrote and directed this intelligent, understated psychological mystery, told through the flashbacks and fantasies of the traveler (Ken Colley), a businessman on a commuter train to London. Is the traveler cheating on his chain-smoking blond wife? Did he have less-than-fatherly feelings for his pretty blond daughter? Could his frequent proximity to blond women have anything to do with his resemblance to the police sketch of an at-large rapist? Davies cleverly interweaves this unfolding story with surreal movie-musical interludes that are at times poignant, comical, and even horrific. "Return To Waterloo" is a craftily ambiguous story, as heavily layered with Davies' social commentary as it is with his infectious melodies. (Other titles in Lightyear's new sell-through-priced collection are programs from the Kinks, David Bowie, and Eurythmics; videoclip compilations from Hall & Oates and Stevie Nicks; and concert videos from Lou Reed and Jefferson Starship.) **DREW WHEELER**

## CHILDREN'S

**"Trollies Radio Show Sing-A-Long,"** PPI Video, 35 minutes, \$12.98.

Kids ready to rock'n'troll will delight in this vibrant visit to radio station WTROLL—complete with a tour of the station, call-ins from listeners, and a countdown show. With a DJ troll sporting a shag haircut

and mirrored shades as host, the trollies (a latter-day relation to the '60s denizens) run through their unique renditions of such pop hits as "Kokomo," "Woolly Bully," and "Old Time Rock'N'Roll." Young viewers will likely be so busy singing along they won't notice slight snags, like the weather and news reporters' usage of visuals despite the fact that they are reporting on the radio. In the land of the trollies, these are negligible concerns. **CATHERINE APPLEFELD**

**"Buttons & Rusty In The Honey Bunch,"** "Buttons & Rusty And The Turkey Gang," Summit Media Co., 25 minutes each, \$9.95 each.

Buttons and Rusty are far more effective—and loads more fun—than the Republican Party at demonstrating the virtues of good ol' family values. In these two adventures, the endearing bear and fox buddies, who are staples of the USA Network's children's programming slate, manage to bring across the importance of love and being a good neighbor. The animation, by veteran Ed Love, is superb, and the colorful characters that speckle the stories are both fun and engaging. **C.A.**



**"Pryde Of The X-Men,"** Best Film & Video, 22 minutes, \$14.99.

The X-Men were introduced in 1963 and since have become the best-selling comic book series in the industry. The video version is not a disappointment. The plot is standard good against evil, but an understanding cast of characters and nonstop action keep the program moving along at an exciting pace. Parents should note that the emphasis is more on the individual powers of each character so violence is kept to a minimum. All told, a cool adventure for young and old. **MARC GIAQUINTO**

## HEALTH/FITNESS

**"Yogabolics: A Balanced Approach To Fitness,"** Yogabolics (800-523-5503), 55 minutes, \$29.95.

Going on the tenet that the body and mind are the yin and yang of a whole, balanced person, with each part requiring equal maintenance, this workout by fitness guru Larry Lane is a refreshing detour from the sweat and strain school of athletics. Lane is shown leading a small class of yogarobocizers (who, happily, are not all bone thin and

beautiful) in a series of smooth, sturdy movements that tone the muscles and increase cardiovascular strength while also attending to the discipline of breathing and its effect on the mind. A winning workout. **C.A.**



## SPORTS

**"NFL Kids: A Field Of Dreams,"** PolyGram Video/NFL Films, 45 minutes, \$14.95.

Motivation and entertainment are the keys in this video, which provides the best of both worlds for young viewers. The setting is a typical American home in which four teenagers discuss the heroics of their favorite players on the Saturday night before a big game. After they fall asleep, a series of dream sequences transports them right into the middle of game-day action. Each teen receives personal advice from his/her respective favorite NFL superstar—Ronnie Lott, Michael Irvin, Christian Okoye, and Boomer Esiason. Lott stresses the value of using one's mind; Irvin, who suffered a serious knee injury earlier in his career, lectures on the value of hard work and discipline; Okoye, a native of Nigeria, who began playing football in college at age 23, advises one should always be open to new experiences; and Esiason speaks out on the values of being a leader. This video has tremendous potential as a motivational tool for young and old alike. **TERRENCE SANDERS**

## DOCUMENTARY

**"Triumph, Tragedy And Rebirth: The Story Of The Space Shuttle,"** BMG Video, 54 minutes, \$19.98.

Ever since America's space program became synonymous with the shuttle, the nation's emotions about space flight have risen and fallen with that unique black-nosed craft. Using lots of comprehensive NASA footage, this no-frills documentary tells of the shuttle's rise from test flights to its development as a satellite delivery-and-repair system. The Challenger's final, fatal mission is dispassionately dissected with to-the-millisecond accuracy, followed by a rather technical repetition of the findings of the President's commission on the accident. While avoiding controversies like the shuttle's great cost and the preventability of the

Challenger tragedy, this tape provides a basic—but visually detailed—introduction to the world's most versatile spaceship. **D.W.**

**"Cover-Up: Behind The Iran Contra Affair,"** MPI Home Video, 72 minutes, \$29.98. Like "JFK," some of this video is very credible, some totally outrageous, all provocative and conspiratorial. It's bound to leave viewers asking some serious questions about the Reagan administration: Was it just a coincidence the Iranian hostages were released precisely on the day of Ronald Reagan's inauguration? Was the rescue mission purposely botched to disgrace Carter? Through interviews and news footage, viewers can decide for themselves whether any of this is true. Home video is turning into a major source of alternative news, and this tape is a must for anyone who is considering voting for George Bush. **MICHAEL DARE**

**"The Complete Churchill,"** A&E Home Video, 240 minutes, \$59.95.

Taken from the Arts & Entertainment Network's "Biography" series, this four-volume portrait of one of history's greatest statesmen was written and presented by Churchill's official biographer, author Martin Gilbert. New research; revealing interviews with his family, colleagues, friends, and foes; and archival footage are combined into a comprehensive look at this soldier, statesman, painter, writer, and historian. The handsome packaging features the classic portrait taken by the photographer Karsh. From start to finish, all of his defining moments, from the tragic miscalculations of his early career to his triumphant ascendancy to knighthood, are brilliantly presented. **M.G.**

## INSTRUCTIONAL

**"When Bad Things Happen To Good People,"** Advent Video, 60 minutes, \$29.95.



Rabbi Harold S. Kushner, who lost his own son to a disease, brings his best-selling tome about how to transcend the devastation of loss and suffering to video in the form of a lecture. Though he comes off as a bit preachy at times, Kushner is an excellent orator and his anecdotes and messages of hope are uplifting and clearly genuine. He also offers practical advice for anyone unsure of how to reach out to a loved one who is in pain, which makes this tape an important watch for everyone. **C.A.**

Billboard®

FOR WEEK ENDING SEPTEMBER 19, 1992

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
★ ★ NO. 1 ★ ★						
1	1	7	<b>THE GREAT MOUSE DETECTIVE</b>	Walt Disney Home Video 1360	1986	24.99
2	2	21	<b>101 DALMATIANS</b>	Walt Disney Home Video 1263	1961	24.99
3	<b>NEW ▶</b>		<b>ROCK-A-DOODLE</b>	HBO Video 90701	1992	24.98
4	3	25	<b>FIEVEL GOES WEST</b> ◊	Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
5	4	11	<b>DISNEY'S SING ALONG SONGS: BE OUR GUEST</b>	Walt Disney Home Video 311	1992	12.99
6	5	43	<b>FANTASIA</b>	Walt Disney Home Video 1132	1940	24.99
7	6	71	<b>THE JUNGLE BOOK</b>	Walt Disney Home Video 1122	1967	24.99
8	<b>NEW ▶</b>		<b>FERNGULLY...THE LAST RAINFOREST</b>	FoxVideo 5594	1992	24.98
9	7	51	<b>THE RESCUERS DOWN UNDER</b>	Walt Disney Home Video 1142	1991	24.99
10	12	103	<b>PETER PAN</b>	Walt Disney Home Video 960	1953	24.99
11	8	223	<b>AN AMERICAN TAIL</b> ◊	Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
12	13	364	<b>DUMBO</b> ◆	Walt Disney Home Video 24	1941	24.99
13	14	208	<b>CHARLOTTE'S WEB</b>	Hanna-Barbera Prod. Inc./Paramount Home Video 80999	1973	14.95
14	10	21	<b>DANCE! WORKOUT WITH BARBIE</b>	Buena Vista Home Video 1361	1991	19.99
15	11	25	<b>TINY TOON ADVENTURES: HOW I SPENT MY VACATION</b>	Amblin Entertainment/Warner Home Video 12290	1991	19.98
16	9	153	<b>BAMBI</b>	Walt Disney Home Video 942	1942	26.99
17	15	145	<b>THE LAND BEFORE TIME</b>	Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
18	16	212	<b>ROBIN HOOD</b> ◆	Walt Disney Home Video 228	1973	29.95
19	21	309	<b>ALICE IN WONDERLAND</b> ◆	Walt Disney Home Video 36	1951	24.99
20	20	121	<b>THE LITTLE MERMAID</b>	Walt Disney Home Video 913	1989	26.99
21	18	53	<b>DISNEY'S SING ALONG SONGS: UNDER THE SEA</b>	Walt Disney Home Video 908	1990	12.99
22	17	52	<b>DUCKTALES THE MOVIE</b>	Walt Disney Home Video 1082	1990	22.99
23	19	47	<b>THE BRAVE LITTLE TOASTER</b>	Walt Disney Home Video 1117	1988	19.99
24	23	11	<b>SEBASTIAN'S PARTY GRAS</b>	Walt Disney Home Video 1312	1991	12.99
25	24	3	<b>FOUR TURTLES AND A BABY</b>	Family Home Entertainment 27420	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.

## PICTURE THIS

(Continued from page 67)

who says the first meetings are tentatively scheduled for New York in December, when the industry gathers for the Video Hall of Fame Awards (and some Christmas shopping). The size of the committees had not been decided as of a few weeks ago, but they're bound to be smaller than in the past.

Among other things, VSDA seeks greater efficiency and reduced expenditures. Burnside says 50 people attended a manufacturers meeting in Orlando, Fla., a figure he calls "ridiculous"—"it won't be 50," he promises.

**ENTRY LEVEL:** Supermarkets are on everyone's shopping list these days. Playboy Home Video wants groceries, as well as mass merchants, as outlets for its R-rated line. "We bring a brand-name," says senior VP/GM Jeff Jenest, although

he and Playboy Entertainment Group president Anthony Lynn realize the task will be harder for them than Disney. Lynn adds, "We're going to need better positioning."

The Food Marketing Institute's General Merchandise/Health and Beauty Care Conference, scheduled for Oct. 25-28 in New Orleans and featuring video for the first time, is an obvious point of entry. Six suppliers, Columbia TriStar, LIVE, Disney, MCA/Universal, Paramount, and Warner, have agreed to participate in a joint display, part of a 25,000-square-foot showcase of products and services. About 40 companies, most of them distributors, should be present.

**Sex-ed videos catch eye of U.K. anti-porn unit . . . page 51**

## Eye On Andrew: More News From Fla. Distributors, Stores

**ANDREW AFTERMATH:** More than a week after Hurricane Andrew wreaked its havoc in South Miami, **Video Distributors of Florida** was making no promises about initiating deliveries into the center of the devastation, says **Joe Mazon**, president. It was a week until reliable phone service was restored. "It might be two weeks before we deliver south of the Broward/Dade County line," he says, estimating that as many as 30 independent video stores are out of business, plus chain operations.

Four **Blockbuster Video** outlets, a **Peaches**, two **Spec's Music & Movies**, and one **Hometime** were among those put out of commission.

"The news keeps getting worse," says Mazon, "as the wreckage is uncovered and as we find more stores, or stores damaged worse than first imagined." Some store owners might just as well not open again, he believes: "Home video requires homes and right now as many as 250,000 people don't have one," including Mazon himself.

Residing 10 miles from the eye as it roared ashore early Aug. 23, Mazon says he learned some hard lessons. He advises anyone, including retail accounts, that preparing for a hurricane or other weather disaster "means you should follow the directions of the various agencies. The most important thing is to have adequate insurance and review it regularly, grab that strong-box with the policies, the family photo album, and get out.

"It's all well and good to stockpile things and board up windows, but it proved futile with this storm. You had 160-mph winds before it tore the measuring instrumentation off the hurricane monitoring building."

**LIFE AFTER ANDREW:** Hurricane Andrew's wreckage extends clear across the Gulf of Mexico to Louisiana, where **Sight & Sound Distributors'** senior sales rep, **Mark DeClout**, like Mazon, also lost his home. S&S is mounting a disaster-relief drive, with branch manager **Gladin Scott** pleading for donations of food, clothing, and videotapes.

**AT THE MEETING:** Two Texas **Video Software Dealers Assn.** meetings are set. The **Central Texas Chapter** meets Tuesday (15) at the **IMAX Theatres**, River City Mall, San Antonio; the **North Texas** group Sept. 22 at the **Dallas Parkway Hilton**. Both New England groups have meetings. **New England** meets Sept. 22 at the **Days Inn**, Woburn, Mass.; **Connecticut** at the **Radisson Hotel**, Cromwell, Conn.

Other late-September-into-October meetings have **Central California** at the **Fresno Ramada Inn** Sept. 23. **Idaho Chapter** has a two-day gala planned Sept. 29-30 at **Cactus Pete's** new complex in **Jackpot, Nev.** **New York/New Jersey** meets Sept. 30 at the **Marriott Glenpointe Hotel**, Teaneck, N.J. **Wisconsin** will be at the **Holiday Inn**, Milwaukee, Oct. 6. **New Mexico** meets in Oct. 10 in **Albuquerque** at the **Holiday Inn Pyramid**.

Next month finds **Northeast Florida** Oct. 20 at **Holiday Inn Speedway, Daytona Beach**; **Central Ohio** at the **Radisson Hotel** in **Columbus**, Oct. 27; **Virginia** at the **Williamsburg Inn**, **Williamsburg**, Oct. 27; and **Northern California** Oct. 28 at the **Holiday Inn**, **Emeryville**.

**VSDA'S NEW CHIEF:** Chicago-area retailer **Brad Burnside** says he is "hitting the ground running" as **VSDA** president, tackling an agenda of concerns and challenges. The head of three-unit **Video Adventure** is following in a new tradition of single-term reigns, which could lend a sense of some urgency of its own.

There is some catching up to do. Predecessor **Dave Ballstadt** got the ball rolling in a number of areas, but in the year prior, **Jack Messer**, a **VSDA** veteran and Ohio store owner, had a major distraction. He oversaw the withdrawal of **VSDA** from its long affiliation with the **National Assn. of Recording Merchandisers**, meaning new offices and a new executive VP, **Don Rosenberg**.

"I see some attempt now by **Warner Home Video** to address the retailers' concerns about [defective] product. Also, this announcement from **LIVE [Home Video]** about a no-fault on 'Basic Instinct.' Those kinds of programs are what we are looking for," says **Burnside**.

Warner's \$8 fee "is not what **VSDA** is happy about, but at least it's a step in the right direction. At least they're talking about no-fault. According to [**LIVE** executive] **Stu Snyder**, the decision on 'Basic Instinct' was a direct result of discussions at our round-tables. So that's what **VSDA** should be about."

That "Basic Instinct" is copy-protected by **Macrovision** also pleases **Burnside**. A number of suppliers do not use copy protection, or apply it just to selected titles. "We want to see all intellectual property protected," says **Burnside**—and in all formats.

Post-street-date advertising is yet another priority on **VSDA's** agenda "and this was a hot topic at my particular round-table during the convention," **Burnside** says.



by Earl Paige

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

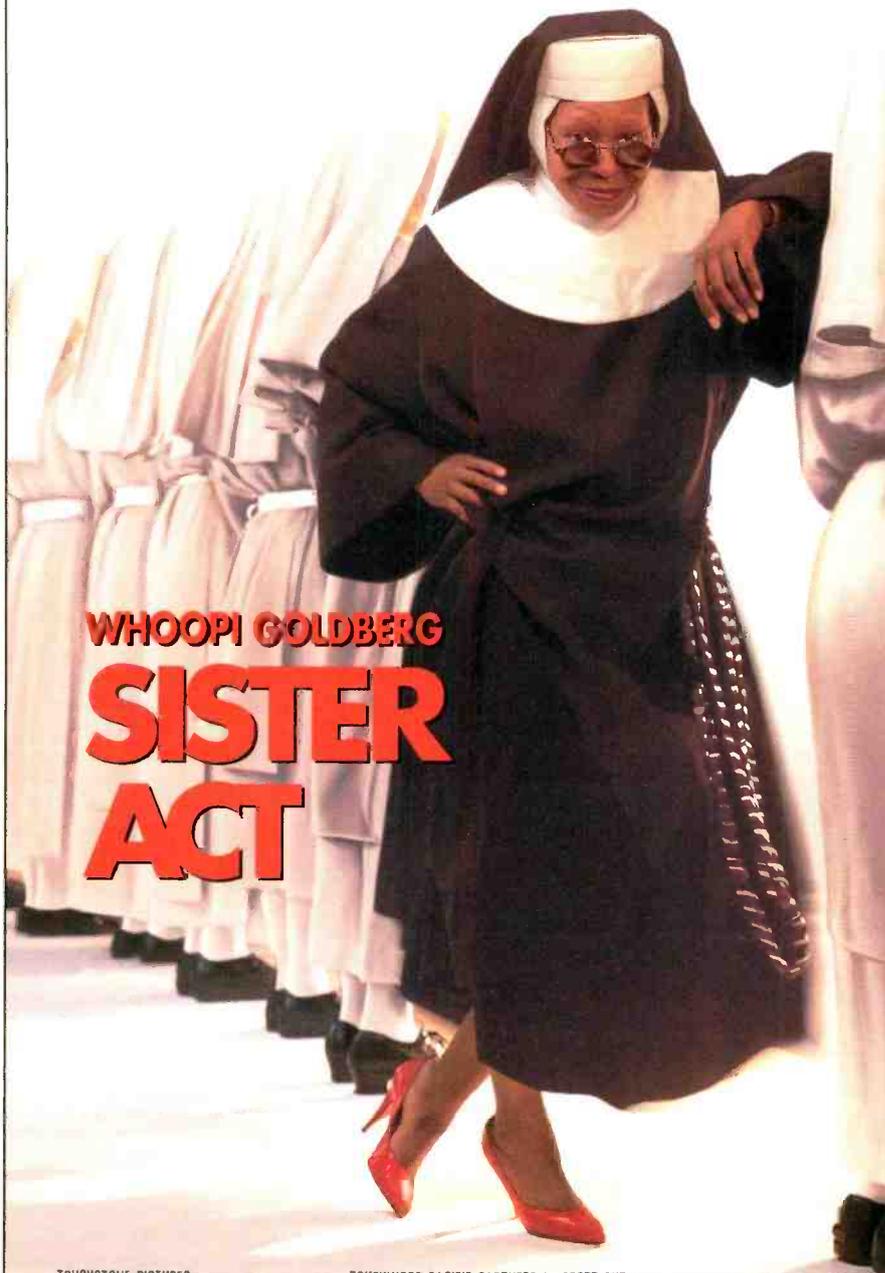
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ ★ NO. 1 ★ ★ ★							
1	1	3	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13
2	7	2	FRIED GREEN TOMATOES	Universal City Studios MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
3	6	2	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
4	2	4	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
5	3	9	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
6	10	2	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
7	4	7	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
8	5	5	RUSH	MGM/UA Home Video 902527	Jason Patric Jennifer Jason Leigh	1991	R
9	17	2	MEMOIRS OF AN INVISIBLE MAN	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13
10	NEW ▶		THE LAWNMOWER MAN	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR
11	NEW ▶		FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
12	9	13	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
13	8	10	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
14	12	7	STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 81264	Sylvester Stallone Estelle Getty	1992	PG-13
15	11	9	BUGSY	Columbia TriStar Home Video 70673-5	Warren Beatty Annette Bening	1991	R
16	15	14	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
17	13	9	SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
18	14	5	JUICE	Island World Paramount Home Video 32758	Omar Epps Jermaine Hopkins	1992	R
19	22	2	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G
20	16	11	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
21	NEW ▶		FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G
22	21	5	RUBY	Triumph Releasing Corporation Columbia TriStar Home Video 92183	Danny Aiello Sherilyn Fenn	1992	R
23	18	9	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG
24	19	14	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
25	28	7	LOVE CRIMES	HBO Video 99727	Patrick Bergin Sean Young	1991	NR
26	30	2	UNTIL THE END OF THE WORLD	Warner Bros. Inc. Warner Home Video 12312	William Hurt Solveig Dommartin	1991	R
27	26	5	HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE	Triton Pictures Paramount Home Video 83081	Sam Bottoms Eleanor Coppola	1991	R
28	25	3	WILD ORCHID 2: TWO SHADES OF BLUE	Epic Home Video Columbia TriStar Home Video 59823	Nina Siemaszko Tom Skerritt	1991	NR
29	33	8	EUROPA EUROPA	Orion Classics Orion Home Video 5064	Not Listed	1991	R
30	20	11	KUFFS	Universal City Studios MCA/Universal Home Video 81245	Christian Slater	1991	PG-13
31	36	13	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
32	34	5	THIS IS MY LIFE	FoxVideo 1953	Julie Kavner Dan Aykroyd	1992	PG-13
33	27	10	MAN IN THE MOON	MGM/UA Home Video M902500	Sam Waterston Tess Harper	1992	PG-13
34	NEW ▶		BLAME IT ON THE BELLBOY	Hollywood Pictures Hollywood Home Video 1336	Dudley Moore Bronson Pinchot	1992	PG-13
35	NEW ▶		HEAR MY SONG	Miramax Home Video Paramount Home Video 15110	Ned Beatty Adrian Dunbar	1991	R
36	23	22	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
37	31	15	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
38	29	18	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
39	NEW ▶		UNDER SUSPICION	Columbia TriStar Home Video 51133	Liam Neeson Laura San Giacomo	1992	R
40	35	7	SHAKES THE CLOWN	Columbia TriStar Home Video 92493	Bobcat Goldthwait Julie Brown	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.

# MASS APPEAL!

**"A Hilariously Divine Comedy!"**

— ABC Radio Network



WHOOPI GOLDBERG  
**SISTER ACT**

TOUCHSTONE PICTURES PRESENTS IN ASSOCIATION WITH TOUCHWOOD PACIFIC PARTNERS I A SCOTT RUDIN PRODUCTION AN EMILE ARDOLINO FILM  
WHOOPI GOLDBERG "SISTER ACT" MAGGIE SMITH HARVEY KEITEL  
PRODUCED BY JACKSON DeGOVIA DIRECTED BY ADAM GREENBERG, A.S.C. EXECUTIVE PRODUCERS SCOTT RUDIN AND ADAM GREENBERG, A.S.C. WRITTEN BY JOSEPH HOWARD PRODUCED BY TERI SCHWARTZ DIRECTED BY EMILE ARDOLINO  
ORIGINAL MUSIC BY MARG SHAIMAN EDITED BY RICHARD WALSE, A.C.E.  
SOUNDTRACK AVAILABLE ON

**THE YEAR'S #1 COMEDY HIT  
IS ONE OF YOUR  
BIGGEST SELL-THROUGH  
HITS THIS FALL!\***

**As Hot As  
Beauty And The Beast!**

**AMONG VCR-OWNING MOVIEGOERS**

Beauty And The Beast

**SISTER ACT**

Batman Returns

Consumer Positive Purchase Intent

**Hotter Than Pretty Woman  
Among Key Customers!**

**TEENS (12-17)**

SISTER ACT

Pretty Woman

**ADULTS (18-24)**

SISTER ACT

Pretty Woman

**PARENTS**

SISTER ACT

Pretty Woman

Consumer Positive Purchase Intent

**\$130 MILLION BOX OFFICE!**



PREBOOK DATE: OCTOBER 20  
PRODUCT ARRIVAL/WILL CALL DATE: NOVEMBER 10  
NAAD: NOVEMBER 13

**JUST  
\$19.99!**

Suggested  
Retail Price

Available on VHS & Beta Hi-Fi Stereo Videocassette/Digitally Mastered/100 Minutes/Color  
Rated PG/\$19.99/Stock No.: 1452/48-Prepack: 1590

\*Independent Research



Touchstone Home Video distributed by Buena Vista Home Video, Burbank, California 91521.  
Printed in U.S.A. (HV-7053-SSP) ©Touchstone Pictures.

## VIDEO PEOPLE

Advancements at LIVE Home Video: **Stuart Snyder** to senior VP/GM and **Lauren Becker** to senior VP of marketing and corporate development.

**Linda Lauer** resigns as executive director of the Video Software Dealers Assn. No replacement is being named.



BECKER



FELTENSTEIN

**George Feltenstein** has been promoted to senior VP/GM from sales and marketing VP of MGM/UA Home Video. **Kimberly Wertz** advances to marketing VP and **Mindy Philips** to sales VP. **Allan Fisch** becomes director of technical services. **Shirley Qan** is named inventory supervisor, **Mark Woolley** manager of fulfillment and sales promotions, and **Steve Wegner** manager of marketing administration.

**Michael McLeod** is named national sales director, video sell-through product, Uni Distribution Corp., Los Angeles. McLeod comes to MCA after 15 years with Time Warner, the past five years as director, national accounts, Warner Home Video.

**Erika Weinstein** joins The Maier Group as sales development director and **Brian Schlessinger** as sales development director. **Laua Myers** is promoted to director of key accounts in Chicago and **Dayna Lustig** to Eastern sales rep in New York.

**Gary Needle**, formerly executive VP and COO of VidAmerica, is appointed executive VP of Sterling Entertainment Group, a new supplier of licensed sell-through and rental releases.

**George Steele** advances from president of Pacific Arts Video to president/COO of Pacific Arts Corp., replacing **Al Cattabiani**, now senior VP of The Nesmith Enterprises, the parent company. Cattabiani will move to New York from L.A. to concentrate on programming acquisition and new business development.

**Jay Levy** is named president of VI&A Promotional Services, a division of Video International & Associates. Levy had been president of The Promotional Services Group, acquired by Video earlier this month. Meanwhile, Video announced the transformation of its Visual Expressions fulfillment service into VI&A's Marketing Services Division. Visual Expressions is expected to continue separately as a rackjobber (Billboard, Aug. 8).

**William Ketchum** resigns as head of ESPN Home Video. His temporary replacement is **Ed Peterson**, who is based in ESPN's Bristol, Conn., offices.

**Susan Rosenberg**, formerly of the Video Jukebox Network (now called The Box), joins GoodTimes Home Video as licensing and acquisitions director. She will be responsible for the recently created Fisher-Price Home Entertainment division.

**Linda Govreau** has been named VP of finance and accounting at Jim Henson Productions. **Craig Shemin** is promoted to associate creative director.

## 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	Honeymoon In Vegas (Columbia)	7,318,157	1,637 4,470	—	7,318,157
2	Unforgiven (Warner Bros.)	5,653,203	2,078 2,720	3	55,130,063
3	Pet Semetary Two (Paramount)	4,825,100	1,852 2,605	—	4,825,100
4	Single White Female (Columbia)	4,608,402	1,744 2,642	2	29,009,599
5	Death Becomes Her (Universal)	2,685,945	1,846 1,455	4	46,376,135
6	Rapid Fire (20th Century Fox)	2,330,408	1,829 1,274	1	9,033,166
7	A League of Their Own (Columbia)	2,062,335	1,575 1,309	8	97,162,416
8	Twin Peaks (New Line Cinema)	1,813,559	691 2,624	—	1,813,559
9	3 Ninjas (Buena Vista)	1,679,025	1,734 968	3	22,113,405
10	Sister Act (Buena Vista)	1,479,212	1,131 1,308	13	126,180,905

# 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	4	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
2	2	7	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
3	4	11	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
4	6	2	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G	24.98
5	3	7	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
6	<b>NEW ▶</b>		FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
7	7	4	PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
8	5	22	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
9	RE-ENTRY		CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
10	9	4	THE TERMINATOR TWIN PACK	Carolco Home Video Live Home Video 48943	A. Schwarzenegger Linda Hamilton	1992	R	29.98
11	8	11	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
12	24	3	PLAYBOY: INTIMATE WORKOUT FOR LOVERS	Playboy Home Video Uni Dist. Corp. PBV0715	Various Artists	1992	NR	29.95
13	<b>NEW ▶</b>		ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
14	11	11	PRINCE AND THE N.P.G.: SEXY MF	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
15	10	17	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
16	25	3	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
17	17	8	PENTHOUSE: THE GREAT PET HUNT, PART 1	Penthouse Video A*Vision Entertainment 3-50331	Various Artists	1992	NR	19.98
18	31	2	KISS: X-TREME CLOSE-UP	PolyGram Video 440085395-3	Kiss	1992	NR	19.95
19	14	5	BILLY RAY CYRUS	PolyGram Video 440085503-3	Billy Ray Cyrus	1992	NR	12.95
20	16	10	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-10019-3	Rolling Stones	1970	R	29.95
21	19	17	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
22	12	15	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
23	18	10	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R	19.98
24	23	17	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
25	13	9	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
26	20	11	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
27	22	9	PENTHOUSE: WINNERS 1992	Penthouse Video A*Vision Entertainment 503323	Various Artists	1992	NR	16.98
28	15	45	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
29	27	44	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
30	26	11	THIS IS GARTH BROOKS	Liberty Home Video 40038	Garth Brooks	1992	NR	24.98
31	21	13	BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video 40037	Beastie Boys	1992	NR	14.98
32	28	71	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
33	29	29	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
34	35	25	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
35	36	3	THE ROCKETEER	Walt Disney Home Video 1239	Bill Campbell Jennifer Connelly	1991	PG	19.99
36	32	31	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
37	34	8	STAR TREK 25TH ANNIVERSARY SPECIAL	Paramount Pictures Paramount Home Video 80177	William Shatner Leonard Nimoy	1991	NR	19.95
38	<b>NEW ▶</b>		PLAY OUT	Elektra Entertainment 40140	The Cure	1992	NR	19.98
39	33	19	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	39.95
40	37	17	BUNS OF STEEL	The Maier Group TMG111	Greg Smithey	1989	NR	9.99

● 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.

## Adult-Vid Group Hires Its First Exec Director

BY EARL PAIGE

LOS ANGELES—After months of inactivity, the adult video community is going on the offensive again with the hiring of the first executive director for the trade group, Free Speech Legal Defense Fund. The Woodland Hills, Calif.-based organization will be headed by ex-Florida retailer Barry Freilich, who gained national attention when his store in Ormond Beach, Fla. became the center of a controversial adult video trial.

Freilich, formerly president of Florida's Friends of the First Amendment, has already been active, giving talks in Houston and Louisville, Ky. "We want to be a hotline for anti-censorship groups around the U.S.," he says. "We also intend to maintain a research bank and coordinate information. What started off as an assault on sexually explicit videos has now become a full-fledged war on rap music, art, textbooks, and culture."

Formed chiefly as a response to the U.S. Justice Department's series of raids and prosecutions of various adult video suppliers here, Free Speech has maintained a low profile. The only spokesperson in the last two years of operation was Mark Schwed, who worked for a public relations firm hired by the organization.

As it developed, Free Speech worked closely with the Adult Video Assn. But, according to Schwed, now with TV Guide, they differed on the approach to a joint media campaign that included demonstrations and ads in The New York Times and The Washington Post. Observers think Freilich will ameliorate some of the disharmony that has developed between the Free Speech and the like-minded Adult Video Assn.

In the past, AVA president Gloria Leonard has complained that events co-sponsored by the two trade groups did not gain sufficient public exposure. One was a Dec. 13, 1991, demonstration at the Federal Building in West Los Angeles. At the time, however, insiders of both groups were basically pleased at the turnout of 300 people (Billboard, Jan. 4).

"From the standpoint of just arriving out here, I know of no riff, no problems," Freilich says. "If there have been some board resignations I am sure it's for personal reasons and has nothing to do with how the two groups work together." Schwed downplays the quarrels. "Barry's hiring and having someone full time in that position will give them much more credibility."

But better relations may be a while in coming. According to Leonard, the group was not informed of Freilich's hiring and that of two AVA board members. She and AVA president David Kastens have resigned as members of the Free Speech board.

"Our differences are chiefly philosophical," says Leonard, noting AVA's board is elected every two years "while their board is self-appointed." To the chagrin of AVA, Free Speech will not use the word "adult" in any of its official announcements.

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# Pro Audio

## AES Gears Up For Dynamic Meet More Than 15,000 Attendees Expected

BY SUSAN NUNZIATA

NEW YORK—The upcoming 93rd Audio Engineering Society Convention will feature more than 300 exhibitors and 133 technical papers for an expected 15,000 attendees Oct. 1-4 at the Moscone Convention Center in San Francisco.

A variety of new products and technologies are expected, particularly in the digital field, ranging from high-end digital production systems like the Neve Capricorn and Solid State Logic Scenaria, to a full range of digital processors, workstations, and storage devices.

"This is a convention that I hope people will try to come to because it is the time of evolution, and the amount of evolution taking place in the industry, as far as equipment and the means of storing and manipulating sound, has made fabulous strides in the last few years," says Leo de Gar Kulka, convention chairman and director of the College For Recording Arts, San Francisco. "There are so many people who have new ideas or new means of doing it, or vastly improved means, that I think this is a very exciting time."

De Gar Kulka also notes that the AES will pay special attention to the issues of standardization for the burgeoning number of computer control systems for consoles, digital audio workstations, and other devices. The organization's standards committee will meet during the convention to iron out some of these issues.

"There are a variety of workstations using different storage devices, and automated consoles," he says. "If you make a mix and record on one system, and you go to another studio, you can't play it back because it's Mac-based or DOS-based [and they have an incompatible platform]. We're trying to get people together who design the software to control consoles and digital audio workstations so that there is compatibility between systems. The problems of compatibility and standardization are something that has plagued manufacturers for some time."

Additionally, workshops on MIDI machine control, data compression, digital system controllers for touring and fixed PA systems, fiber-optic technologies, MADI, hard discs in the studio environment, and "The Future Of Women In A Man's Field" will be presented.

New audio technology, including digital compact cassette and MiniDisc, will be explored in six special papers sessions. Other papers topics include psychoacoustics, digital audio and music, auralization, multichannel sound, loudspeakers, architectural acoustics, and microphones.

Several off-site technical tours have been scheduled, including visits to Dolby Laboratories, the Plant Recording Studios, Fantasy Studios, Saul Zaentz Company Film Center, and Ultrasound.

NARAS, the recording academy, is sponsoring its fourth annual Grammy recording forum and archival and preservation forum Oct. 3 at the conven-

tion. Participants in the archival and preservation forum include Bill Ivey, director of the Country Music Foundation, and producers Phil Ramone and Orrin Keepnews. Grammy Recording panelists include Bruce Swedien and George Massenburg.

The Society of Professional Audio Recording Services is holding its board meeting and educational conference Oct. 2, and will hold a general membership meeting Oct. 3. The society also has scheduled a manufacturers' interface breakfast Oct. 4 at the San Francisco Hilton.

Mix Magazine has scheduled its eighth annual Technical Excellence and Creativity Awards Oct. 2 at the Westin St. Francis to benefit organizations working in the fields of hearing and education. Inventor Robert Moog, engineer Bill Porter, and Ramone have been selected as inductees into the TEC Awards Hall of Fame.

Approximately 20 professional audio

manufacturers have pledged their support for the awards under the 3-year-old TEC Awards sponsorship program, including Ampex Recording Media, JBL Professional, and Siemens Audio Inc., each of which has donated \$10,000 to the nonprofit Mix Foundation for Excellence In Audio.

The Mix Foundation distributes the funds raised by the awards to a variety of recipients, including the House Ear Institute of Los Angeles, recording schools for scholarship use, and organizations involved in audio education, including AES and SPARS.

The AES is holding its own reception and awards banquet Oct. 3 on a San Francisco Bay cruise; it will feature a 70-piece orchestra.

"As far as the exhibition is concerned, the excitement of new things happening, and the announcements of innovations should be extremely beneficial and educational for our visitors," says de Gar Kulka.

### AUDIO TRACK

#### NEW YORK

**G**IANT had Danny Tenaglia in Studio A remixing Mavis Staples' "The Voice" (originally produced by Prince, and featuring his background vocals and harmonies). Doug Deangelas engineered, assisted by Steve Neat. Roger Sanchez mixed Adeva on the Solid State Logic using Tannoy DMT 215 speakers powered by individual Bryston 7b power amps. Deangelas engineered, assisted by Neat. Debbie Harry mixed her new single, "Stability," for Chrysalis. Gary Hellman engineered at the SSL. John Luongo produced, with Charles Lin assisting.

The Allman Brothers were in River Sound remixing previously unreleased material for PolyGram using a 3M digital multitrack recorder. The project was recorded in 1971 at the Fillmore East with Tom Dowd producing. Jay Mark engineering, and Jay Ryan assisting.

Angela Boffill (Jive) was in Battery recording and mixing with producer Eve Nelson. Pete Christensen and Nigel Green engineered, assisted by Gerard Julian and Eric Gast. Studio B had M.C. Serch and Aaron Hall in remixing tracks by Ex-Girlfriend on the studio's SSL G-series with 32 E series EQs and Neve accessories. Vertical Hold was in Studio B mixing tracks for A&M. Gordon Mack engineered, assisted by Julian. Kool Moe Dee (Jive) tracked vocals for a rap project in Studio C. Anthony Saunders engineered.

#### LOS ANGELES

**P**RODUCER DON WAS joined Chris Lord-Alge at Image Recording's SSL to work on a Paul Young project. The album features the late Jeff Porcaro on drums. Studio B had Tara Kemp in cutting vocals with stu-

dio owner/engineer John Van Nest. Tuhin Roy and Jake Smith produced. Sony artist Steve Percy and his band Tabu were in the Enterprise tracking material. Dave Prader produced.

Panther Recording had Jaeson J. Jarrett in producing and engineering the following albums: Ricky Hendrix's "The American Dream," I.B. Phyne's "Phyne As I Can Be," Mari-Anne's "Always A Part Of Me," D.M. Groove's "Pledge To The Groove," and Phuntaine's "Night Songs."

Troop (Atlantic) was in Elumba with producer Steve Russell remixing the single "Sweet November" on the studio's SSL 6000 E console and Studer A800 24-track machine. Jeff Lorenzen engineered, assisted by Squeak Stone. Portrait tracked and mixed cuts for a Capitol set with producer Michael Angelo. Donnell Sullivan engineered; Ray Silva and Lori Fumar assisted.

Devonshire had Motley Crue in overdubbing and mixing for Elektra Entertainment. Bill Kennedy engineered at Studio 5's Neve V3-36. Randy Long and Keith Kresge assisted. Ray Charles was in with producer Richard Perry to mix tracks for a Warner Bros. album project in Studio 3. Mick Guzauski engineered at the Neve VR-72, assisted by Jeff Graham. Producer David Foster was in Studio 3 mixing a Whitney Houston soundtrack project for Arista. Guzauski engineered, assisted by Graham.

A&M Recording's mastering engineer, Dave Collins, recently completed the following projects: "American Standard," by Mary's Danish, was produced by Peter Asher and co-produced and engineered by Niko Bolas for Morgan Creek; "DOS" by Gerardo for Interscope (the first single is titled "Here Kitty Kitty"); and the single remix of "Girl Noise" by A&M artist Jeanette Katt, produced by Daniel Abraham.



**A-1 Gets First PM4000.** A-1 Audio Inc., Hollywood, Calif., received the first Yamaha PM4000 mixing console in the U.S. The board was introduced as a successor to the company's PM3000 sound-reinforcement board. A-1, which designs and leases sound systems for live, large-scale uses, including tours, Las Vegas shows, and Broadway musicals, has ordered 12. Pictured, from left, are Michael MacDonald, Yamaha Professional Audio Division product marketing manager; Albert Siniscal, president of A-1; Yamaha sales and marketing manager Gerry Tschetter; and Yamaha commercial audio market development manager Jeff Wilson.

#### NASHVILLE

**T**HE COX FAMILY was in Champagne Studios with producer Alison Krauss working on overdubs for a Rounder Records project. Randy Best and Judy Trenary engineered at the Neotek Elite.

Skip Ewing was in Sound Stage recording tracks for Liberty Records. Jerry Crutchfield produced, with Tim Kish at the board. Paula Montondo assisted. Producer Richard Landis worked on tracks by Scott Hoyt for BMG Records. Chuck Ainlay engi-

neered, assisted by Craig White. Debbie and Angie Wynans were in tracking for Capitol with producer Cedrick Caldwell. Victor Caldwell engineered, assisted by White.

Collin Raye was in Sound Emporium with producer Garth Fundis working on overdubs and mixes for his new Sony album. Gary Laney was at the board.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

## Battery Chicago Charged Up Production Facility Houses 2 Studios

CHICAGO—The opening of Battery Studios' newest location on Chicago's South Side, Aug. 31, was attended by more than 400 music industry guests. The festivities included a showcase presented in conjunction with ASCAP's Midwest office.

Four unsigned local talents—Birds At The End Of The Road, Crash, Fruit Of The Mind, and Next Movement—performed at the showcase.

The new facility is Battery's fourth location, joining its New York, London, and Nashville studios. Located at 323 East 23rd St., Battery Chicago is a complete record production facility with two studios: the 40-input Solid State Logic Studio A with Otari MTR-90 and Studer A820 tape machines; and the MCI 600 Series-equipped Studio B featuring an Otari MX-80 multitrack.

Both rooms also feature Panasonic 3700 DATs, UREI 813 Cs and Yamaha NS-10, and 2150 monitors, and Bryston 4b and Studer A68 amplifiers. The facility also includes a complete MIDI production room.

Battery Studios is part of the London-based Zomba Group that runs the Jive and Silvertone labels, and the Chicago location will service both labels.

According to staff engineer Martin Stebbing, Battery's goal is to be "the friendliest studio in Chicago." While the city's recording studio business has long been dominated by jingles, Battery Chicago plans to devote itself solely to music projects, and Stebbing predicts Battery can survive "brilliantly" in the market without doing jingles.

In the past month, the studio has been involved in projects for Kool Moe Dee, D.J. Jazzy Jeff, Mr. Lee, Billy Ocean, and reggae outfit Rude Beat.

According to Stebbing, even though "advertisers pay more for studio time and studios are, as a result, more apt to book time for advertisers than musicians... [it's an] unfair situation for the musicians. Battery wants to give local talent more of a chance to acquire studio time."

MOIRA McCORMICK & JACKIE STASSI

Billboard.

## NEW PRODUCTS & SERVICES

**PRO WOMEN:** Women's Technet, an organization dedicated to improving opportunities for women in professional audio, video, broadcast, recording, and related industries, is on-line using the nonprofit telecommunications network **The Institute for Global Communications**. Access to Technet conferences is available worldwide and IGC provides the gateway to send electronic mail to many popular computer networks. Technet conferences will include a calendar of events, list of professional organizations and publications, technical support, and a job board. The group, formed at the 1991 **Audio Engineering Society** convention, is open to men and women and is taking applications for membership. Conference participation is slated to begin in January 1993. Applications are available from Vanessa Else, facilitator, Women's Technet, P.O. Box 966, Ukiah, Calif. 95482. Mailings on the organization's activities are also available for those without computer access by sending a self-addressed, stamped envelope to Julie Perez, 110 Horatio St., #617, New York, N.Y. 10014. The organization's promotional mailings have been sponsored by **Solid State Logic** and **Opcode**.

**BERGER'S PASSION:** Michael Bolton contracted **Russ Berger Design Group Inc.**, Dallas, to provide acoustical consulting and design services for **Passion Studios**, the artist's personal studio. The facility features a recording and mixing control room with **Solid State Logic 4072** console and **Sony 3408** tape machine, a studio for vocal and instrument tracking, and a **MIDI** programming/production control room.

**SKAGGS MONITORS:** Country artist **Ricky Skaggs** purchased four **Electro-Voice M-12G** guitar monitors for his live performances. Skaggs notes the monitors meet his need for highly directional, small-size units. Two of the monitors are miked and fed to the house and monitor system, while the other two are placed closer to the front of stage, left and right, and aimed directly toward Skaggs. The M-12G features a single **EVM-12L Series II** guitar speaker in a compact enclosure offering various resting angles, according to the Buchanan, Mich.-based firm.

**ABSOLUTE KORG & LANG:** Performer **Greg Wells** has a range of **Korg O Series** products on tour with **k.d. lang**. His rig includes the **01/W** keyboard and **03R/W** rack module, and he also uses the company's **M1** keyboard and the **SGX1D** sampling grand. Wells joined lang for her "Ingenuer" tour, which began in April, and plays percussion, guitar, and keyboards, as well as singing background vocals.

**AMEK ROCKS:** **Perry Farrell**, formerly of **Jane's Addiction**, and **Trent Reznor** of **Nine Inch Nails** have installed **Amek Einstein** and **Amek Mozart RN** consoles, respectively, in their project studios. Additionally, **Peter Yianilos** has added a new 40-input **Hendrix** board to his new **Artisan Red Truck** mobile recording unit. The truck was recently used to mix a new record of live recordings made on **Jaco Pastorius'** 30th birthday and featuring artists such as the **Brecker Brothers**, **Don Elias**, and **Peter Erskine**. Yianilos engineered and co-produced much of the late **Pastorius'** work.

**DIAMOND CROWN:** **Neil Diamond** beefed up his array of **96 Crown Macro-Tech 3600VZ** and **2400** amplifiers with another **50 2400s** and **1200s** when he took his tour to Ireland. The tour also uses **Crown's IQ System 2000** computer-control software. The artist completed his tour of the U.S. last spring. **Intec**, a London-based touring company, handled the Ireland dates.

**MULTIMEDIA NAB:** **The Interactive Multimedia Assn.**, Annapolis, Md., and the **National Assn. of Broadcasters**, Washington, D.C., formed a partnership to conduct the **NAB Multimedia World Conference and Exhibition**, April 19-22 in Las Vegas during the spring **NAB Convention**. **IMA** managing director **Philip Dodds** chairs the conference's executive committee, which is holding its first meeting Monday (14) to develop the conference program. Sessions will focus on the production and distribution of programming for interactive media, including **CD-ROM** and **CD-I**.

**ROLAND ROLLS INTO PROJECT STUDIOS:** **Roland Pro Audio Video's DM-80** multitrack hard disc recorder is the centerpiece for a new room at **Third Story Recording**, a Philadelphia facility run by **John Wicks**. The room will primarily service the studio's rap and R&B productions, as well as album editing and other projects. Other **DM-80** users include New York-based producers **Maz & Kilgor**, who used the system for two cuts on the new **Brecker Brothers** album for **GRP**, and radio station **WQCD** New York. **Roland** is based in Los Angeles.

**BIG BOTTOM:** **Aphex Systems** is introducing a revamped version of its **Aural Exciter Type C** featuring a new bass-enhancement process dubbed "big bottom." The two-channel unit, available this month at a suggested list price of \$349, offers the bass processes on both channels. The company has applied for patents on the new process, which is a psychoacoustic method of increasing the perception of bass without vastly increasing amplitude or generating subharmonics, according to **Marvin Caeser**, president of the Sun Valley, Calif.-based company.

**EUPHORIC EUPHONIX:** **Euphonix**, based in North Hollywood, Calif., has topped 40 sales of its **CSII** digitally controlled analog mixing system with units going to **Margarita Mix** and **Digital Sound & Picture** in Los Angeles, **National Recording** in New York, and **The Tube** and **Tokyo Genzojo** in Tokyo. Orders have also been placed by a number of producers and performers, including **Chris Porter** and **Alan Parker** in the U.K. and **Trevor Horn** in the U.S.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 12, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	END OF THE ROAD Boyz II Men L.A.Reid,Babyface D.Simmons (Biv 10/Motown)	END OF THE ROAD Boyz II Men L.A. Reid,Babyface D.Simmons (Biv 10/Motown)	I STILL BELIEVE IN YOU Vince Gill/ T.Brown (MCA)	CROSSOVER EPMD/ E.Sermon, P.J.Smith (Chaos/RAL)	THORN IN MY PRIDE The Black Crowes/ The Black Crowes George Drakoulis (Def American)
RECORDING STUDIO(S) Engineer(s)	STUDIO 4/ DOPPLER (Philadelphia,PA/ Atlanta,GA) Jim"Z"Zumpano	STUDIO 4/ DOPPLER (Philadelphia,PA/ Atlanta,GA) Jim"Z"Zumpano	JAVELINA (Nashville) Warren Peterson	NORTH SHORE SOUNDWORKS (Commack,NY) Charlie Marrotta	SOUTHERN TRACKS (Atlanta) Brendan O'Brien
RECORDING CONSOLE(S)	SSL 4056 E Series/ SSL 4040 G Series	SSL 4056 E Series/ SSL 4040 G Series	Calrec	Custom Design	SSL 4000 E Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80/ Otari MTR-90	Studer A-80/ Otari MTR-90	Mitsubishi X-850	Otari ATR-80	Sony JH24
STUDIO MONITOR(S)	Augsberger Yamaha NS10	Augsberger Yamaha NS10	Tannoy	JBL	Yamaha NS10 Augsberger
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO LACOCO (Atlanta,GA) Barnie Perkins	STUDIO LACOCO (Atlanta,GA) Barnie Perkins	JAVELINA (Nashville) Lynn Peterzell	ROCK-N-REEL (East Northport,NY) Dave Greenberg	RECORD PLANT (Los Angeles) Brendan O'Brien
CONSOLE(S)	SSL 6056	SSL 6056	Calrec	Tac Matchless	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-820	Studer A-820	Mitsubishi X-850	Otari ATR-80	Studer A-800
STUDIO MONITOR(S)	Yamaha NS10 Genelec	Yamaha NS10 Genelec	Tannoy	UREI	Yamaha NS10 TAD/Kinoshita
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Chris Gehringer	HIT FACTORY MASTERING Chris Gehringer	MASTERFONICS Glenn Meadows	MASTERDISK Tony Dawsey	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	DADC	DADC	Uni Manufacturing	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	Uni Manufacturing	Sony Manufacturing	WEA Manufacturing

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BOYZ II MEN  
QUEEN

## Not All Cities Part Of Country Boom L.A., N.Y. Among More Resistant Mkts.

■ BY CARRIE BORZILLO

LOS ANGELES—Despite the country music boom of the last two years, a handful of major-market country stations have yet to experience the same success as their counterparts in other markets like Seattle, San Diego, Dallas, and Houston, which all have market-leading country stations.

While country is now the most common radio format, with 2,519 commercial outlets (86 of those added in the last year alone, according to the M Street Journal), in New York, Los Angeles, and Philadelphia, country ratings are about even with or down from where they were two years ago.

These three markets are the exception. Out of the top-20 markets, country stations in 12 cities ranked in the top five of their respective markets with audiences 12-plus.

By virtue of being in the No. 1 Arbitron market, WYNY New York is the most-listened-to country station in the U.S., but it is No. 17 in the market with a 2.8 share of the 12-plus audience, according to Arbitron's spring 1992 ratings survey. In the spring of 1990, WYNY had a 2.4 share and was ranked 18th.

KZLA Los Angeles had a 2.0 last spring and was ranked No. 22. In 1990, it was ranked 17th with a 2.7 share. WXTU Philadelphia is currently No. 9 with a 4.9. Two years ago, it was also ninth with a 4.8 share.

The lack of growth can't be blamed on new competition. While the country format is growing, WYNY and WXTU still have no direct format competitor, and KZLA's only competition is from its own AM, KLAC.

### AIMING TO BE GREAT

Several PDs in the format say to succeed in the growing country market, a country station needs to bring in the new, younger audience and should be marketed in a contemporary style. They say the station should aim to be a great radio station for a mainstream audience as opposed to just a great country station for a country audience.

John Hart, PD of WXTU since December 1991, cites the lack of a strong street presence as a reason why some major-market country stations, including his, do not do as well as others. "They've always apologized for being country. They haven't gotten out there and honked their own horns. We now average about 25 appearances a month and we're proud to be country."

Although WXTU is ninth in the market, Hart says the station is growing due partly to hitting the streets more. It is now third with the 35-64 audience and fifth in the 25-54 demo.

Hart believes New York and L.A. are missing the opportunity to ride the country music wave by not having a heavy presence in the market and by still gearing their programming toward the older, core audience. He also says combating the stereo-

types of country music must be dealt with by presenting the station in a more contemporary style and letting people know that this music is "not a bunch of old men with fiddles."

But no matter how much promoting WXTU does, Hart says "you'll never see double-digit numbers here. You have legendary stations in these [major] markets that you're competing against." That's another reason, he says, country may not do as well in some markets, including Philadelphia.

### SAFE MEANS SORRY

Other PDs say that being safe has hurt a lot of major-market stations.

WYNY's Johnny Michaels joined the station last month from country WWYZ Hartford, Conn., to help bring the numbers up.

"I would say that typical of what a lot of major-market stations were like a few years ago, [WYNY] was conservative and played it safe with the audience by trying to appeal mostly to the core listeners instead of trying to bring in a new audience. But now, safe means dull," he says.

Michaels says the reason why some major-market country stations may play it safe is because "they don't see a lot of hats and boots on the streets out there, and therefore lay back a little."

To bring in a new audience, Michaels says he has brought the tempo up a bit by adding more new artists, increasing the station's 40% current base to 75%, and repositioning the station as "the new country 103.5 WYNY." By giving listeners more variety, he says, the station will be a foreground station, not just a background station. He has also redesigned the logo and marketing strategies to be more mass appeal.

KIKF Anaheim, Calif., while still No. 17 in the market with a 2.3, is up significantly from its spring 1990 0.6 share. PD/p.m. driver Craig Powers says the growth resulted from hitting the streets every night and bringing many aspects of top 40 to the country format.

"I am an aggressive, street-fighter PD with a background in CHR," he says. [Powers programmed cross-town KEZY for seven years and was on air at KIIS Los Angeles for five.] KIKF's only competitor is KZLA Los Angeles, which is currently 24th in the Anaheim market.

"[KZLA] is perceived as an old station here," Powers says. "We aggressively go after the new country listeners. When I came in, [the former PD] was playing the older, core country artists and about 1,200 records. I went to 300 and played aggressive stuff—the newer artists and added elements never there before."

"We're more CHR country than just country because we do a lot of the fun, crazy stuff that CHR can do," he says. For example, Powers does live broadcasts every Saturday night, a "smash or trash" feature, countdowns, double shots, and an all-request lunch.

KZLA OM Bob Guerra and Malrite

regional VP Lee Logan did not return phone calls for this story.

KMPS-AM-FM Seattle is No. 1 in its market, a feat VP/programming Tim Murphy says is due to being at every major event in town.

He believes the reason country doesn't do as well in other major markets is because of the programmers' attitudes. "They'll be like, 'Well, this is L.A. or it's New York. We can't do country the way others do.' Sometimes they play it too safe; they have to stretch a little."

"What's held a lot of stations back," he continues, "is trying to be a country station instead of a great station that plays country music."



Happy Birthday To Me. KFMB-FM San Diego PD/afternoon-drive host Mark Larson got the 37th birthday party he'd been asking for, complete with visits from two San Diego Chargers cheerleaders and the San Diego Padres mascot (pictured).

## License Committee Offers 'Limbaugh' Affiliates Compromise For Music Use

■ BY BILL HOLLAND

WASHINGTON, D.C.—The enormously successful syndicated "Rush Limbaugh Show," which conservative listeners love (and liberal listeners love to hate), includes a lot of "intro" and "outro" music—a little too much, the American Society of Composers, Authors and Publishers maintained, to pass by without payment to songwriters and publishers as allowable "incidental use" music.

After lengthy negotiations about the problem, the industry's Radio Music License Committee and ASCAP announced Sept. 3 they had completed an agreement on ASCAP fees to be paid by stations carrying the show—a special simplified license.

The show's originating network, EFM Media Management, had re-

fused to provide cue sheets to stations that would have enabled them to identify and report so-called "nonincidental music" used on the program. The result, according to ASCAP, was that stations could not comply with the per-program license unless they conceded and paid for substantial

Stations retain the right to turn down the agreement, but they must then abide by the regular per-program license, with heavier reporting requirements and the possibility of overpayment. RMLC recommends that Limbaugh affiliates accept the new agreement now being sent to them.

RMLC calls the compromise "significantly better" than the usual ASCAP per program license.

### WASHINGTON ROUNDUP

music use beyond that used on the show.

The RMLC met with both EFM and ASCAP, and after EFM declined to provide cue sheets, RMLC worked out a compromise with ASCAP that the committee says is a better deal for stations.

### FCC MAKES OWNERSHIP RULES OFFICIAL

The FCC finally released its revised radio ownership rules Sept. 4, with a deadline for comments of Oct. 30 and reply comments due Nov. 30.

The commission lowered the station caps Aug. 5 after Congress objected that they would give larger companies an edge.

Public input may provide some further tinkering, but insiders say the basic revised document is now in place.

Once again, the revised ownership caps are 18 AM and 18 FM stations nationwide, with an increase to 20 of each after two years (Billboard, Aug. 15). The commission will also permit attributable but noncontrolling interests in an additional three stations controlled by small-business minority owners. (A small business is defined as one with annual revenues less than \$500,000 and total assets less than \$1 million.)

The commission will permit owners in local markets to own up to two AM and two FM stations in markets with 15 or more stations (and three if there are fewer than 15 stations).

Audience share usually will be determined by Arbitron numbers or, in smaller markets, by an alternative the FCC accepts. The commission will define markets by counting stations as well as through a technical count of overlap contours, so that some co-owned or leased stations might count as two.



Grab The Wheel. Mercury recording act Catherine Wheel was among the bands performing during the KITS (Lie 105) San Francisco "Live 105 Free Concert Series." Pictured, from left, are the band's Brian Futter, Dave Hawes, Neil Sims, and Rob Dickinson.

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	8	★★★ No. 1 ★★★ SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH 1 week at No. 1
2	1	1	13	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
3	3	2	13	THE ONE MCA 54423	◆ ELTON JOHN
4	4	4	15	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
5	6	7	14	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
6	7	10	8	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
7	5	5	21	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
8	8	6	12	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
9	11	11	12	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
10	13	26	6	AM I THE SAME GIRL? FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
11	12	19	9	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
12	14	18	6	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
13	16	25	8	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
14	15	23	7	GIVE IT UP SBK 50398/ERG	◆ WILSON PHILLIPS
15	9	8	14	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
16	10	9	17	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
17	17	21	7	ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC	◆ BILLY JOEL
18	19	20	10	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
19	18	16	25	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
20	26	27	8	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
21	23	15	23	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
22	20	12	18	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
23	24	22	23	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
24	22	14	17	WHY ARISTA 1-2419	◆ ANNIE LENNOX
25	28	32	5	DEEPER THAN A RIVER GEFFEN ALBUM CUT	OLIVIA NEWTON-JOHN
26	31	33	5	DROWNING IN YOUR EYES ELEKTRA 64710	◆ EPHRAIM LEWIS
27	25	24	18	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
28	30	31	7	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
29	29	29	10	WE'LL FIND THE WAY REPRISE 18716	KURT HOWELL
30	36	40	3	NEVER SAW A MIRACLE ARISTA 1-2459	CURTIS STIGERS
31	33	39	6	JESUS HE KNOWS ME ATLANTIC 87454	◆ GENESIS
32	27	13	12	I'VE GOT MINE MCA 54429	◆ GLENN FREY
33	37	38	6	BANG BANG ELEKTRA 64735	◆ DAVID SANBORN
34	32	28	20	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
35	35	34	5	YOU ARE MY HOME BROADWAY ANGEL ALBUM CUT/CAPITOL	LINDA EDER/PEABO BRYSON
				★★★ POWER PICK★★★	
36	47	—	2	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	MICHAEL W. SMITH
37	21	17	10	HOT FUN IN THE SUMMER TIME BROTHER 5247	◆ THE BEACH BOYS
38	34	30	21	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
39	39	41	4	STAY LONDON 869 730/PLG	◆ SHAKESPEAR'S SISTER
40	48	—	2	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
41	41	45	3	COUNTDOWN REPRISE 18860	◆ LINDSEY BUCKINGHAM
42	43	42	5	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
43	40	37	27	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
				★★★ HOT SHOT DEBUT★★★	
44	NEW ▶	1		END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN	◆ BOYZ II MEN
45	46	—	2	LAYLA REPRISE 18787	◆ ERIC CLAPTON
46	38	35	20	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
47	42	43	4	I'LL BE THERE FOR YOU REPRISE ALBUM CUT	KENNY ROGERS
48	NEW ▶	1		I STILL BELIEVE IN YOU MCA 54406	◆ VINCE GILL
49	45	47	7	LIFE IS A HIGHWAY CAPITOL 44815	◆ TOM COCHRANE
50	44	36	9	GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST 98560	◆ EN VOGUE

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

Billboard's **PD** of the week

**Larry Kent**  
KKYR-AM-FM Texarkana, Texas



**T**WO YEARS AGO, country KKYR-AM-FM Texarkana, Texas, PD Larry Kent was profiled as PD of the Week after the station scored a 37.1 in the spring Arbitron book. Now, the station has climbed into the 40 shares, and Kent becomes the first PD ever to be profiled twice for the same station.

In the most recent spring book, the market's only ratings survey, KKYR jumped 34.5-43.6 12-plus. Kent's morning show now commands more than half (51.8) of the radio listening in the market.

Kent says the country boom of the last several years has helped the station achieve its incredible shares. "It's made all the difference in the world," he says. "Country is in the position that top 40 was in when the Beatles first came. I was there back then. I see the similarities and it's very strong. Country is the top 40 of the '90s. Garth Brooks is the Beatles of the '90s, and Billy Ray Cyrus is the Elvis of the '90s."

Kent also credits country's appeal to many different demos. "For the first time in my history in a format, we have mothers and fathers and children and grandparents all listening to the same station," he says. "I see the format becoming transcended, generational."

Because of the station's broad appeal, Kent says he hasn't been tempted to take the mainstream station in a "young country" direction like some of his colleagues, although he does use the positioner "hot country." Kent defines the term as meaning "we don't play a lot of really old stuff."

Nevertheless, he says the young country talent that has emerged in recent years has done a lot for the station, and the format. "A lot of these younger people are coming from backgrounds that are not really 100% country." With influences ranging from "James Taylor to James Brown, they're fusing [that] together and I think it's very exciting," he says. "It's bringing people into the format that wouldn't have listened two or three years ago."

In trying to meet the needs of such a diverse age group, Kent says "the key is in your presentation on the air. You don't want to sound too stuffy or too hokey or too bubblegummy. And it has a lot to do with the music mix—I can't stress that enough."

Musically, the station is positioned around the 12-in-a-row feature as "continuous country favorites." The 12-in-a-row concept was initiated in every daypart but mornings about a year and a half ago, and, Kent says, "It's been very successful and really cemented our music [position]."

The station is approximately 60% current, although that percentage is a bit higher at night. The oldies you can hear on KKYR are what Kent calls "power gold,"

or songs that go back as much as 10 years but that test very well.

Here's a recent afternoon hour: Keith Whitley, "I'm No Stranger To The Rain"; Vince Gill, "I Still Believe In You"; Ronnie McDowell, "Older Women"; Pam Tillis, "Maybe It Was Memphis"; Joe Diffie, "If The Devil Danced (In Empty Pockets)"; McBride & the Ride, "Going Out Of My Mind"; Ricky Skaggs, "Lovin' Only Me"; Lorrie Morgan, "Watch Me"; Clint Black, "Loving Blind"; Aaron Tippin, "I Wouldn't Have It Any Other Way"; Marty Stuart & Travis Tritt, "This One's Gonna Hurt You"; Reba McEntire, "Cathy's Clown"; Garth Brooks, "Two Of A Kind, Workin' On A Full House"; Collin Raye, "In This Life"; Mary-Chapin Carpenter, "Never Had It So Good"; and Exile, "Nobody's Talking."

Kent believes the winning Arbitron numbers are a result of doing "a lot of things right. I think the key to it is promoting yourself properly and becoming really keyed in to the market," he says. "We're involved in everything that's going on, blood drives, rodeos, so we're very local."

Promotionally, the station is involved in everything from the Texarkana Duck Race to the Four States Fair and Rodeo. "And just as important," Kent says, "we go to all the little outlying towns [for] their fairs and parades. We're out there all the time with our van and our banners."

Even with almost 52% of morning radio listening, Kent is sometimes surprised by his own influence in the market. Recently, a caller to his show complained that some shrubs in the parking lot at a local Wal-Mart obstructed the view of oncoming traffic from the store's driveway. After Kent said on the air that the shrubs should be cut down, they were, just a few hours later.

The Shane Media-consulted KKYR signed on in the format, with Kent as PD, exactly three years ago this month. Although it is in Arbitron market No. 235, there is plenty of direct format competition, making the station's huge audience shares even more surprising. Among the station's competitors are Texarkana stations KCMC (which has been country since the late '60s) and KARQ, and Shreveport, La., station KRMD, which sometimes led the market before KKYR's debut.

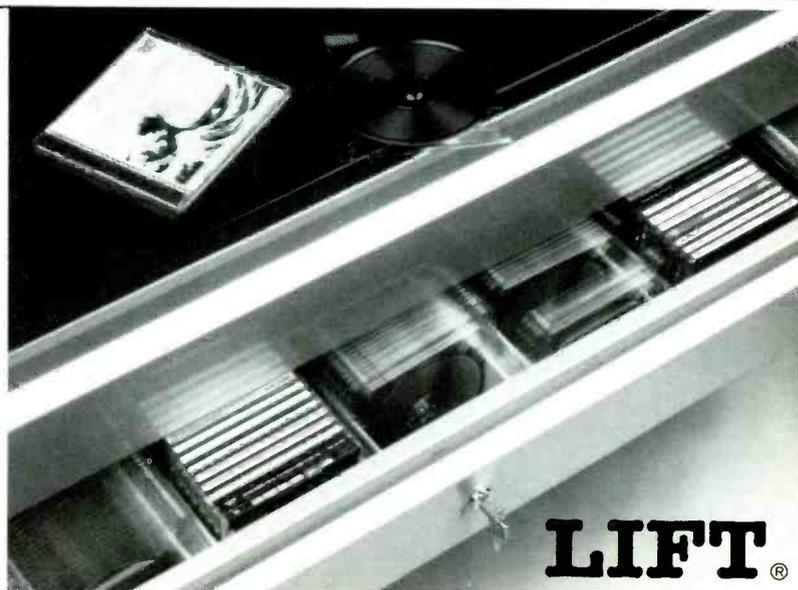
Despite all the competition, Kent is "very confident" that he can push the station all the way into the 50-share range. If that seems unreasonable, consider this: Kent says people called him "crazy" when he declared his intention to bring the station into the 40s range.

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# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	3	5	<b>*** No. 1 ***</b> HOW ABOUT THAT HERE COMES TROUBLE	◆ BAD COMPANY ATCO EASTWEST
2	1	1	17	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
3	7	—	2	DIGGING IN THE DIRT US	◆ PETER GABRIEL Geffen
4	4	8	4	WHAT GOD WANTS, PART I AMUSED TO DEATH	◆ ROGER WATERS COLUMBIA
5	3	2	13	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
6	6	5	9	SUMMER SONG THE EXTREMIST	◆ JOE SATRIANI RELATIVITY
7	5	4	9	HUNGER STRIKE TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
8	11	14	6	SENT BY ANGELS ARC ANGELS	ARC ANGELS DGC
9	8	7	5	HAVE YOU EVER NEEDED SOMEONE SO BAD ADRENALIZE	◆ DEF LEPPARD MERCURY
10	14	—	2	REST IN PEACE III SIDES TO EVERY STORY	◆ EXTREME A&M
<b>*** POWER TRACK ***</b>					
11	12	19	3	START THE CAR START THE CAR	◆ JUDE COLE REPRISE
12	13	17	5	JEREMY TEN	◆ PEARL JAM EPIC
13	15	15	7	LOVE IS ON THE WAY THE LIZARD	◆ SAIGON KICK THIRD STONE/ATLANTIC
14	20	20	5	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
15	9	6	12	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	◆ U2 ISLAND/PLG
16	16	12	8	YOU DON'T HAVE TO REMIND ME RACINE	◆ SASS JORDAN IMPACT/MCA
17	22	22	7	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	◆ RED HOT CHILI PEPPERS WARNER BROS.
18	21	24	5	I'M A STEADY ROLLIN' MAN THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EMI/ERG
19	17	16	21	EVEN FLOW TEN	◆ PEARL JAM EPIC
20	10	10	6	RUNAWAY TRAIN THE ONE	◆ ELTON JOHN FEATURING ERIC CLAPTON MCA
21	24	26	20	ROAD TO NOWHERE NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
22	27	38	3	LAYLA UNPLUGGED	◆ ERIC CLAPTON DUCK/REPRISE
23	28	34	4	DREAM UNTIL TOMORROW LYNCH MOB	LYNCH MOB ELEKTRA
24	18	9	8	DON'T TREAD ON ME DON'T TREAD	◆ DAMN YANKEES WARNER BROS.
25	26	27	11	WHEREVER I MAY ROAM METALLICA	◆ METALLICA ELEKTRA
26	19	13	5	VOTE FOR ME SONGS FOR A DYING PLANET	JOE WALSH PYRAMID/EPIC
27	30	36	4	DOMINO REVENGE	◆ KISS MERCURY
<b>*** FLASHMAKER ***</b>					
28	NEW ▶	1	1	BIG GOODBYE PSYCHO CITY	GREAT WHITE CAPITOL
29	32	40	3	SYMPHONY OF DESTRUCTION COUNTDOWN TO EXTINCTION	◆ MEGADETH CAPITOL
30	31	18	13	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	◆ DEL AMITRI A&M
31	33	39	7	WOULD? "SINGLES" SOUNDTRACK	◆ ALICE IN CHAINS EPIC SOUNDTRAX/EPIC
32	NEW ▶	1	1	BRAND NEW AMERIKA PARDON ME	◆ POORBOYS HOLLYWOOD
33	39	—	2	HOT CHERIE DOUBLE ECLIPSE	◆ HARDLINE MCA
34	35	33	14	LITHIUM NEVERMIND	◆ NIRVANA DGC
35	37	—	2	NONSTOP TO NOWHERE WHIPPED	◆ FASTER PUSSYCAT ELEKTRA
36	40	—	2	MACHINE GUN DOG EAT DOG	◆ WARRANT COLUMBIA
37	36	37	3	SHOW ME SLIDE ON THIS	◆ RONNIE WOOD CONTINUUM
38	NEW ▶	1	1	I STAND ALONE JACKYL	◆ JACKYL Geffen
39	NEW ▶	1	1	YOU'VE BEEN SO GOOD UP TO NOW JOSHUA JUDGES RUTH	LYLE LOVETT CURB/MCA
40	NEW ▶	1	1	MR. TINKERTRAIN NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC

○ 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	11	NOVEMBER RAIN USE YOUR ILLUSION I	◆ GUNS N' ROSES Geffen				
2	—	—	1	LIVING IN A DREAM ARC ANGELS	◆ ARC ANGELS DGC				
3	2	—	2	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE				
4	3	2	5	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	◆ RED HOT CHILI PEPPERS WARNER BROS.				
5	7	10	7	ONE ACHTUNG BABY	◆ U2 ISLAND/PLG				
6	4	3	4	LIFE IS A HIGHWAY MAD MAD WORLD	◆ TOM COCHRANE CAPITOL				
7	9	7	12	MAMA, I'M COMING HOME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC				
8	6	4	11	WHAT YOU GIVE PSYCHOTIC SUPPER	◆ TESLA Geffen				
9	8	6	13	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.				
10	—	8	12	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.				

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

# Radio

## Young-Adult Networks Maturing In Markets; Dizzy Radio Spins; WWI Gets Jackson Gig

LOS ANGELES—The results of RADAR 45, the spring 1992 network radio audience survey, show only four of the 15 networks down with audiences 12-plus. Overall, young-adult networks fared better than adult networks with a 2.1% increase. Adult networks had a 0.8% increase.

Posting the biggest gains with listeners 12-plus were **American Urban Network**, which moved up from 15th to 14th place among the networks with a 13.4% increase, and **ABC's Excel Network**, which held steady at No. 13 with a 9.2% gain. Nine other networks posted a 4.4% increase or lower.

The four networks down in this category were all **Westwood One** networks. **WONE** was off 8.4%; **NBC** dipped 3.4%; **The Source** was down 1.8%; and **Mutual** was down 1.4%. The news was a bit better for Westwood One among the 25-54 audience, however. In that demo, Mutual showed an increase of 0.1%, and **NBC** was flat.

With listeners 25-54, the highest mover was **ABC's Galaxy**, with a 13.5% increase. **ABC's Platinum** was up 5.4%; **CBS' Spectrum** rose 5.1%; **CBS** was up 4.8%; and **US Super** was up 1.3%.

In the individual network rankings with listeners 12-plus, however, **ABC's Prime** was flat at No. 1 with a 0.3% gain; **Westwood One's Mutual** remains in second place; **ABC's Platinum**, the No. 3 network, posted a 3.5% jump; **CBS' Spectrum** stayed at No. 4 with a 0.5% increase; and **ABC's Genesis** was fifth with a .9% increase. The top eight networks in the last survey held the same positions in this listing.

In the 25-54 demographic, the top networks in rank order were **ABC's Prime**, **WWI's Mutual**, **ABC's Platinum**, and **CBS' Spectrum**.

**ABC** once again dominated the top programs, with 17 of the 20 positions belonging to it. **Paul Harvey's** weekly morning program, weekly midday program, and Saturday-morning program "Rest Of The Story" took the top three spots.

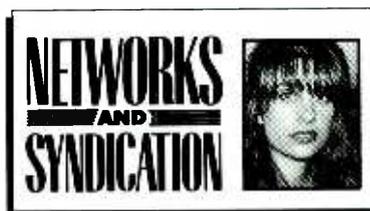
**RADARs** are compiled by Statistical Research Inc. of Westfield, N.J.

### HAPPY BIRTHDAY DIZZY GILLESPIE

To celebrate jazz musician **John Birks "Dizzy" Gillespie's** 75th birthday Oct. 21, **National Public Radio** is honoring him with a 13-part series of one-hour specials called "Dizzy's Diamond." The programs will be hosted by fellow jazz musician and educator **Dr. Billy Taylor**.

The series begins with an overview of Gillespie's music and moves through all aspects of his career from his arrival in New York in 1937 to the birth of be-bop music to his jazz big-band days. The special also looks at the musicians influenced by him, such as **Jon Faddis**, **Wynton Marsalis**, and **Wallace Roney**, who discuss and analyze their favorite Gillespie compositions.

Also, **NPR's NPR Playhouse** presents "Travels With Jack," a mysti-



by Carrie Borzillo

cal exploration series that takes **Jack Flanders** to exotic places all over the world, beginning Sept. 27.

### WILLIAMS SHOW INSPIRES DONATION

**NBC Talknet's Bruce Williams** made a plea to Kuwait, Saudi Arabia, and United Arab Emirates to offer economic assistance to the victims of Hurricane Andrew on his Aug. 31 show. He also gave out the

telephone numbers of three embassies for his millions of listeners to call. And they did.

After he was deluged with calls, the Emir of the State of Kuwait donated \$10 million to the American Red Cross to help the hurricane victims, says a spokesperson.

### AROUND THE INDUSTRY

**Westwood One** is simulcasting the HBO special "Michael Jackson In Concert In Bucharest: The Dangerous Tour" from 8-10 p.m. (Eastern time) Oct. 10. This event marks the first time a full-length Michael Jackson concert has been televised and broadcast on radio. In all 15 countries in which Jackson is performing, money is being raised for his Heal the World Foundation.

(Continued on page 83)

# Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	9	<b>*** No. 1 ***</b> TOMORROW YOUR ARSENAL	◆ MORRISSEY SIRE/REPRISE
2	2	2	6	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
3	3	—	2	DIGGING IN THE DIRT US	◆ PETER GABRIEL Geffen
4	7	14	3	BLOOD MAKES NOISE 99.9 F	◆ SUZANNE VEGA A&M
5	4	3	7	A LETTER TO ELISE WISH	◆ THE CURE FICTION/ELEKTRA
6	6	5	6	JEREMY TEN	◆ PEARL JAM EPIC
7	5	4	8	DYSLEXIC HEART "SINGLES" SOUNDTRACK	◆ PAUL WESTERBERG EPIC SOUNDTRAX/EPIC
8	8	7	7	SOMETHING GOOD SOMETHING GOOD	◆ UTAH SAINTS LONDON/PLG
9	13	24	3	POISON HEART MONDO BIZARRO	◆ THE RAMONES RADIOACTIVE/MCA
10	12	16	4	YOU DON'T UNDERSTAND BABE RAINBOW	◆ HOUSE OF LOVE FONTANA/MERCURY
11	14	21	3	SEEN THE DOCTOR FREE FOR ALL	◆ MICHAEL PENN RCA
12	17	18	4	HELPLESS COPPER BLUE	◆ SUGAR RYKODISC
13	9	8	10	HUNGER STRIKE TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
14	10	6	10	100% DIRTY	◆ SONIC YOUTH DGC
15	11	9	9	SHEELA-NA-GIG DRY	◆ PJ HARVEY INDIGO/ISLAND
16	23	—	2	SPIRITUAL HIGH MOODFOOD	◆ MOODSWINGS ARISTA
17	18	30	4	A SMALL VICTORY ANGEL DUST	◆ FAITH NO MORE SLASH/REPRISE
18	15	19	5	SMILING THE DEATH OF COOL	◆ KITCHENS OF DISTINCTION A&M
19	20	13	5	TELL IT LIKE IT T-I-S GOOD STUFF	THE B-52'S REPRISE
20	28	23	3	I WANT TO TOUCH YOU FERMENT	◆ CATHERINE WHEEL FONTANA/MERCURY
21	24	28	3	NEARLY LOST YOU SWEET OBLIVION	◆ SCREAMING TREES EPIC
22	26	—	2	SUCCESS HAS MADE A FAILURE... AM I NOT YOUR GIRL?	◆ SINEAD O'CONNOR ENSIGN/ERG
23	30	—	2	DONNA EVERYWHERE MUTINY	◆ TOO MUCH JOY GIANT/WARNER BROS.
24	16	10	12	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	◆ U2 ISLAND/PLG
25	22	20	7	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	◆ RED HOT CHILI PEPPERS WARNER BROS.
26	19	15	7	N.W.O. PSALM 69	◆ MINISTRY SIRE/WARNER BROS.
27	21	11	6	WALKING ON BROKEN GLASS DIVA	◆ ANNIE LENNOX ARISTA
28	29	29	3	IT'S ALL RIGHT LENIN & MCCARTHY	◆ THE 25TH OF MAY ARISTA
29	NEW ▶	1	1	STINKIN' THINKIN' YES, PLEASE	◆ HAPPY MONDAYS ELEKTRA
30	27	12	9	DISAPPOINTED "COOL WORLD" SOUNDTRACK	◆ ELECTRONIC WARNER BROS.

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

# A Stern Review; Veep Visits For A Spell

**NATIONAL MORNING MAN Howard Stern's** Aug. 31 debut in Cleveland on WNCX got a less than glowing review from The Plain Dealer's radio critic **Roberto Santiago**. In his Sept. 1 column, Santiago called Stern a "dud" and said he "did not live up to the explosive hype generated by WNCX management. Stern committed the worst crime for a morning radio personality of his stature: He was boring . . . His production team made him sound amateurish, boring, and unoriginal." Ouch. Meanwhile, Stern made his long-awaited **KEGL** Dallas debut Sept. 8.

In other news, **KRTH** Los Angeles got Vice President **Dan Quayle** to phone in to the station Sept. 8 to say "good Morgan" to morning host **Robert W. Morgan**. When Morgan asked the Vice President "how do you spell K-Earth," Quayle replied "101," referring to the station's frequency. The VP also made a request: **Bobby Darin's** "Splish Splash."

Keeping up with the changing needs of broadcasters, **Cody/Leach Broadcast Architecture** of Princeton, N.J., has announced the development of a "duopoly simulation" research service for broadcast groups planning to merge radio stations under the recently revised FCC duopoly rules. The research measures changes in listener behavior when different program format options are simulated with real music, real jocks, and jingles. It is designed to reveal which format combinations will attain maximum market shares. **Cody/Leach's Brian Stone** is heading the program.

**Arbitron** has announced the ratings survey dates for the 1994 calendar year. The winter book will run from Jan. 6 to March 30. The spring book will cover March 31 to June 22. The summer book will run from June 23 to Sept. 14, and the fall book will encompass Sept. 22 to Dec. 14.

The 1993 survey dates previously announced are Jan. 7-March 31 (winter), April 1-June 23 (spring), June 24-Sept. 15 (summer), and Sept. 23-Dec. 15 (fall).

## PROGRAMMING: MARS GOES JAZZ

**KOCM/KSRF** Los Angeles, formerly modern rock **MARS-FM**, de-

buted its new jazz format Sept. 7. The new call letters are **KAJZ/KBZJ**. The staff includes crosstown jocks such as former **KACE P/T Dave Fennoy** doing mornings. **Brooke Jones**, also of **KACE**, handles middays, and **China Smith**, who arrives from his **KTWV** morning shift, hosts nights. Weekenders include locals **Linda Robbins**, from **KSBR**; **Rich Watson**, **KCAL**; and **Joe Huser**, **KKGO**.

**Rick Balis** is out as **WLUP-FM** Chicago PD. **GM Larry Wert** has tagged **WLUP-AM** production consultant, and former **WNEW-FM** New York PD, **Dave Logan** as interim PD.

After 13 years with the station, **Ken Davis** exits as PD at **WBEZ** Chicago. His assistant, **Linda Paul**, is the act-



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

ing PD, while **GM Carole Nolan** searches for **Davis'** permanent replacement. Director of marketing **Jocelyn Clark** denies local reports that **Davis** resigned under pressure, following a memo of his that proposed dropping the station's jazz programming.

**Harry Valentine**, most recently a consultant with The Radio Group, is in as PD at Detroit's **WDFX**, replacing **Chuck Beck**. Station, for now, keeps its calls.

**KWMX** Seattle will begin simulcasting the N/T of its sister station **KIRO** Sept. 21. All of **KWMX's** AC air staff is out, including PD **Grant Nielsen** (206-885-7505).

**KKHU** Houston flipped from its locally programmed news/talk/oldies format to **Satellite Music Network's** "Z-Rock" Sept. 5. Its new calls are **KKZR**.

Country **KRST** Albuquerque, N.M., PD **Larry Pareigis** exits in October for the same title at similarly formatted

**KRAK-FM** Sacramento, Calif., replacing **Don Langford**.

**Steve Downes**, currently PD at **WRXK** Fort Myers, Fla., joins **WYNF** Tampa, Fla., in that capacity, replacing **Charlie Logan**.

Following the sale from the Univ. of Dayton to **Liggett Broadcasting** (Billboard, Sept. 12), **WVUD** Dayton, Ohio, changes calls to **WLQT**, but will retain its AC format . . . **WZZN** Jacksonville, Fla. (formerly **WFYV**) flips calls to **WZNY**, but keeps its N/T format . . . **AC WIVY** (Y103) Jacksonville has repositioned itself as "Coast 102.9," airing what PD **Terry Matthews** calls "a fresh mix of the '80s and '90s."

The Philadelphia Inquirer reports that new adult standards outlet **WWJZ** will sign on officially in late fall, but is already on the air conducting tests. It will be a 50,000-watt clear channel during the day, and 1,000 watts at night.

New York Newsday reports that **Universal Broadcasting**, owner of religious **WTHE** Long Island, N.Y., among other stations, is buying the construction permit to launch the 10,000-watt **WVNJ** Oakland, N.J., from **Rama Broadcasting**.

Top 40 **KIKX** Colorado Springs, Colo., will flip to a top 40/modern rock hybrid this week following the local marketing agreement with crosstown country outlet **KKCS**. PD **Tom Fricke** is looking for a new morning host. T&Rs to his attention.

**WPGA-FM** Macon, Ga., goes from mainstream urban to urban AC slant, by jumping to **Satellite Music Network's** "The Touch." PD **Brian Kelly** remains; the rest of the staff is gone . . . **KUCU** Albuquerque shifts from mainstream to classic country, eyeing cuts from the mid-'60s through the late '80s.

**KXKT** Omaha, Neb., OM **Mark Evans** assumes PD duties previously handled by **Brian DeGeus**.

**WIMX** Harrisburg, Pa., made the leap to full-time news/talk. The station opted for N/T last April but was simulcasting its sister station, **WIMX-FM**, during overnights and parts of the weekend. **WIMX** picks up **Gil Gross**, 8-11 p.m., and **Larry King**, 11 p.m. to 5 a.m.

**AC WKJY** Long Island, N.Y., debuted a new evening love-songs show Sept. 8.

**Wade Ryan**, last OM at **WULF/WKXH** Alma, Ga., joins top 40 **WWUF** Waycross, Ga., as PD and needs record service. **James Perry**, last with **WTCQ** Vidalia, Ga., replaces him in Alma.

**KYGO** Denver adds full coverage of the Colorado State Univ. football games to its programming and, for the fourth consecutive year, will cover the Rams.

## PEOPLE: NEW WKSZ WAKE-UP

**WKSZ** (Kiss 100) Philadelphia morning man **Dennis Malloy** and new sidekick **Hilarie Barsky** are out, according to the Philadelphia Inquirer. Their replacements are **Sue Serio** and **Mike Bowe**, last with crosstown rival **WMGK** (Magic 103).

Former **KUPD** Phoenix night jock **Jan Williams** joins crosstown **KOY-FM** for that slot, replacing **Nasty Nigel**. Former crosstown **KOOL-FM** morning jock **K.C. Kennedy** joins **KOY** for mornings.

The Chicago Sun-Times reports that

**Jimmy "Bud" Wiser**, producer of **Jonathan Brandmeier's** morning show on **WLUP-AM-FM** Chicago, exits. His successor is **Jimmy Baron**, last at **KGB** San Diego. The paper also reports that former **WLS** Chicago evening host **Greg Budell** is now morning man at **WJIL-FM** Kenosha, Wis., and that **WBBM-FM** (B-96) afternoon host **Gary Spears** has signed a syndication deal. The pact calls for **Spears** to co-host the weekly national top 40 countdown "On The Radio."

Midday man **Matt Cord** exits **WDRE** New York. **Bob Marrone**, moves from mornings to middays, as PD **Tom Calderone** searches for a permanent morning replacement.

**Randy Dennis** left **WWIN-FM** Baltimore to take over mornings at **WALR** Atlanta. Also at **WALR**, **Don Taxton** moves from mornings to 7-midnight and replaces **Jay McLaughlin**, who leaves the station.

**KTCL** Denver weekender **Brion Lopez** is upped to overnights, replacing **Dennis Kitterman**, who exits. **MD Mary Moses** moves from nights to mornings. Morning man **Bill Amundson** stays on as her sidekick. Former **KBAC** Santa Fe weekender **The Whipping Boy** (aka **John Wilbur**) joins for nights.

**Jim Fox**, after 18 years at **WKRQ** Cincinnati and a quick stop at crosstown **WKRC**, is now hosting morning drive at the market's **WUBE-AM-FM**. **MD Duke Hamilton**, who had been filling in the morning slot since **Bill Whyte** left in March, will move to afternoons, taking over from **PD Tim Closson**, who returns to his 9-11 a.m. slot.

**KTOM** Monterey, Calif., morning host **Scott Dolphin** adds APD stripes, replacing **Johnny Morgan**, who was upped to PD several months ago. Midday host **Keith Medlin** adds MD duties. Weekender **Jennifer Marden** moves into evenings.

**KCMO** Kansas City, Mo., adds two new reporters to its staff: **Wendy Garrett**, former news and public affairs director at crosstown **KRVK**, and **Candace Wheeler**, from **KURB-FM**, where she was ND.

**WZEE** Madison, Wis., night jock **Johnny Danger** moves to mornings, and has not been replaced in his former shift. T&Rs to PD **Ed Lambert**.

**Dawn Michaels** joins **WHKO** (K99.1) Dayton, Ohio, for middays. She was previously MD/middays at **WKKO** Toledo, Ohio.

Comedian **Earl David Reed** joins **WCMF** Rochester, N.Y., for mornings, replacing **B.J. Shea**, now at **KDBK** San Francisco.

**Maureen Bulley** joins **CHML/CJXY** (Y95) Hamilton, Ontario, as creative director. She previously held that position at **CFNY** Toronto.

**Brian "M.C." Holmes**, last PD/afternoons at **WIDO** Tuscaloosa, Ala., is now doing mornings at crosstown **WUAL/WQPR** and overnights at crosstown **WZBQ** . . . **Jim Carr**, formerly with Harrisburg, Pa., stations **WAHT** and **WLBR/WUFM**, is now P/T at crosstown **WCTX**.

**WICC** Bridgeport, Conn., movie critic **Susan Granger** has been appointed to the state film commission by Gov. **Lowell Weicker**.

# Hits! in Tokio

Week of August 30, 1992

- ① Humpin' Around Bobby Brown
- ② Blue Days The Jazzmasters
- ③ How Do You Do Roxette
- ④ Bonafied Funk The Brand New Heavies
- ⑤ Baby Baby Baby TLC
- ⑥ This Used To Be My Playground Madonna
- ⑦ I'll Be There Mariah Carey
- ⑧ Give U My Heart Babyface featuring Tony Braxton
- ⑨ Good Stuff The B 52's
- ⑩ See The World Pat Metheny
- ⑪ Runaway Deee-Lite
- ⑫ Money Can't Buy You Love Ralph Tresvant
- ⑬ Wishing On A Star The Cover Girls
- ⑭ Friday I'm In Love The Cure
- ⑮ Love Makes The World Go Around Don-E
- ⑯ Don't You Worry 'Bout A Thing Incognito
- ⑰ I Miss You Joe Public
- ⑱ Grace In Gravity The Story
- ⑲ Book Of Days Enya
- ⑳ End Of The Road Boyz II Men
- ㉑ Too Funky George Michael
- ㉒ Close But No Cigar Thomas Dolby
- ㉓ The Duo-Boy Song Miles Davis
- ㉔ The Best Things In Life Are Free Luther Vandross & Janet Jackson
- ㉕ Namida No Kiss Southern All Stars
- ㉖ The One Elton John
- ㉗ Till You Come Back To Me Rachel Ferrell
- ㉘ Not Gonna Change Swing Out Sister
- ㉙ Bull Rush Paul Weller
- ㉚ The Rhythm Mari Wilson
- ㉛ It's A Fine Day Opus III
- ㉜ Come Into My Garden Hanne Boel
- ㉝ Vous Judice Holson
- ㉞ Life Is A Highway Tom Cochrane
- ㉟ A St. Tropez Clementine
- ㊱ Heaven Sent INXS
- ㊲ Facing West Pat Metheny
- ㊳ You Won't See Me Cry Wilson Phillips
- ㊴ Everytime We Touch Maggie Reilly
- ㊵ Do It To Me Lionel Richie
- ㊶ What You Do To Me Al Jarreau
- ㊷ You Remind Me Mary J. Blige
- ㊸ Give It Up Wilson Phillips
- ㊹ 100% Sonic Youth
- ㊺ Damn I Wish I Was Your Lover Sophie B. Hawkins
- ㊻ Giving Him Something He Can Feel En Vogue
- ㊼ Sound Of Summer The Jazzmasters
- ㊽ Lady Killer Nicky Holland
- ㊾ Tanto Como O Sol Osny Melo
- ㊿ Don't Lose The Magic Shawn Christopher

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN; 91.3 FM in TOKYO.

## newsline...

**RAGAN HENRY's** US Radio L.P. has acquired one station and leased two others with an option to purchase them by year's end. The new stations are all in Salt Lake City. **AC KMGR-FM** has been purchased from Bechtel Corp. Religious/country combo **KBBX/KBCK**, owned by Radio Property Ventures, has been leased. US Radio plans no format or staff changes at any of the stations.

**LIZ KILEY**, OM at **KKBT** Los Angeles, adds duties as VP of programming and operations at parent Evergreen Media Corp.

**CHUCK COTTON**, owner of **KPOI AM/FM** Honolulu, takes over the title as station GM, too. The title previously belonged to **Mike Vassar**, who heads to the Radio Marketing Assn.

**STATION SALES:** **KEYV** Las Vegas from Unicom Broadcasting of Nevada to Broadcast Associates for \$2.25 million. The buyer, headed by **Steve Gold**, owns **KFMS AM-FM** Las Vegas. The stations have entered into an LMA and the deal awaits FCC approval of dual ownership.

# POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

## MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

### HOT 100 COUNTRY

**POWER 99 FM**  
Atlanta PD: Rick Stacy

- 1 K.W.S., Please Don't Go
- 2 Boyz II Men, End Of The Road
- 3 Bobby Brown, Humpin' Around
- 4 Guns N' Roses, November Rain
- 5 Def Leppard, Have You Ever Needed Someone
- 6 Toad The Wet Sprocket, All I Want
- 7 Firehouse, When I Look Into Your Eyes
- 8 En Vogue, Giving Him Something He Can F
- 9 INXS, Not Enough Time
- 10 Black Crowes, Remedy
- 11 Giant, Stay
- 12 U2, Even Better Than The Real Thing
- 13 Men, Church Of Logic, Sin & Love
- 14 Bryan Adams, Do I Have To Say The Words
- 15 TLC, What About Your Friends
- 16 Sofia Shinas, The Message
- 17 Tom Cochrane, Life Is A Highway
- 18 Color Me Badd, Forever Love
- 19 Marcia Griffiths, Electric Boogie
- 20 Cry Charly, I'd Die Without You
- 21 P.M. Dawn, I'd Die Without You
- 22 TLC, Baby-Baby-Baby
- 23 Jade, I Wanna Love You
- 24 Red Hot Chili Peppers, Give It Away
- 25 Shakespeare's Sister, Stay
- 26 Technontronic, Move This
- 27 Wilson Phillips, Give It Up
- 28 Arrested Development, Tennessee
- 29 2 Unlimited, Get Ready For This
- 30 Charles & Eddie, Would I Lie To You

**96.3 FM**  
Detroit PD: Rick Gillette

- 1 Boyz II Men, End Of The Road
- 2 Toad The Wet Sprocket, All I Want
- 3 Jodeci, Come & Talk To Me
- 4 P.M. Dawn, I'd Die Without You
- 5 TLC, Baby-Baby-Baby
- 6 K.W.S., Please Don't Go
- 7 Color Me Badd, Forever Love
- 8 MC Nas-D & DJ Fred, It's My Cadillac
- 9 Arrested Development, People Everyday
- 10 Bobby Brown, Humpin' Around
- 11 En Vogue, Free Your Mind
- 12 N2Deep, Back To The Hotel
- 13 EPMD, Crossover
- 14 TLC, What About Your Friends
- 15 Jon Secada, Just Another Day
- 16 House Of Pain, Jump Around
- 17 Hi-Five, She's Playing Hard To Get
- 18 Midi Maxi & EMI, Ragga Steady
- 19 George Lamond, Where Does That Leave Lo
- 20 Marky Mark & The Funky Bunch, You Gotta
- 21 Mary J. Blige, You Remind Me
- 22 Guns N' Roses, November Rain
- 23 Color Me Badd, I Wanna Sex You Up
- 24 Patty Smyth, Move This
- 25 Voices, Yeah, Yeah, Yeah!
- 26 Lil Suzy, Take Me In Your Arms
- 27 CeCe Peniston, Finally
- 28 Marky Mark & The Funky Bunch, Good Vibr
- 29 Mary J. Blige, Real Love
- 30 R. Kelly & Public Announcement, Slow Da

**Power 106 FM**  
Los Angeles PD: Rick Cummings

- 1 K.W.S., Please Don't Go
- 2 Boyz II Men, End Of The Road
- 3 TLC, Baby-Baby-Baby
- 4 En Vogue, Giving Him Something He Can F
- 5 Technontronic, Move This
- 6 Snap, Rhythm Is A Dancer
- 7 Highland Place Mobsters, Let's Get Naked
- 8 Arrested Development, People Everyday
- 9 AB Logic, The Hitman
- 10 Rozalla, Everybody's Free
- 11 Hi-Five, She's Playing Hard To Get
- 12 College Boyz, Victim Of The Ghetto
- 13 Salt-N-Pepa, Start Me Up
- 14 P.M. Dawn, I'd Die Without You
- 15 Color Me Badd, Forever Love
- 16 2 Unlimited, Get Ready For This
- 17 Erasure, Take A Chance On Me
- 18 A Lighter Shade Of Brown, Spill The Rhy
- 19 Me Phi Me, Sad New Day
- 20 House Of Pain, Jump Around
- 21 Voices, Yeah, Yeah, Yeah!
- 22 Movement, Jump!
- 23 Jodeci, Come & Talk To Me
- 24 2nd II None, If You Want It
- 25 Arrested Development, Tennessee
- 26 N2Deep, Back To The Hotel
- 27 EPMD, Crossover
- 28 Jade, I Wanna Love You
- 29 Digital Underground, Kiss You Back
- 30 Heavy D. & The Boyz, Now That We Found

**B94 FM**  
Pittsburgh PD: Buddy Scott

- 1 Boyz II Men, End Of The Road
- 2 TLC, Baby-Baby-Baby
- 3 Bryan Adams, Do I Have To Say The Words
- 4 Tom Cochrane, Life Is A Highway
- 5 En Vogue, Giving Him Something He Can F
- 6 Hi-Five, She's Playing Hard To Get
- 7 Bobby Brown, Humpin' Around
- 8 Babyface, Give U My Heart
- 9 David Sanborn, Bang Bang
- 10 K.W.S., Please Don't Go
- 11 Shakespeare's Sister, Stay
- 12 CeCe Peniston, Keep On Walkin'
- 13 Color Me Badd, Forever Love
- 14 Mitch Malloy, Nobody Wins In This War
- 15 Elton John, The One
- 16 Guns N' Roses, November Rain
- 17 CeCe Peniston, Keep On Walkin'
- 18 Red Hot Chili Peppers, Under The Bridge
- 19 Jude Cole, Start The Car
- 20 Del Amitri, Always The Last To Know
- 21 Vanessa Williams, Save The Best For Las
- 22 Cathy Dennis, You Lied To Me
- 23 Technontronic, Move This
- 24 Rhythm Syndicate, I Wanna Make Love To
- 25 INXS, Not Enough Time
- 26 Arrested Development, Tennessee
- 27 Jade, I Wanna Love You
- 28 Genesis, Jesus He Knows Me
- 29 U2, Even Better Than The Real Thing
- 30 Bad Company, How About That

**93.9 FM**  
Detroit PD: Barry Bardit

- 1 Lee Roy Parnell, What Kind Of Fool Do Y
- 2 Little Texas, You And Forever And Me
- 3 Mark Chesnut, I'll Think Of Something
- 4 Clint Black, We Tell Ourselves
- 5 Aaron Tippin, I Wouldn't Have It Any Ot
- 6 Doug Stone, Warning Labels
- 7 Billy Ray Cyrus, Could've Been Me
- 8 Alan Jackson, Love's Got A Hold On You
- 9 Chris Ledoux, Whatcha Gonna Do With A C
- 10 Rodney Crowell, What Kind Of Love
- 11 Diamond Rio, Nowhere Bound
- 12 George Strait, So Much Like My Dad
- 13 Vince Gill, I Still Believe In You
- 14 Bellamy Brothers, Cowboy Beat
- 15 Marty Stuart & Travis Triff, This One's
- 16 Mary-Chapin Carpenter, I Feel Lucky
- 17 McBride & The Ride, Going Out Of My Min
- 18 Randy Travis, If I Didn't Have You
- 19 Vince Gill, I Still Believe In You
- 20 Brooks & Dunn, Boot Scootin' Boogie
- 21 Rodney Foster, Just Call Me Lonesome
- 22 Trisha Yearwood, Wrong Side Of Memphis
- 23 Remingtons, Two-Timin' Me
- 24 Diamond Rio, Norma Jean Riey
- 25 Tanya Tucker, If Your Heart Ain't Busy
- 26 Coltin Raye, In This Life
- 27 Shenandoah, Rock My Baby
- 28 George Strait, Gone As A Girl Can Get
- 29 Sawyer Brown, Cafe On The Corner
- 30 Wynonna, I Saw The Light

**KZLA**  
Los Angeles PD: Bob Guerra

- 1 Doug Stone, Warning Labels
- 2 Trisha Yearwood, Wrong Side Of Memphis
- 3 Alan Jackson, Love's Got A Hold On You
- 4 Vince Gill, I Still Believe In You
- 5 Billy Ray Cyrus, Could've Been Me
- 6 Coltin Raye, In This Life
- 7 Chris Ledoux, Whatcha Gonna Do With A C
- 8 Aaron Tippin, I Wouldn't Have It Any Ot
- 9 Diamond Rio, Nowhere Bound
- 10 Wynonna, No One Else On Earth
- 11 Randy Travis, If I Didn't Have You
- 12 Rodney Crowell, What Kind Of Love
- 13 Paul Overstreet, Me And My Baby
- 14 Joe Diffie, Next Thing Smokin'
- 15 Brooks & Dunn, Boot Scootin' Boogie
- 16 Travis Triff, Lord Have Mercy On The Wo
- 17 Little Texas, You And Forever And Me
- 18 Lee Roy Parnell, What Kind Of Fool Do Y
- 19 Confederate Railroad, Jesus And Mama
- 20 John Anderson, Seminole Wind
- 21 Sawyer Brown, Cafe On The Corner
- 22 Sammy Kershaw, Yard Sale
- 23 McBride & The Ride, Going Out Of My Min
- 24 Mark Chesnut, I'll Think Of Something
- 25 Clint Black, We Tell Ourselves
- 26 Tanya Tucker, If Your Heart Ain't Busy
- 27 Tracy Lawrence, Runnin' Behind
- 28 Tracy Lawrence, Runnin' Behind
- 29 Bellamy Brothers, Cowboy Beat
- 30 George Strait, So Much Like My Dad

**WZLW**  
Boston PD: Mike Colby

- 1 K.W.S., Please Don't Go
- 2 Bobby Brown, Humpin' Around
- 3 Technontronic, Move This
- 4 Boyz II Men, End Of The Road
- 5 Jade, I Wanna Love You
- 6 Jon Secada, Just Another Day
- 7 TLC, Baby-Baby-Baby
- 8 CeCe Peniston, Keep On Walkin'
- 9 En Vogue, Giving Him Something He Can F
- 10 Tom Cochrane, Life Is A Highway
- 11 George Michael, Too Funky
- 12 Cathy Dennis, You Lied To Me
- 13 Elton John, The One
- 14 U2, Even Better Than The Real Thing
- 15 Patty Smyth, Sometimes Love Just Ain't
- 16 Charles & Eddie, Would I Lie To You
- 17 Toad The Wet Sprocket, All I Want
- 18 Annie Lennox, Walking On Broken Glass
- 19 Sozella, Everybody's Free
- 20 Jodeci, Come & Talk To Me
- 21 Hi-Five, She's Playing Hard To Get
- 22 Shakespeare's Sister, Stay
- 23 Luther Vandross & Janet Jackson, The Bes
- 24 Tom Cochrane, Life Is A Highway
- 25 Snap, Rhythm Is A Dancer
- 26 Richard Marx, Take This Heart
- 27 Bryan Adams, Do I Have To Say The Words
- 28 David Sanborn, Bang Bang
- 29 Walking Saurs, All Over The World
- 30 Guns N' Roses, November Rain

**FOX**  
Detroit PD: Chuck Beck

- 1 Boyz II Men, End Of The Road
- 2 Toad The Wet Sprocket, All I Want
- 3 Bobby Brown, Humpin' Around
- 4 Bryan Adams, Do I Have To Say The Words
- 5 TLC, Baby-Baby-Baby
- 6 K.W.S., Please Don't Go
- 7 En Vogue, Giving Him Something He Can F
- 8 Elton John, The One
- 9 Hi-Five, She's Playing Hard To Get
- 10 En Vogue, Giving Him Something He Can F
- 11 Color Me Badd, Forever Love
- 12 Jade, I Wanna Love You
- 13 Guns N' Roses, November Rain
- 14 Technontronic, Move This
- 15 Shakespeare's Sister, Stay
- 16 Madonna, This Used To Be My Playground
- 17 Genesis, Jesus He Knows Me
- 18 Babyface, Give U My Heart
- 19 After 7, Kickin' It
- 20 Def Leppard, Have You Ever Needed Someone
- 21 Jon Secada, Just Another Day
- 22 Charles & Eddie, Would I Lie To You
- 23 Firehouse, When I Look Into Your Eyes
- 24 Wilson Phillips, Give It Up
- 25 Swing Out Sister, Am I The Same Girl
- 26 CeLine Dion, Nothing Broken But My Hear
- 27 Soup Dragons, Divine Thing
- 28 Arrested Development, People Everyday
- 29 k.d. lang, Constant Craving
- 30 Richard Marx, Take This Heart

**Z100**  
New York PD: Steve Kingston

- 1 Boyz II Men, End Of The Road
- 2 Technontronic, Move This
- 3 K.W.S., Please Don't Go
- 4 Bobby Brown, Humpin' Around
- 5 Tom Cochrane, Life Is A Highway
- 6 TLC, Baby-Baby-Baby
- 7 Guns N' Roses, November Rain
- 8 Bryan Adams, Thought I'd Died And Gone
- 9 Cure, Friday I'm In Love
- 10 Red Hot Chili Peppers, Under The Bridge
- 11 En Vogue, Giving Him Something He Can F
- 12 Rozalla, Everybody's Free
- 13 U2, One
- 14 Elton John, The One
- 15 Sophie B. Hawkins, Damn I Wish I Was Yo
- 16 Color Me Badd, Forever Love
- 17 Toad The Wet Sprocket, All I Want
- 18 Def Leppard, Have You Ever Needed Someone
- 19 2 Unlimited, Twilight Zone
- 20 Jade, I Wanna Love You
- 21 Shakespeare's Sister, Stay
- 22 Bobby Brown, Humpin' Around
- 23 Cathy Dennis, You Lied To Me
- 24 Luther Vandross & Janet Jackson, The Bes
- 25 Genesis, Hold On My Heart
- 26 Amy Grant, I Will Remember You
- 27 En Vogue, My Lovin' (You're Never Gonna
- 28 George Lamond, Where Does That Leave Lo
- 29 Hi-Five, She's Playing Hard To Get
- 30 CeCe Peniston, Keep On Walkin'

**KPLZ**  
Seattle PD: Casey Keating

- 1 TLC, Baby-Baby-Baby
- 2 Boyz II Men, End Of The Road
- 3 Tom Cochrane, Life Is A Highway
- 4 Jon Secada, Just Another Day
- 5 Luther Vandross & Janet Jackson, The Bes
- 6 Genesis, Jesus He Knows Me
- 7 Babyface, Give U My Heart
- 8 Jodeci, Come & Talk To Me
- 9 En Vogue, Giving Him Something He Can F
- 10 Bobby Brown, Humpin' Around
- 11 Guns N' Roses, November Rain
- 12 INXS, Not Enough Time
- 13 Arrested Development, Tennessee
- 14 Hi-Five, She's Playing Hard To Get
- 15 George Michael, Too Funky
- 16 Technontronic, Move This
- 17 After 7, Kickin' It
- 18 Sophie B. Hawkins, Damn I Wish I Was Yo
- 19 P.M. Dawn, I'd Die Without You
- 20 Richard Marx, Take This Heart
- 21 Jade, I Wanna Love You
- 22 CeCe Peniston, Keep On Walkin'
- 23 K.W.S., Please Don't Go
- 24 Elton John, The One
- 25 Bryan Adams, Do I Have To Say The Words
- 26 Shakespeare's Sister, Stay
- 27 Charles & Eddie, Would I Lie To You
- 28 Annie Lennox, Walking On Broken Glass
- 29 Toad The Wet Sprocket, All I Want
- 30 Swing Out Sister, Am I The Same Girl

**FM 100 KILT**  
Houston PD: Rick Candea

- 1 Wynonna, No One Else On Earth
- 2 Brooks & Dunn, Boot Scootin' Boogie
- 3 Mark Chesnut, I'll Think Of Something
- 4 Alan Jackson, Love's Got A Hold On You
- 5 Clint Black, We Tell Ourselves
- 6 George Strait, So Much Like My Dad
- 7 Vince Gill, I Still Believe In You
- 8 Tanya Tucker, If Your Heart Ain't Busy
- 9 Coltin Raye, In This Life
- 10 Suzy Bogguss, Letting Go
- 11 Steve Warner, A Woman Loves
- 12 Chris Ledoux, Whatcha Gonna Do With A C
- 13 Lee Roy Parnell, What Kind Of Fool Do Y
- 14 Trisha Yearwood, Wrong Side Of Memphis
- 15 Ricky Van Shelton, Wear My Ring Around
- 16 Shenandoah, Hey Mister (I Need This Jo
- 17 Joe Diffie, Next Thing Smokin'
- 18 Sammy Kershaw, Yard Sale
- 19 George Strait, So Much Like My Dad
- 20 Wynonna, No One Else On Earth
- 21 Doug Stone, Warning Labels
- 22 Diamond Rio, Nowhere Bound
- 23 Rodney Foster, Just Call Me Lonesome
- 24 Sawyer Brown, Cafe On The Corner
- 25 Garth Brooks, We Shall Be Free
- 26 Michelle Wright, One Time Around
- 27 Brooks & Dunn, Boot Scootin' Boogie
- 28 Billy Dean, Billy The Kid
- 29 Randy Travis, If I Didn't Have You
- 30 Pam Tillis, Shake The Sugar Tree

**K102**  
Minneapolis/St. Paul PD: Jim DuBois

- 1 Vince Gill, I Still Believe In You
- 2 Alan Jackson, Love's Got A Hold On You
- 3 Lee Roy Parnell, What Kind Of Fool Do Y
- 4 Little Texas, You And Forever And Me
- 5 Aaron Tippin, I Wouldn't Have It Any Ot
- 6 Clint Black, We Tell Ourselves
- 7 Mark Chesnut, I'll Think Of Something
- 8 Billy Ray Cyrus, Could've Been Me
- 9 Coltin Raye, In This Life
- 10 Chris Ledoux, Whatcha Gonna Do With A C
- 11 Tracy Lawrence, Runnin' Behind
- 12 John Anderson, Seminole Wind
- 13 Rodney Crowell, What Kind Of Love
- 14 Trisha Yearwood, Wrong Side Of Memphis
- 15 Ricky Van Shelton, Wear My Ring Around
- 16 Shenandoah, Hey Mister (I Need This Jo
- 17 Joe Diffie, Next Thing Smokin'
- 18 Sammy Kershaw, Yard Sale
- 19 George Strait, So Much Like My Dad
- 20 Wynonna, No One Else On Earth
- 21 Doug Stone, Warning Labels
- 22 Diamond Rio, Nowhere Bound
- 23 Rodney Foster, Just Call Me Lonesome
- 24 Sawyer Brown, Cafe On The Corner
- 25 Garth Brooks, We Shall Be Free
- 26 Michelle Wright, One Time Around
- 27 Brooks & Dunn, Boot Scootin' Boogie
- 28 Billy Dean, Billy The Kid
- 29 Randy Travis, If I Didn't Have You
- 30 Pam Tillis, Shake The Sugar Tree

**B96**  
Chicago PD: Dave Shakes

- 1 Movement, Jump!
- 2 Lidell Townsend & M.T.F., Get With U
- 3 Boyz II Men, End Of The Road
- 4 Technontronic, Move This
- 5 Arrested Development, Tennessee
- 6 Tom Cochrane, Life Is A Highway
- 7 Double You?, Please Don't Go
- 8 Snap, Rhythm Is A Dancer
- 9 Jon Secada, Just Another Day
- 10 TLC, Baby-Baby-Baby
- 11 Babyface, Give U My Heart
- 12 Color Me Badd, Forever Love
- 13 Cure, Friday I'm In Love
- 14 Erasure, Take A Chance On Me
- 15 Guns N' Roses, November Rain
- 16 Shakespeare's Sister, Stay
- 17 AB Logic, The Hitman
- 18 2 Unlimited, Twilight Zone
- 19 En Vogue, My Lovin' (You're Never Gonna
- 20 Hi-Five, She's Playing Hard To Get
- 21 George Lamond, Where Does That Leave Lo
- 22 Heavy D. & The Boyz, Now That We Found
- 23 Color Me Badd, All 4 Love
- 24 Bobby Brown, Humpin' Around
- 25 Cause & Effect, You Think You Know Her
- 26 Rozalla, Everybody's Free
- 27 House Of Pain, Jump Around
- 28 Vanessa Williams, Save The Best For Las
- 29 Luther Vandross & Janet Jackson, The Bes
- 30 En Vogue, Giving Him Something He Can F

**96TIC-FM**  
Hartford PD: Tom Mitchell

- 1 Jon Secada, Just Another Day
- 2 K.W.S., Please Don't Go
- 3 TLC, Baby-Baby-Baby
- 4 Hi-Five, She's Playing Hard To Get
- 5 En Vogue, Giving Him Something He Can F
- 6 Boyz II Men, End Of The Road
- 7 A.L.T. & The Lost Civilization, Tequila
- 8 Color Me Badd, Forever Love
- 9 Cathy Dennis, You Lied To Me
- 10 P.M. Dawn, I'd Die Without You
- 11 Barry Boyzz, Crazy Coolin
- 12 Bobby Brown, Humpin' Around
- 13 Arrested Development, People Everyday
- 14 Pamela Fernandez, Kickin' In The Beat
- 15 Babyface, Give U My Heart
- 16 David Sanborn, Bang Bang
- 17 Rozalla, Everybody's Free
- 18 Ralph Tresvant, Money Can't Buy You Lov
- 19 Cover Girls, Thank You
- 20 George Lamond, Where Does That Leave Lo
- 21 Luther Vandross & Janet Jackson, The Bes
- 22 Shabby Ranks, Mr. Loverman
- 23 CeCe Peniston, Keep On Walkin'
- 24 Tom Cochrane, Life Is A Highway
- 25 Technontronic, Move This
- 26 After 7, Kickin' It
- 27 Stewie B. Pump That Body
- 28 Shakespeare's Sister, Stay
- 29 Jade, I Wanna Love You
- 30 Snap, Rhythm Is A Dancer

**EAGLE 106**  
Philadelphia PD: Brian Philips

- 1 Technontronic, Move This
- 2 Boyz II Men, End Of The Road
- 3 Guns N' Roses, November Rain
- 4 Jon Secada, Just Another Day
- 5 Tom Cochrane, Life Is A Highway
- 6 K.W.S., Please Don't Go
- 7 Patty Smyth, Sometimes Love Just Ain't
- 8 Color Me Badd, Forever Love
- 9 Elton John, The One
- 10 P.M. Dawn, I'd Die Without You
- 11 CeCe Peniston, Keep On Walkin'
- 12 Shabby Ranks, Mr. Loverman
- 13 Arrested Development, People Everyday
- 14 Pamela Fernandez, Kickin' In The Beat
- 15 Babyface, Give U My Heart
- 16 Bryan Adams, Do I Have To Say The Words
- 17 Toad The Wet Sprocket, All I Want
- 18 Sophie B. Hawkins, Damn I Wish I Was Yo
- 19 INXS, Not Enough Time
- 20 Hi-Five, She's Playing Hard To Get
- 21 Luther Vandross & Janet Jackson, The Bes
- 22 Cure, Friday I'm In Love
- 23 Bryan Adams, Thought I'd Died And Gone
- 24 CeCe Peniston, Keep On Walkin'
- 25 Jade, I Wanna Love You
- 26 CeCe Peniston, Finally
- 27 Bobby Brown, Humpin' Around
- 28 Madonna, This Used To Be My Playground
- 29 Amy Grant, I Will Remember You
- 30 Color Me Badd, All 4 Love

**MIX 107.3**  
Washington, D.C. PD: Lorrin Palagi

- 1 Bonnie Raitt, Not The Only One
- 2 Genesis, Hold On My Heart
- 3 Richard Marx, Take This Heart
- 4 Peter Dinklage, Restless Heart
- 5 Celine Dion, If You Asked Me To
- 6 Elton John, The One
- 7 Patty Smyth, Sometimes Love Just Ain't
- 8 Billy Joel, All Shook Up
- 9 Jon Secada, Just Another Day
- 10 k.d. lang, Constant Craving
- 11 Toad The Wet Sprocket, All I Want
- 12 Bryan Adams, Do I Have To Say The Words
- 13 Robert Palmer, Every Kinda People
- 14 Amy Grant, I Will Remember You
- 15 Michael Bolton, Steel Bars
- 16 Bonnie Raitt, Come To Me
- 17 Michael Jackson, Remember The Time
- 18 Genesis, I Can't Dance
- 19 Del Amitri, Always The Last To Know
- 20 Kathy Troccoli, Everything Changes
- 21 Michael W. Smith, I Will Be Here For Yo
- 22 Swing Out Sister, Am I The Same Girl
- 23 Wilson Phillips, Give It Up
- 24 Annie Lennox, Walking On Broken Glass
- 25 Kenny Loggins, If You Believe
- 26 Menny Morison, Conviction Of The Heart
- 27 Mariah Carey, I'll Be There
- 28 Vanessa Williams, Save The Best For Las
- 29 Rod Stewart, This Old Heart Of Mine
- 30 Bruce Springsteen, Human Touch

**WKRN**  
Knoxville PD: Les Acree

- 1 Vince Gill, I Still Believe In You
- 2 Confederate Railroad, Jesus And Mama
- 3 Alan Jackson, Love's Got A Hold On You
- 4 Ooug Stone, Warning Labels
- 5 Diamond Rio, Nowhere Bound
- 6 Sammy Kershaw, Yard Sale
- 7 Tracy Lawrence, Runnin' Behind
- 8 Steve Warner, A Woman Loves
- 9 Mark Chesnut, I'll Think Of Something
- 10 Travis Triff, Lord Have Mercy On The Wo
- 11 Billy Ray Cyrus, Could've Been Me
- 12 Rodney Crowell, What Kind Of Love
- 13 Coltin Raye, In This Life
- 14 Rodney Foster, Just Call Me Lonesome
- 15 Pam Tillis, Shake The Sugar Tree
- 16 Lionel Cartwright, Be My Angel
- 17 Mark Chesnut, Bubba Shot The Jukebox
- 18 Randy Travis, If I Didn't Have You
- 19 John Anderson, Seminole Wind
- 20 McBride & The Ride, Going Out Of My Min
- 21 Little Texas, You And Forever And Me
- 22 George Strait, So Much Like My Dad
- 23 Suzy Bogguss, Letting Go
- 24 Sawyer Brown, Cafe On The Corner
- 25 Billy Dean, If There Hadn't Been You
- 26 Garth Brooks, We Shall Be Free
- 27 Lorrie Morgan, Watch Me
- 28 Matthews, Wright & King, Mother's Eyes
- 29 Joe Diffie, Next Thing Smokin'
- 30 Reba McEntire, The Greatest Man I Never

**KMLE**  
Phoenix PD: Alan Sledge

- 1 Coltin Raye, In This Life
- 2 Alan Jackson, Love's Got A Hold On You
- 3 Little Texas, You And Forever And Me
- 4 Billy Ray Cyrus, Could've Been Me
- 5 Trisha Yearwood, Wrong Side Of Memphis
- 6 Rodney Crowell, What Kind Of Love
- 7 Wynonna, No One Else On Earth
- 8 Confederate Railroad, Jesus And Mama
- 9 Doug Stone, Warning Labels
- 10 John Anderson, Seminole Wind
- 11 Randy Travis, If I Didn't Have You
- 12 Diamond Rio, Nowhere Bound
- 13 Travis Triff, Lord Have Mercy On The Wo
- 14 George Strait, So Much Like My Dad
- 15 Joe Diffie, Next Thing Smokin'
- 16 Reba McEntire, The Greatest Man I Never
- 17 Rodney Foster, Just Call Me Lonesome
- 18 Sammy Kershaw, Yard Sale
- 19 Garth Brooks, We Shall Be Free
- 20 Brooks & Dunn, Boot Scootin' Boogie
- 21 Tracy Lawrence, Runnin' Behind
- 22 McBride & The Ride, Going Out Of My Min
- 23 Chris Ledoux, Whatcha Gonna Do With A C
- 24 Vince Gill, I Still Believe In You
- 25 Ricky Van Shelton, Wear My Ring Around
- 26 Aaron Tippin, I Wouldn't Have It Any Ot
- 27 Lorrie Morgan, Watch Me
- 28 Suzy Bogguss, Letting Go
- 29 Pam Tillis, Shake The Sugar Tree
- 30 Sawyer Brown, Some Girls Do

**97.1 KTEL**  
Dallas PD: Brian Krysz

- 1 Saigon Kick, Love Is On The Way
- 2 Toad The Wet Sprocket, All I Want
- 3 Firehouse, When I Look Into Your Eyes
- 4 Soup Dragons, Divine Thing
- 5 Def Leppard, Have You Ever Needed Someone
- 6 Shakespeare's Sister, Stay
- 7 Del Amitri, Always The Last To Know
- 8 Patty Smyth, Sometimes Love Just Ain't
- 9 Peter Gabriel, Digging In The Dirt
- 10 Genesis, Jesus He Knows Me
- 11 INXS, Not Enough Time
- 12 Elton John, The One
- 13 U2, Even Better Than The Real Thing
- 14 Jude Cole, Start The Car
- 15 Bad Company, How About That
- 16 Bryan Adams, Do I Have To Say The Words
- 17 Tom Cochrane, Life Is A Highway
- 18 Material Issue, What Girls Want
- 19 Cure, A Letter To Elise
- 20 Slaughter, Real Love
- 21 Extreme, Rest In Peace
- 22 Jeannette Katt, Girl Noise
- 23 Lindsey Buckingham, Countdown
- 24 Guns N' Roses, November Rain
- 25 Annie Lennox, Walking On Broken Glass
- 26 Richard Marx, Take This Heart
- 27 B-52's, Good Stuff
- 28 Sophie B. Hawkins, Damn I Wish I Was Yo
- 29 Red Hot Chili Peppers, Under The Bridge
- 30 Black Crowes, Thorn In My Pride

**104 KRBE**  
Houston PD: Steve Wyrostok

- 1 Toad The Wet Sprocket, All I Want
- 2 Ephraim Lewis, Browning In Your Eyes
- 3 Jon Secada, Just Another Day
- 4 TLC, Baby-Baby-Baby
- 5 Boyz II Men, End Of The Road
- 6 Red Hot Chili Peppers, Under The Bridge
- 7 Tom Cochrane, Life Is A Highway
- 8 Erasure, Take A Chance On Me
- 9 Patty Smyth, Sometimes Love Just Ain't
- 10 Cause & Effect, Another Minute
- 11 En Vogue, My Lovin' (You're Never Gonna
- 12 Cure, Friday I'm In Love
- 13 INXS, Not Enough Time
- 14 Cathy Dennis, You Lied To Me
- 15 Charles & Eddie, Would I Lie To You
- 16 Soup Dragons, Divine Thing
- 17 Mark Curry, Sorry About The Weather
- 18 Sofia Shinas, The Message
- 19 Simply Red, Stars
- 20 Machine In Motion, World In Fascination
- 21 Shakespeare's Sister, Stay
- 22 David Sanborn, Bang Bang
- 23 Shance, I Love Your Smile
- 24 2 Unlimited, Get Ready For This
- 25 Jeannette Katt, Girl Noise
- 26 Firehouse, When I Look Into Your Eyes
- 27 Guns N' Roses, November Rain
- 28 U2, Mysterious Ways
- 29 Cure, A Letter To Elise
- 30 Shamen, Move Any Mountain

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## 30-DAY NOTICES: LABEL SCARE TACTIC OR LEGIT DEMERIT?

(Continued from page 5)

"No person needs to be treated in a disrespected way, especially when they are working hard for the company," says one local promotion person currently on notice. "It's ridiculous and in no way increases productivity."

Exactly who initiated the practice or when it began remains murky. Some in the business say it started in the mid-'80s; others say it began in earnest during the winter of 1991. Most agree, however, that the move is becoming an increasingly common one.

"It's crazy," says Lynn Tolliver, PD at WZAK Cleveland and a vocal 30-day-notice critic. He says the notices are handed out not for overall poor performance, as label managers suggest, but because of the failure of a particular station to add a record.

"If a guy's not doing his job that's one thing," Tolliver says, but he insists that has not been the case with any of the six promotion people he knows who have been served with notices within the last 18 months.

Howard Geiger, Bust-It Records VP of promotion, disagrees. Like all companies, he says, record labels have disciplinary procedures they must follow, and 30-day notices are simply a part of that.

On the other hand, he says that, if promotion people were slapped every time they failed to get an add, the label would not be able to function. "Last week I had 40 stations committed to a single. But we only came up with 22 [adds]. Now, do you think my whole staff is on 30-day notice?" he asks.

Actually, last spring the entire Virgin R&B staff, including eight field and two national people, was put on probation, according to Unice Rice,

the former Virgin national R&B field staff director. Now regional promotion director, Southwest, for Giant Records, Rice directs further questions about the move to Jean Piere, Virgin's director, R&B operations. She could not be reached for comment by press time.

But another person familiar with that move says Piere chided the staff for its "lackluster attitude" after several Virgin singles stiffer.

Some promotion staffers suggest 30-day notices are an outgrowth of the pressure promotion heads feel from above when singles fail. Field people say too often they, and not A&R directors, take the blame for poor product. Others wonder out loud if 30-day notices are so widespread within the urban format because urban promotion directors have been discussing and praising the practice among themselves. Geiger at Bust-It denies that is the case.

Rice says that, while he was at Virgin, the label never issued 30-day notices for failure to obtain radio adds, although it did give such notices due

to other employee shortcomings. Nor, he says, did Virgin use the notices as a pressure tactic, although he admits some other companies do.

One promotion person from another label, who has been on 30-day notice, dismisses Rice's explanation as inaccurate. "I know for a fact last year a certain company sent out four notices on the same day," he says, wondering what the odds are that the failures of that many staffers would be recognized on the same afternoon.

He likens the issuers of 30-day notices to policemen who trail your car: "If they follow you long enough, they'll find something wrong." He says the stated reasons for the warnings are often unclear. Another rep agrees that the notice explanations are often vague and center on supposed "attitude" problems.

### ARE NOTICES EFFECTIVE?

The only effect of the notices is to frighten people, says one local promotion person. "If you are a real professional about your job, you'll do it regardless. Not because of some no-

tice."

Glynice Coleman, EMI's VP of R&B promotion, says she has never used the 30-day tactic. She points out, however, that if the approach gets results, it would be considered effective and would therefore continue.

In the current business climate, observers say, it is unlikely the personnel notices will be eliminated soon. Rice at Giant says that, with more records, more labels, and more pressure to get on increasingly impenetrable playlists, the tactic will likely become more prevalent.

Local promotion people suggest one way to end the practice is for PDs to unite and air their frustration. Several voiced their complaints to label reps during a panel session at the recent Jack The Rapper Family Affair convention in Atlanta.

### CONFRONTS EXECUTIVES

WZAK's Tolliver says he personally confronts executives who pass out notices. "They usually back down and say nobody's going to get fired," he reports. Like other PDs, Tolliver is

upset because he says PDs and MDs don't need the added pressure of knowing a local promotion person's job may be on the line when the station reports its weekly adds. He contends labels are trying to take advantage of the unique relationships promotion people build up at radio stations, hoping that friendship, in a time of trouble, will solidify an add.

Art Goewey, MD at WAMO Pittsburgh, dismisses the 30-day notices as "tacky" and questions whether they are a good way to do business.

But Kevin Chillious, a regional promotion manager for EMI, says 30-day notices are not simply the latest line promotion people use in an effort to get a 'sympathy' add from a station. "The notices, generally, are nothing to brag about," he says. Nevertheless, word often gets out among local promotion people and station PDs when notices are levied.

As a result, Chillious thinks 30-day notices put an unnecessary strain on the PD/promotion person relationship. "You shouldn't have to have another man save your job," he says.

## CLINTON COPYRIGHTS AT CENTER OF SUITS

(Continued from page 8)

who has aided in the organization of the Assn. of Parliament/Funkadelic Members, claim that in 1980 Clinton assigned publishing rights to a number of tunes to Montes for a term of 20 years. The catalog consists of works from Parliament's eight Casablanca albums and four Warner Bros. Funkadelic albums. Montes says Clinton granted those rights in return for Montes' services in negotiating a number of matters for Clinton, including renegotiation of recording contracts for Parliament with Casablanca, a solo recording contract for Clinton with Capitol, and a label distribution deal with CBS for a label called Uncle Jam Records.

Montes, who met Clinton in 1977 when he tried to pilot a Parliament/Funkadelic film project, set up TM (Tercer Mundo), a management company, and Malbiz Music, a publishing company, to handle Clinton's business affairs.

Among complicated descriptions of deals, subdeals, and activities, the suit further alleges Montes entered into a deal with Boladian and Bridgeport music for the administration of tunes from Clinton's solo work on Capitol Records in May 1982 in which Montes' TM was to receive 75% of publishing royalties while Bridgeport received 25%. The suit also alleges that among a number of agreements later signed between Montes and Boladian was a joint-venture agreement to handle Clinton's management and publishing, which Boladian failed to honor.

The suit claims Boladian and Clinton then made side deals regarding rights to Clinton's works, unbeknownst to Montes, and that Boladian used a number of manipulative measures—including backdated documents regarding copyrights used at Clinton's 1984 bankruptcy hearings—to fraudulently attain publishing rights to all of Clinton's works. As a result of these machinations, says Montes, Bridgeport Music has been misrepresenting itself as the sole owner of the entire Parliament/Funkadelic catalog.

Montes says he was alerted to the Bridgeport claim by a Billboard story (Billboard, Feb. 15) regarding a suit

brought by Bridgeport against Terminator X and P.R.O. Division, a Rush Associated Label distributed by Sony. Bridgeport Music claimed Terminator X was illegally sampling its licensed composition "Body Language," a Parliament tune, on a track titled "Wanna Be Dancing." Montes then filed a lawsuit of his own against Bridgeport, claiming his rights to the title; his attorney intervened in that U.S. District Court suit in New York, making a presentation that proved Montes' claim to the title. The judge dismissed Boladian's suit against RAL without prejudice.

### RIGHTS FOR WRITERS

At the same time, Montes and Peterson decided to mount a suit that would re-establish Montes' rights to the Clinton catalog and to establish an association to compensate former Parliament/Funkadelic musicians, many of whom contributed to the writing of the music and who were never properly compensated nor credited, according to Montes.

"Ron Bembry, a road manager in charge of artist development, Raymond Spruell, who handled promotion, and myself—the three of us formed the association in order to get Nene [Montes] back in the picture to wrest the catalog out of Armen's hands," says Peterson. "The assignment [of the publishing] was made to

Nene in 1980, a 20-year assignment to get the catalog out of the hands of danger, out of Armen's hands, and make sure George did not sell our asses down the river."

"The association is for everybody that participated—Eddie Hazel, Gary Shider, Michael Payne, Bootsy Collins, Bernie Worrell—these are the real people that made Parliament," adds Montes. "George was more of an assembler." Montez claims he has assigned 50% of that catalog to the association. "We extended the plan to Archie [Ivey, Clinton's personal manager] and George. But they are uncomfortable because they were responsible for selling [the catalog] in the first place."

Some of the other Parliament/Funkadelic personnel have been reluctant to get involved. In April, soon after the suit between Bridgeport Music and RAL, Montes and Peterson placed an ad in BRE (Black Radio Exclusive), an R&B trade magazine. The ad, which ran in the April 10 issue, announced the formation of the association and asked any musicians who had ties to the Parliament/Funkadelic operation to contact a number regarding the organization of a lawsuit. But a week later, says BRE publisher Sidney Miller, the magazine printed a retraction. "A representative of George's called BRE and said that those people did not represent

George and should not speak for his wishes," says Miller. Bootsy Collins, longtime bassist for Parliament and now a solo artist, also contacted BRE and disassociated himself from Montes and Peterson.

Calls to Clinton, Ivey, Collins, and other Parliament musical collaborators were unanswered by press time.

In preparing this case for court, Montes, who is represented by Neville Johnson of Los Angeles, says he also discovered that Boladian and Bridgeport Music had made a co-publishing/co-administration deal with Warner/Chappell Music sometime in 1991 specifically for the Clinton titles in question. Warner/Chappell is named as a defendant in the suit. Executives from Warner/Chappell's business affairs department would not confirm the existence of the deal.

## NEWLY MARLEY SONG

(Continued from page 12)

the other songs found by Wyatt at the same time—"Why Should I" and "High Tide Or Low Tide"—are also largely unenhanced.

"We felt the fans would want to hear them as they were found," comments Island U.K. marketing manager David Steele.

Wyatt says, though, that "Why Should I" has been altered marginally for the album and more radically for a projected U.K. single release in the fall.

"Songs Of Freedom" is set for worldwide release Oct. 6. As well as being put out in the U.K., "Iron Lion Zion" is also being released as a single across Europe but is not being issued in the U.S. There, the pre-album single is a new mix of "Jammin'."

"Iron Lion Zion" was an immediate hit with the U.K.'s influential BBC Radio 1 and is also receiving heavy airplay on the country's independent local radio network.

The single was to be released to the public Monday (14) and, according to Steele, is anticipated to debut in the top 20 in the U.K. chart published Sept. 20.

## MICHAEL JACKSON HALF-TIME STAR OF SUPER BOWL

(Continued from page 12)

"The show is based on a simple concept, 12 minutes of 'must-see' entertainment by the world's biggest superstar during the world's biggest television event."

Scott Sanders, executive VP of entertainment for Radio City, says, "Imagine what's going to happen when we give Michael Jackson 100 yards of gridiron as his stage. This has never been done and is sure to be explosive."

NFL commissioner Paul Tagliabue called the Super Bowl halftime performance "a unique opportunity for both the NFL and Michael Jackson to send a message of hope and

encouragement to people around the world, including the citizens of the Los Angeles area, where the game will be played."

A corporate sponsor for Jackson's performance is expected to be announced at a later date, along with various corporate tie-ins and other marketing plans and additional contributions to Jackson's Heal The World Foundation.

U.S. TV audiences also will get to see Jackson Oct. 10 when HBO debuts a two-hour concert to be taped for broadcast Sept. 29 in Bucharest, Romania (Billboard, Aug. 22).

## NETWORKS

(Continued from page 80)

WXPN Philadelphia's "World Cafe," a syndicated new music program, will join with ActionAIDS to present a syndicated benefit concert Thursday (17) at 7 p.m. at the Mann Music Center with 10,000 Maniacs, Shawn Colvin, Jeffrey Gaines, and Happy Rhodes. Electric Factory Concerts is producing the show to be syndicated on World Cafe's affiliate stations nationwide.

Radio Ventures is syndicating "Pavarotti & Friends" Sept. 27 from Luciano Pavarotti's horse stables in Modena, Italy. The concert features Queen's Brian May, Patti LaBelle, Al Jarreau, Neville Brothers, Ute Lemper, Gipsy Kings, Patricia Kaas, Zucchero, Lucia Dalla, and Paco De Lucia, all backed by Sting and his band.

Murray/Walsh Radio Programming Inc., the producer of Supermixx, is launching "American Dance Classics" Sept. 22. The two-hour weekly program features disco faves from 1974-84, such as Sister Sledge's "We are Family," Chic's "Le Freak," and Kool & the Gang's "Ladies Night."

Included in the show will be artist interviews, trivia, and contests. Al Bandiero of WQHT (Hot 97) New York will host.

Interview Network International has been named the exclusive international distributor for Inner-view Inc.'s "Contemporary Time-line" service, which provides live copy features written for individual target audiences.

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**BOYZ II MEN HOLDS** at No. 1 for a sixth week with "End Of The Road" (Biv 10), and its lead increases again with gains in sales—the largest unit sales gain of any record on the Hot 100—and airplay. Sales for the single are near 150,000 per week, almost two-to-one over sales runner-up "Jump Around" by House Of Pain (Tommy Boy). "Baby-Baby-Baby" by TLC (LaFace) holds at No. 2 on the Hot 100 for the sixth week in a row. "Humpin' Around" by Bobby Brown (MCA) stalls at No. 3 but may rebound since it is still a relatively new record. It now seems likely that "End" will hold at No. 1 for eight to 10 weeks.

**THE BIGGEST POINT GAINER** on the entire chart is "Free Your Mind" by En Vogue (Atco EastWest), and that was before last Wednesday's dynamite appearance by the quartet on the MTV Video Music Awards show. "Free" wins the double Power Pick/Sales & Airplay, exploding from 89-45, one week after Firehouse won the double Power Pick with "When I Look Into Your Eyes" (Epic). We've never had double winners two weeks in a row before. "Free" is the biggest airplay gainer on the entire Hot 100, up 67-34 on the Top 40 Radio Monitor. It's the fourth-biggest sales gainer on the chart, but the three biggest are all in the top 10, thus starting from a much higher base. The two other biggest point gainers among new records are "What About Your Friends" by TLC (LaFace), up 74-58 on the Hot 100 with early top 15 airplay from Power 99 Atlanta; and "Would I Lie To You?" by Charles & Eddie (Capitol), up 43-31 overall but already No. 16 at WZOU Boston and No. 15 at KRBE Houston.

**THERE ARE ONLY FOUR** new entries on the chart this week, led by Michael W. Smith's new single, "I Will Be Here For You" (Reunion). Rap duo MC Nas-D & DJ Fred from Tampa, Fla., make their Hot 100 bow with "It's My Cadillac" (Pandisc). The single is a regional hit in Florida and at WYD Detroit, where it's No. 8 in airplay. European duo 2 Unlimited is in the unusual position for a new group on an indie label (Radikal) of having two records on the Hot 100. Its second single, "Twilight Zone," slips 56-61 this week, pushed back in a chart jam while gaining points, while its first single, "Get Ready For This," enters at No. 97. That's right—its first single enters the chart after its second single. The big regional success of "Twilight" triggered renewed interest in the earlier single, "Get Ready." The latter is No. 16 at Power 106 Los Angeles. To add to the confusion, both tracks are being repackaged to appear on one single, which might enter the chart as a double-sided single.

**QUICK CUTS:** Also caught in the same chart jam as "Twilight Zone," "Kickin' It" by After 7 (Virgin) holds at No. 53 with a bullet despite a 12% point gain... "Jump!" by the Movement (Sunshine/Arista) turns around and moves back up to No. 57 with a bullet, aided by No. 1 airplay at B96 Chicago... "Take A Chance On Me" (Mute/Elektra), Erasure's cover of the top 10 Abba hit, debuts at No. 53 on the Monitor and has enough airplay points to enter the Hot 100 but will not be commercially released as a single. The track is from the "Abba-Esque" EP.

## HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	—	1	<b>HOLD ON MY HEART</b>	GENESIS (ATLANTIC)
2	1	2	<b>OAMN I WISH I WAS YOUR LOVER</b>	SOPHIE B. HAWKINS (COLUMBIA)
3	2	2	<b>TENNESSEE</b>	ARRESTED DEVELOPMENT (CHRYSLIS)
4	3	2	<b>I WILL REMEMBER YOU</b>	AMY GRANT (A&M)
5	4	4	<b>JUMP</b>	KRIS KROSS (RUFFHOUSE/COLUMBIA)
6	6	7	<b>SAVE THE BEST FOR LAST</b>	VANESSA WILLIAMS (WING/MERCURY)
7	7	18	<b>I LOVE YOUR SMILE</b>	SHANICE (MOTOWN)
8	12	8	<b>ONE</b>	U2 (ISLAND/PLG)
9	9	19	<b>FINALLY</b>	CECE PENISTON (A&M)
10	5	18	<b>ALL 4 LOVE</b>	COLOR ME BADD (GIANT)
11	8	8	<b>THOUGHT I'D DIED AND GONE ...</b>	BRYAN ADAMS (A&M)
12	10	7	<b>LIVE AND LEARN</b>	JOE PUBLIC (COLUMBIA)
13	13	4	<b>JUST TAKE MY HEART</b>	MR. BIG (ATLANTIC)
14	11	7	<b>TEARS IN HEAVEN</b>	ERIC CLAPTON (REPRISE)
15	14	11	<b>MAKE IT HAPPEN</b>	MARIAH CAREY (COLUMBIA)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
16	16	10	<b>BOHEMIAN RHAPSODY</b>	QUEEN (HOLLYWOOD)
17	20	43	<b>I WANNA SEX YOU UP</b>	COLOR ME BADD (GIANT)
18	19	15	<b>REMEMBER THE TIME</b>	MICHAEL JACKSON (EPIC)
19	17	3	<b>JAMES BROWN IS DEAD</b>	L.A. STYLE (ARISTA)
20	15	16	<b>GOOD FOR ME</b>	AMY GRANT (A&M)
21	—	1	<b>DO IT TO ME</b>	LIONEL RICHIE (MOTOWN)
22	18	14	<b>I CAN'T DANCE</b>	GENESIS (ATLANTIC)
23	21	9	<b>AIN'T 2 PROUD 2 BEG</b>	TLC (LAFACE/ARISTA)
24	27	16	<b>TO BE WITH YOU</b>	MR. BIG (ATLANTIC)
25	25	43	<b>NOW THAT WE FOUND LOVE</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)
26	26	43	<b>MOTOWNPHILLY</b>	BOYZ II MEN (MOTOWN)
27	23	42	<b>GOOD VIBRATIONS</b>	MARKY MARK (INTERSCOPE)
28	—	23	<b>MYSTERIOUS WAYS</b>	U2 (ISLAND/PLG)
29	—	7	<b>SOMEDAY</b>	MARIAH CAREY (COLUMBIA)
30	28	33	<b>LOSING MY RELIGION</b>	R.E.M. (WARNER BROS.)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

## HOT 100 A-Z

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	8	<b>END OF THE ROAD</b>	BOYZ II MEN (BIV 10/MOTOWN)
2	2	12	<b>JUMP AROUND</b>	HOUSE OF PAIN (TOMMY BOY)
3	3	24	<b>BABY GOT BACK</b>	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
4	6	11	<b>STAY</b>	SHAKESPEAR'S SISTER (LONDON/PLG)
5	4	13	<b>NOVEMBER RAIN</b>	GUNS N' ROSES (Geffen)
6	5	13	<b>BABY-BABY-BABY</b>	TLC (LAFACE/ARISTA)
7	7	6	<b>HUMPIN' AROUND</b>	BOBBY BROWN (MCA)
8	10	4	<b>SOMETIMES LOVE JUST AIN'T ...</b>	PATTY SMYTH (MCA)
9	9	20	<b>ACHY BREAKY HEART</b>	BILLY RAY CYRUS (MERCURY)
10	8	11	<b>THIS USED TO BE MY PLAYGROUND</b>	MADONNA (SIRE/WARNER BROS.)
11	15	11	<b>BACK TO THE HOTEL</b>	NZDEEP (PROFILE)
12	12	17	<b>JUST ANOTHER DAY</b>	JON SECADA (SBK/ERG)
13	17	6	<b>PEOPLE EVERYDAY</b>	ARRESTED DEVELOPMENT (CHRYSLIS)
14	22	5	<b>SHE'S PLAYING HARD TO GET</b>	HI-FIVE (JIVE/RCA)
15	14	13	<b>GIVING HIM SOMETHING HE ...</b>	EN VOGUE (ATCO EASTWEST)
16	11	12	<b>MOVE THIS</b>	TECHNOTRONIC (SBK/ERG)
17	13	17	<b>LIFE IS A HIGHWAY</b>	TOM COCHRANE (CAPITOL)
18	16	13	<b>WARM IT UP</b>	KRIS KROSS (RUFFHOUSE/COLUMBIA)
19	24	11	<b>PLEASE DON'T GO</b>	K.W.S. (NEXT PLATEAU/LONDON/PLG)
20	23	9	<b>CROSSOVER</b>	EPMD (RAL/CHAOS)
21	19	11	<b>THE ONE</b>	ELTON JOHN (MCA)
22	20	10	<b>BOOT SCOOTIN' BOOGIE</b>	BROOKS & DUNN (ARISTA)
23	26	3	<b>HAVE YOU EVER NEEDED ...</b>	DEF LEPPARD (MERCURY)
24	18	25	<b>COME &amp; TALK TO ME</b>	JODECI (UPTOWN/MCA)
25	33	5	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
26	30	5	<b>SLOW DANCE (HEY MR. DJ)</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
27	27	18	<b>YOU REMIND ME</b>	MARY J. BLIGE (UPTOWN/MCA)
28	21	8	<b>JAM</b>	MICHAEL JACKSON (EPIC)
29	25	25	<b>UNDER THE BRIDGE</b>	RED HOT CHILI PEPPERS (WARNER BROS.)
30	38	3	<b>WHEN I LOOK INTO YOUR EYES</b>	FIREHOUSE (EPIC)
31	34	6	<b>ALL I WANT</b>	TOAD THE WET SPROCKET (COLUMBIA)
32	28	16	<b>WISHING ON A STAR</b>	THE COVER GIRLS (EPIC)
33	29	20	<b>THEY WANT EFX</b>	DAS EFX (ATCO EASTWEST)
34	31	16	<b>THE BEST THINGS IN LIFE ARE FREE</b>	L. VANDROSS/J. JACKSON (PERSPECTIVE)
35	32	6	<b>TEQUILA</b>	A.L.T. (ATCO EASTWEST)
36	40	4	<b>DO I HAVE TO SAY THE WORDS?</b>	BRYAN ADAMS (A&M)
37	35	8	<b>WE WILL ROCK YOU/WE ARE ...</b>	QUEEN (HOLLYWOOD)
38	36	15	<b>KEEP ON WALKIN'</b>	CECE PENISTON (A&M)
39	39	16	<b>MR. LOVERMAN</b>	SHABBA RANKS (EPIC)
40	43	6	<b>JUMP!</b>	THE MOVEMENT (SUNSHINE/ARISTA)
41	37	13	<b>TOO FUNKY</b>	GEORGE MICHAEL (COLUMBIA)
42	58	2	<b>GIVE IT UP</b>	WILSON PHILLIPS (SBK/ERG)
43	50	4	<b>I WANNA LOVE YOU</b>	JADE (GIANT)
44	42	12	<b>TWILIGHT ZONE</b>	2 UNLIMITED (RADIKAL/CRITIQUE)
45	44	9	<b>JUS LYKE COMPTON</b>	DJ QUIK (PROFILE)
46	41	13	<b>FRIDAY I'M IN LOVE</b>	THE CURE (FICTION/ELEKTRA)
47	56	3	<b>RHYTHM IS A DANCER</b>	SNAP (ARISTA)
48	54	3	<b>RIGHT NOW</b>	AL B. SURE! (WARNER BROS.)
49	47	6	<b>1-4-ALL-4-1</b>	EAST COAST FAMILY (BIV 10/MOTOWN)
50	52	8	<b>EVERYBODY'S FREE</b>	ROZALLA (EPIC)
51	48	7	<b>GIVE U MY HEART</b>	BABYFACE/T. BRAXTON (LAFACE/ARISTA)
52	51	4	<b>RESTLESS HEART</b>	PETER CETERA (WARNER BROS.)
53	45	25	<b>JUMP</b>	KRIS KROSS (RUFFHOUSE/COLUMBIA)
54	—	1	<b>WHAT ABOUT YOUR FRIENDS</b>	TLC (LAFACE/ARISTA)
55	—	1	<b>WOULD I LIE TO YOU?</b>	CHARLES & EDDIE (CAPITOL)
56	—	1	<b>FREE YOUR MIND</b>	EN VOGUE (ATCO EASTWEST)
57	46	27	<b>BOHEMIAN RHAPSODY</b>	QUEEN (HOLLYWOOD)
58	55	8	<b>EVEN BETTER THAN THE REAL ...</b>	U2 (ISLAND/PLG)
59	59	7	<b>TAKE ME IN YOUR ARMS</b>	LIL SUZY (HIGH POWER/WARLOCK)
60	49	7	<b>LITHIUM</b>	NIRVANA (DGC)
61	72	2	<b>ALONE WITH YOU</b>	TEVIN CAMPBELL (QWEST/WB)
62	69	2	<b>NOT ENOUGH TIME</b>	INXS (ATLANTIC)
63	53	13	<b>THEY REMINISCE OVER YOU</b>	PETE ROCK & C.L. SMOOTH (ELEKTRA)
64	70	2	<b>EVER SO CLEAR</b>	BUSHWICK BILL (RAP-A-LOT/PRIORITY)
65	—	1	<b>360 DEGREES (WHAT GOES ...)</b>	GRAND PUBA (ELEKTRA)
66	—	1	<b>DIVINE THING</b>	THE SOUP DRAGONS (BIG LIFE/MERCURY)
67	66	9	<b>SEXY MF</b>	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
68	62	4	<b>REAL LOVE</b>	SLAUGHTER (CHRYSLIS/ERG)
69	60	26	<b>JAMES BROWN IS DEAD</b>	L.A. STYLE (ARISTA)
70	57	25	<b>MY LOVIN' (YOU'RE NEVER ...)</b>	EN VOGUE (ATCO EASTWEST)
71	—	1	<b>IT'S MY CADILLAC</b>	MC NAS-D & DJ FRED (PANDISC)
72	—	1	<b>JESUS HE KNOWS ME</b>	GENESIS (ATLANTIC)
73	67	2	<b>KEEP IT COMIN'</b>	C+C MUSIC FACTORY (COLUMBIA)
74	68	2	<b>THE HITMAN</b>	AB LOGIC (INTERSCOPE)
75	63	21	<b>SOMETIMES I RHYME SLOW</b>	NICE & SMOOTH (RAL/COLUMBIA)

## Billboard.

FOR WEEK ENDING SEPTEMBER 19, 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	8	<b>END OF THE ROAD</b>	BOYZ II MEN (BIV 10/MOTOWN)
2	2	12	<b>JUMP AROUND</b>	HOUSE OF PAIN (TOMMY BOY)
3	3	24	<b>BABY GOT BACK</b>	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
4	6	11	<b>STAY</b>	SHAKESPEAR'S SISTER (LONDON/PLG)
5	4	13	<b>NOVEMBER RAIN</b>	GUNS N' ROSES (Geffen)
6	5	13	<b>BABY-BABY-BABY</b>	TLC (LAFACE/ARISTA)
7	7	6	<b>HUMPIN' AROUND</b>	BOBBY BROWN (MCA)
8	10	4	<b>SOMETIMES LOVE JUST AIN'T ...</b>	PATTY SMYTH (MCA)
9	9	20	<b>ACHY BREAKY HEART</b>	BILLY RAY CYRUS (MERCURY)
10	8	11	<b>THIS USED TO BE MY PLAYGROUND</b>	MADONNA (SIRE/WARNER BROS.)
11	15	11	<b>BACK TO THE HOTEL</b>	NZDEEP (PROFILE)
12	12	17	<b>JUST ANOTHER DAY</b>	JON SECADA (SBK/ERG)
13	17	6	<b>PEOPLE EVERYDAY</b>	ARRESTED DEVELOPMENT (CHRYSLIS)
14	22	5	<b>SHE'S PLAYING HARD TO GET</b>	HI-FIVE (JIVE/RCA)
15	14	13	<b>GIVING HIM SOMETHING HE ...</b>	EN VOGUE (ATCO EASTWEST)
16	11	12	<b>MOVE THIS</b>	TECHNOTRONIC (SBK/ERG)
17	13	17	<b>LIFE IS A HIGHWAY</b>	TOM COCHRANE (CAPITOL)
18	16	13	<b>WARM IT UP</b>	KRIS KROSS (RUFFHOUSE/COLUMBIA)
19	24	11	<b>PLEASE DON'T GO</b>	K.W.S. (NEXT PLATEAU/LONDON/PLG)
20	23	9	<b>CROSSOVER</b>	EPMD (RAL/CHAOS)
21	19	11	<b>THE ONE</b>	ELTON JOHN (MCA)
22	20	10	<b>BOOT SCOOTIN' BOOGIE</b>	BROOKS & DUNN (ARISTA)
23	26	3	<b>HAVE YOU EVER NEEDED ...</b>	DEF LEPPARD (MERCURY)
24	18	25	<b>COME &amp; TALK TO ME</b>	JODECI (UPTOWN/MCA)
25	33	5	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
26	30	5	<b>SLOW DANCE (HEY MR. DJ)</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
27	27	18	<b>YOU REMIND ME</b>	MARY J. BLIGE (UPTOWN/MCA)
28	21	8	<b>JAM</b>	MICHAEL JACKSON (EPIC)
29	25	25	<b>UNDER THE BRIDGE</b>	RED HOT CHILI PEPPERS (WARNER BROS.)
30	38	3	<b>WHEN I LOOK INTO YOUR EYES</b>	FIREHOUSE (EPIC)
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34	31	16	<b>THE BEST THINGS IN LIFE ARE FREE</b>	L. VANDROSS/J. JACKSON (PERSPECTIVE)
35	32	6	<b>TEQUILA</b>	A.L.T. (ATCO EASTWEST)
36	40	4	<b>DO I HAVE TO SAY THE WORDS?</b>	BRYAN ADAMS (A&M)
37	35	8	<b>WE WILL ROCK YOU/WE ARE ...</b>	QUEEN (HOLLYWOOD)
38	36	15	<b>KEEP ON WALKIN'</b>	CECE PENISTON (A&M)
39	39	16	<b>MR. LOVERMAN</b>	SHABBA RANKS (EPIC)
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41	37	13	<b>TOO FUNKY</b>	GEORGE MICHAEL (COLUMBIA)
42	58	2	<b>GIVE IT UP</b>	WILSON PHILLIPS (SBK/ERG)
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52	51	4	<b>RESTLESS HEART</b>	PETER CETERA (WARNER BROS.)
53	45	25	<b>JUMP</b>	KRIS KROSS (RUFFHOUSE/COLUMBIA)
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67	66	9	<b>SEXY MF</b>	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
68				

## FOR THE FIRST TIME IN FORMAT'S HISTORY, SALES OF CD ALBUMS HAVE STALLED

(Continued from page 5)

January to February and other decreases or flat readings in other periods. The net result is a flatness both in CD album unit sales and in overall units.

Tower Records president Russ Solomon notes an increase in CD sales over last year, but no growth since January 1992.

Overall, he says, CD sales are 20% ahead of last July. In the year to date, Tower has been averaging 1.7 million units a month, vs. 1.4 million last year. However, Solomon says, "I don't see a rise between January and July, maybe because sales are flat overall."

Similarly, Roy Burkert, buyer of new releases/hits for the 33-unit Harmony House chain, based in Troy, Mich., says, "We'd have to pretty much concur with our [retail] brethren" on the current flatness in CD sales.

The lack of growth in the format stands in stark contrast to its dramatic ascent over the past decade. For all of 1991, for example, the RIAA reported a 16.35% growth in unit sales of CD albums over the 1990 figure. For the previous two years, the increases were approximately 38% each year.

"The CD growth curve is leveling off somewhat, which is to be expected because of the astronomical numbers that existed" during the format's boom in the mid- to late '80s, says Jason Berman, president of the RIAA.

"There comes a time in terms of catalog sales when you've come pretty much as far as you can go," he adds. However, Berman notes

that CD hardware penetration has a long way to go and that, when CD player sales pick up again, software volume will also swell.

Other industry sources agree that the penetration rate is exceedingly low, especially considering the CD is now the leading format in terms of both dollar and unit sales.

The EIA projects a 31.4% increase in CD hardware penetration for 1992 over the 1991 total of 11.6 million units sold. But, even granted that the 37% penetration figure for June does not include portable or car players, it seems doubtful the EIA's prediction will prove out.

### THE PRICE TO PAY

Many retailers blame what they perceive to be manufacturers' inflated price points on CDs for the slowdown in the growth of the category.

"My main thing is price," says Burkert of Harmony House. "In the consumers' minds, they think that by now, with the proliferation of the CD, prices should be down, and they're still equal or going up. That has played a big part in the slack sales."

Burkert says rising price points will only compound the problem, particularly once the industry sheds the cardboard CD longbox in April of next year. "People want to see \$12.98 CD shelf pricing and \$9.99 on sale. And once they see the shrink-wrapped jewel boxes [without the longbox], they'll think they're getting even less for their money," he says.

The recession doesn't help matters, according to Jeff Jones, senior

VP/CFO at Albany, N.Y.-based Trans World Music Corp, the second-largest music retail chain in the U.S.

Jones says, "We never got the jolt in [CD] sales we might have expected, because the CD is a higher-ticket item," especially in a recession. "If a person's only got \$12 in his pocket to eat lunch with and to buy a piece of music, something's got to give."

### MAJORS' VIEW

The two largest major-label groups in the U.S.—WEA Corp. and Sony Music Entertainment—report growth figures that are at variance with the findings of retailers, SoundScan, and the RIAA.

Referring to the reported flatness in CD sales, WEA president Henry Droz says, "We can't cite the trend that they're expressing. We're right on target. In fact, we're better than target. We were projecting that by the end of the year CDs would represent somewhere around 55%, between cassette and CD, and we're right around 54% right now, and the increase continues.

"I think if we're reflecting this, our customers have to be reflecting it, too. After all, we don't sell to anyone but our customers."

In the first eight months of 1992, WEA's CD unit sales were up 16%-17% over the comparable period last year, according to Droz. "Of course, our overall business is up, too, better than we projected," he says. "And the fourth quarter is yet to come."

Droz says the flatness perceived by the customer base may be a

symptom of a "pattern, which has been clear for the last five years at least, that the first quarter is very high as a percentage of total annual sales, then in the second and third quarter it levels off, and the fourth quarter is tremendous."

SoundScan's numbers partially support Droz's thesis, since they show their highest totals in January. However, Droz's report of a 16%-17% increase flies in the face of what retailers are saying.

Danny Yarbrough, senior VP of sales and branch distribution for Sony Music Distribution Inc., says CD dollar volume increased 25% for the company's last fiscal year, which ended March 31.

While he declines to provide month-to-month CD sales figures for the period from April 1 to the present, he says, "We're still experiencing a very healthy growth in CDs since March '92."

Bob Broadwater, managing director at Veronis Suhler & Associates, an investment bank that specializes in media and communications, explains the discrepancy between manufacturers and retailers on the issue of CD sales by saying, "Those would be the natural positions for those two entities to take. There are probably many ways of measuring things that would support a given position."

### IMPACT OF NEW FORMATS ON CD

Not all of the label views, however, are uniform. One distribution executive, for instance, believes the industry "hasn't really had the rate of growth we would all like to see" on

CD. This source is concerned that the advent of DCC and MiniDisc will further erode sales of compact discs.

"I think we need to have a little more focus from an industry standpoint in terms of pushing the CD," he says. "More and more people understand the concept of digital and laser; that's where CD-ROM, CD-I, and laserdisc come into play. We need to continue to promote the CD" as the configuration of choice.

A bright spot in the eyes of some industry figures is the budding CD car-player market. Sales of these units, which have penetrated 9% of the market, are expected to grow rapidly.

"The growth of auto CD players is a telltale sign—one of the bright spots," says Berman.

### PORCARO DEATH

(Continued from page 14)

of cocaine, were also found in Porcaro's bloodstream. The spokesman could not estimate how much time had lapsed between the time Porcaro ingested the cocaine and his death.

Porcaro's management company, Fitzgerald-Hartley, originally reported the musician's cardiac arrest was caused by an allergic reaction to the pesticide Dursban. Porcaro collapsed while working in his yard. However, no traces of the pesticide were found in Porcaro's body, according to the report.

Porcaro's managers had no comment on the coroner's report.

MELINDA NEWMAN

**BAD COMPANY**

**HERE COMES TROUBLE** (91759)

featuring the single  
**"How About That."** (98509)

from **HERE COMES TROUBLE**, the album that's shipping gold.

The follow-up to the platinum album **HOLY WATER**.

Produced by Terry Thomas  
 Management: Bud Prager and Phil Carson

**ON TOUR SOON!**

Division of Atlantic Recording Corporation  
 1992 Atlantic Recording Corp. A Time Warner Company

ATCO EW  
 also west records america

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
SEPTEMBER 19, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	16	<b>BILLY RAY CYRUS</b> ▲ MERCURY 510635* (9.98 EQ/13.98) 15 weeks at No. 1	SOME GAVE ALL	1
				***TOP 20 SALES MOVER***		
2	5	—	2	<b>GARTH BROOKS</b> LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
3	4	—	2	<b>ERIC CLAPTON</b> DUCK 45024*/REPRISE (10.98/15.98)	UNPLUGGED	3
4	3	2	38	<b>PEARL JAM</b> ▲ 2 EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
5	2	—	2	<b>BOBBY BROWN</b> MCA 10417 (10.98/15.98)	BOBBY	2
6	7	4	10	<b>SOUNDTRACK</b> ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
7	6	3	23	<b>KRIS KROSS</b> ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
8	8	5	13	<b>TEMPLE OF THE DOG</b> A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
9	20	21	6	<b>MARY J. BLIGE</b> UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	9
10	11	11	24	<b>EN VOGUE</b> ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
11	13	18	23	<b>DEF LEPPARD</b> ▲ 3 MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
12	9	8	11	<b>ELTON JOHN</b> ● MCA 10614* (9.98/15.98)	THE ONE	8
13	19	19	23	<b>ARRESTED DEVELOPMENT</b> ● CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .		13
14	16	17	6	<b>HOUSE OF PAIN</b> TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
15	10	6	8	<b>MEGADETH</b> CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
16	14	9	50	<b>RED HOT CHILI PEPPERS</b> ▲ 2 WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
17	12	7	14	<b>MARIAH CAREY</b> ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
18	23	26	10	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	18
19	15	10	52	<b>GARTH BROOKS</b> ▲ 7 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
20	21	20	105	<b>GARTH BROOKS</b> ▲ 8 LIBERTY 93866* (9.98/13.98)	NO FENCES	3
				***TOP DEBUT***		
21	NEW	—	1	<b>ROGER WATERS</b> COLUMBIA 47127* (10.98 EQ/15.98)	AMUSED TO DEATH	21
22	18	14	28	<b>TLC</b> ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH. . . ON THE TLC TIP	14
23	NEW	—	1	<b>VINCE GILL</b> MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	23
24	22	15	41	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	15
25	24	16	56	<b>METALLICA</b> ▲ 5 ELEKTRA 61113 (10.98/15.98)	METALLICA	1
26	17	13	51	<b>GUNS N' ROSES</b> ▲ 3 GEFLEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
27	31	36	23	<b>WYONNNA</b> ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
				***POWER PICK***		
28	40	78	4	<b>SOUNDTRACK</b> EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	28
29	27	35	3	<b>TRAVIS TRITT</b> WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
30	29	23	42	<b>U2</b> ▲ 3 ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
31	28	25	17	<b>THE BLACK CROWES</b> ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1
32	36	44	72	<b>MICHAEL BOLTON</b> ▲ 5 COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
33	32	28	43	<b>GENESIS</b> ▲ 2 ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
34	35	31	16	<b>JON SECADA</b> ● SBK 98845*/ERG (9.98/15.98)	JON SECADA	31
35	25	—	2	<b>WARRANT</b> COLUMBIA 52584* (10.98 EQ/15.98)	DOG EAT DOG	25
36	34	34	17	<b>ANNIE LENNOX</b> ● ARISTA 18704* (10.98/15.98)	DIVA	23
37	26	12	11	<b>SOUNDTRACK</b> ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	6
38	33	22	5	<b>INXS</b> ATLANTIC 82394* (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
39	30	24	8	<b>CLINT BLACK</b> RCA 66003* (10.98/15.98)	THE HARD WAY	8
40	43	45	12	<b>SPIN DOCTORS</b> EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	40
41	39	32	54	<b>JODECI</b> ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
42	37	37	14	<b>VARIOUS ARTISTS</b> ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
43	45	29	8	<b>TOO SHORT</b> JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
44	48	46	63	<b>BONNIE RAITT</b> ▲ 4 CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
45	44	43	51	<b>GUNS N' ROSES</b> ▲ 3 GEFLEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
46	71	—	2	<b>COLLIN RAYE</b> EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	46
47	41	39	50	<b>NIRVANA</b> ▲ 4 DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
48	42	33	14	<b>WILSON PHILLIPS</b> ▲ SBK 98924*/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
49	52	54	11	<b>TOAD THE WET SPROCKET</b> COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	49
50	46	50	26	<b>QUEEN</b> ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
51	49	30	7	<b>DJ QUIK</b> PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	10
52	47	42	10	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	32
53	55	40	6	<b>EPMD</b> RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14
54	51	53	124	<b>GARTH BROOKS</b> ▲ 9 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	38	27	4	<b>DAMN YANKEES</b> WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
56	50	52	4	<b>RICKY VAN SHELTON</b> COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
57	60	77	3	<b>PATTY SMYTH</b> MCA 10633* (9.98/15.98)	PATTY SMYTH	57
58	54	48	42	<b>ENYA</b> ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
59	57	62	8	<b>MINISTRY</b> SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
60	53	41	31	<b>SIR MIX-A-LOT</b> ▲ DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
61	68	71	6	<b>EAST COAST FAMILY</b> BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	61
62	65	72	25	<b>K.D. LANG</b> SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	55
63	56	59	10	<b>SHAKESPEAR'S SISTER</b> LONDON 28266*/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
64	62	55	22	<b>DAS EFX</b> ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
65	76	81	11	<b>N2DEEP</b> PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	65
66	64	69	50	<b>BRYAN ADAMS</b> ▲ 2 A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
67	58	38	23	<b>CELINE DION</b> ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
68	69	61	69	<b>BOYZ II MEN</b> ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
69	67	47	7	<b>JOE SATRIANI</b> RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
70	59	64	29	<b>SOUNDTRACK</b> ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
71	81	70	32	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
72	70	49	12	<b>FIREHOUSE</b> ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
73	79	95	30	<b>JOHN ANDERSON</b> ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
74	66	57	51	<b>OZZY OSBOURNE</b> ▲ 2 EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
75	74	63	6	<b>MORRISSEY</b> SIRE 26994*/REPRISE (10.98/15.98)	YOUR ARSENAL	21
76	83	—	2	<b>AFTER 7</b> VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
77	63	51	20	<b>TOM COCHRANE</b> CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	46
78	NEW	—	1	<b>TRISHA YEARWOOD</b> MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	78
79	61	56	4	<b>ALABAMA</b> RCA 66044* (9.98/15.98)	AMERICAN PRIDE	56
80	77	68	79	<b>AMY GRANT</b> ▲ 3 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
81	75	66	21	<b>ZZ TOP</b> ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
82	85	90	65	<b>NATALIE COLE</b> ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
83	78	67	20	<b>THE CURE</b> ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
84	87	84	69	<b>ALAN JACKSON</b> ▲ 2 ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
85	73	65	6	<b>CHRIS LEDOUX</b> LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
86	97	86	4	<b>FREDDIE JACKSON</b> CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	83
87	80	75	41	<b>MICHAEL JACKSON</b> ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
88	86	85	49	<b>REBA MCENTIRE</b> ▲ 2 MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
89	72	60	20	<b>BEASTIE BOYS</b> ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
90	90	82	4	<b>HI-FIVE</b> JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
91	84	92	48	<b>SOUNDGARDEN</b> ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
92	88	83	18	<b>LIONEL RICHIE</b> ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
93	93	96	53	<b>SOUNDTRACK</b> ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
94	94	94	38	<b>CYPRESS HILL</b> ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
95	82	58	17	<b>INDIGO GIRLS</b> ● EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
96	89	79	13	<b>SOUNDTRACK</b> HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
97	91	73	12	<b>FAITH NO MORE</b> SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
98	105	100	10	<b>ERASURE</b> MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
99	101	106	35	<b>SAMMY KERSHAW</b> ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	97
100	109	107	23	<b>MARK CHESNUTT</b> MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
101	100	101	133	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831563*/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
102	115	134	5	<b>HELMET</b> INTERSCOPE 92162*/ATLANTIC (9.98/13.98)	MEANTIME	102
103	112	—	2	<b>MC SERCH</b> DEF JAM 52964/CHAOS (9.98 EQ/15.98)	RETURN OF THE PRODUCT	103
104	110	121	34	<b>SUZU BOGGUSS</b> LIBERTY 95847* (9.98/13.98)	ACES	95
105	92	89	59	<b>COLOR ME BADD</b> ▲ 2 GIANT 24429*/REPRISE (9.98/15.98)	C.M.B.	3
106	123	116	42	<b>SOUNDTRACK</b> ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
107	114	102	55	<b>VANESSA WILLIAMS</b> ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
108	108	98	95	<b>MADONNA</b> ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
109	104	76	11	<b>THE B-52'S</b> ● REPRISE 26995* (10.98/15.98)	GOOD STUFF	16

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.



# PLEASE DON'T GO

ONE OF THIS YEAR'S BIGGEST SUCCESS STORIES... THE SINGLE "PLEASE DON'T GO" #1 U.K. SINGLE FOR 5 WEEKS!!!  
CURRENTLY TOP TEN IN U.S. #1 IN NYC FOR OVER 4 WEEKS!!!

THE ALBUM "PLEASE DON'T GO" IN-STORE SEPTEMBER 22 SHIPPING OVER 250,000 UNITS FEATURING:  
"PLEASE DON'T GO" AND "ROCK YOUR BABY"



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PLATEAU  
NEXT  
RECORDS INC

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	95	74	8	VARIOUS ARTISTS WARNER BROS. 26974* (12.98/18.98)	BARCELONA GOLD	32
111	102	91	70	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
112	111	109	131	THE BLACK CROWES ▲ <sup>3</sup> DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
113	99	93	9	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
114	98	97	13	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED	97
115	103	99	4	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
116	119	105	21	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	82
117	107	103	20	SLAUGHTER ● CHRYSALIS 21911/ERG (10.98/15.98)	WILD LIFE	8
118	106	88	10	MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	12
119	117	120	121	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
120	96	80	19	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	51
121	116	115	6	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	100
122	128	139	166	MICHAEL BOLTON ▲ <sup>4</sup> COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
123	127	113	8	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	78
124	121	122	7	SONIC YOUTH DGC 24485/GEFFEN (12.98/15.98)	DIRTY	83
125	113	87	44	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
126	125	110	23	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
127	NEW	▶	1	CHUBB ROCK SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO	127
128	133	135	16	KISS ● MERCURY 848037* (10.98 EQ/15.98)	REVENGE	6
129	122	111	67	TRAVIS TRITT ▲ <sup>2</sup> WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
130	146	149	52	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
131	148	151	19	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	117
132	126	119	32	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	70
133	132	126	23	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
134	131	129	12	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	123
135	118	108	21	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
136	124	114	45	HAMMER ▲ <sup>3</sup> CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
137	134	123	67	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
138	136	141	82	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
139	129	118	52	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
140	120	104	9	VARIOUS ARTISTS COLUMBIA 52826* (10.98 EQ/15.98)	RED HOT + DANCE	52
141	138	131	26	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
142	130	112	42	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
143	145	132	23	BRUCE SPRINGSTEEN ▲ COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
144	139	127	33	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
145	151	148	10	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	107
146	137	124	25	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
147	144	136	4	VARIOUS ARTISTS SBK 80070/ERG (9.98/15.98)	RAVE 'TIL DAWN	136
148	135	137	13	SANTANA POLYDOR 513197*/PLG (9.98 EQ/15.98)	MILAGRO	102
149	143	133	11	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	22
150	142	128	62	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
151	152	145	173	BONNIE RAITT ▲ <sup>3</sup> CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
152	181	—	2	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	152
153	168	—	52	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/13.98)	FACELIFT	42
154	162	165	78	R.E.M. ▲ <sup>4</sup> WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
155	157	140	105	QUEENSRYCHE ▲ <sup>2</sup> EMI 92806/ERG (9.98/15.98)	EMPIRE	7

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	141	125	8	PAT METHENY GEFFEN 24468* (9.98/13.98)	SECRET STORY	110
157	164	155	6	RODNEY CROWELL COLUMBIA 47985* (9.98 EQ/13.98)	LIFE IS MESSY	155
158	153	153	8	JOE COCKER CAPITOL 97801* (10.98/15.98)	NIGHT CALLS	111
159	156	152	20	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
160	140	117	34	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
161	160	162	33	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
162	179	189	25	MELISSA ETHERIDGE ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
163	170	171	28	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
164	172	173	16	NEIL DIAMOND COLUMBIA 52703* (17.98 EQ/31.98)	GREATEST HITS 1966-1992	100
165	155	143	26	YANNI PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32
166	180	169	18	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	122
167	158	154	92	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
168	154	182	14	QUEEN HOLLYWOOD 61104*/ELEKTRA (14.98/22.98)	LIVE AT WEMBLEY	53
169	186	—	3	SAIGON KICK THIRD STONE 92158*/ATLANTIC (10.98/15.98)	LIZARD	169
170	150	144	79	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
171	RE-ENTRY	85		CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (10.98 EQ/15.98)	IN CONCERT	35
172	149	138	62	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
173	NEW	▶	1	SOUNDTRACK WARNER BROS. 45019* (10.98/15.98)	TWIN PEAKS: FIRE WALK WITH ME	173
174	159	130	13	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	43
175	177	146	27	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17
176	176	164	72	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
177	166	163	64	VAN HALEN ▲ <sup>2</sup> WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
178	178	175	7	PETER CETERA WARNER BROS. 26894* (10.98/15.98)	WORLD FALLING DOWN	166
179	167	156	51	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
180	175	166	230	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
181	171	168	44	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
182	189	158	42	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
183	NEW	▶	1	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	183
184	147	174	3	THE RIPPINGTONS FEATURING RUSS FREEMAN GRP 9681* (9.98/15.98)	WEEKEND IN MONACO	147
185	169	195	61	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
186	161	161	10	SUICIDAL TENDENCIES EPIC 48864* (10.98 EQ/15.98)	ART OF REBELLION	52
187	NEW	▶	1	MICHAEL W. SMITH REUNION 24491*/GEFFEN (9.98/13.98)	CHANGE YOUR WORLD	187
188	174	177	4	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE	174
189	173	167	24	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	94
190	165	150	53	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
191	191	187	19	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	127
192	163	—	2	THE PARTY HOLLYWOOD 61358*/ELEKTRA (9.98/15.98)	FREE	163
193	187	179	123	WILSON PHILLIPS ▲ <sup>5</sup> SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2
194	185	176	16	JIMMY BUFFETT MARGARITAVILLE 10613*/MCA (39.98/58.98)	BOATS BEACHES BARS & BALLADS	68
195	RE-ENTRY	24		CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS	101
196	RE-ENTRY	3		BOB JAMES/EARL KLUGH WARNER BROS. 26939* (10.98/15.98)	COOL	170
197	NEW	▶	1	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	197
198	200	196	96	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
199	NEW	▶	1	SWING OUT SISTER FONTANA 512241*/MERCURY (9.98 EQ/13.98)	GET IN TOUCH WITH YOURSELF	199
200	RE-ENTRY	9		LINDSEY BUCKINGHAM REPRISE 26182* (10.98/15.98)	OUT OF THE CRADLE	128

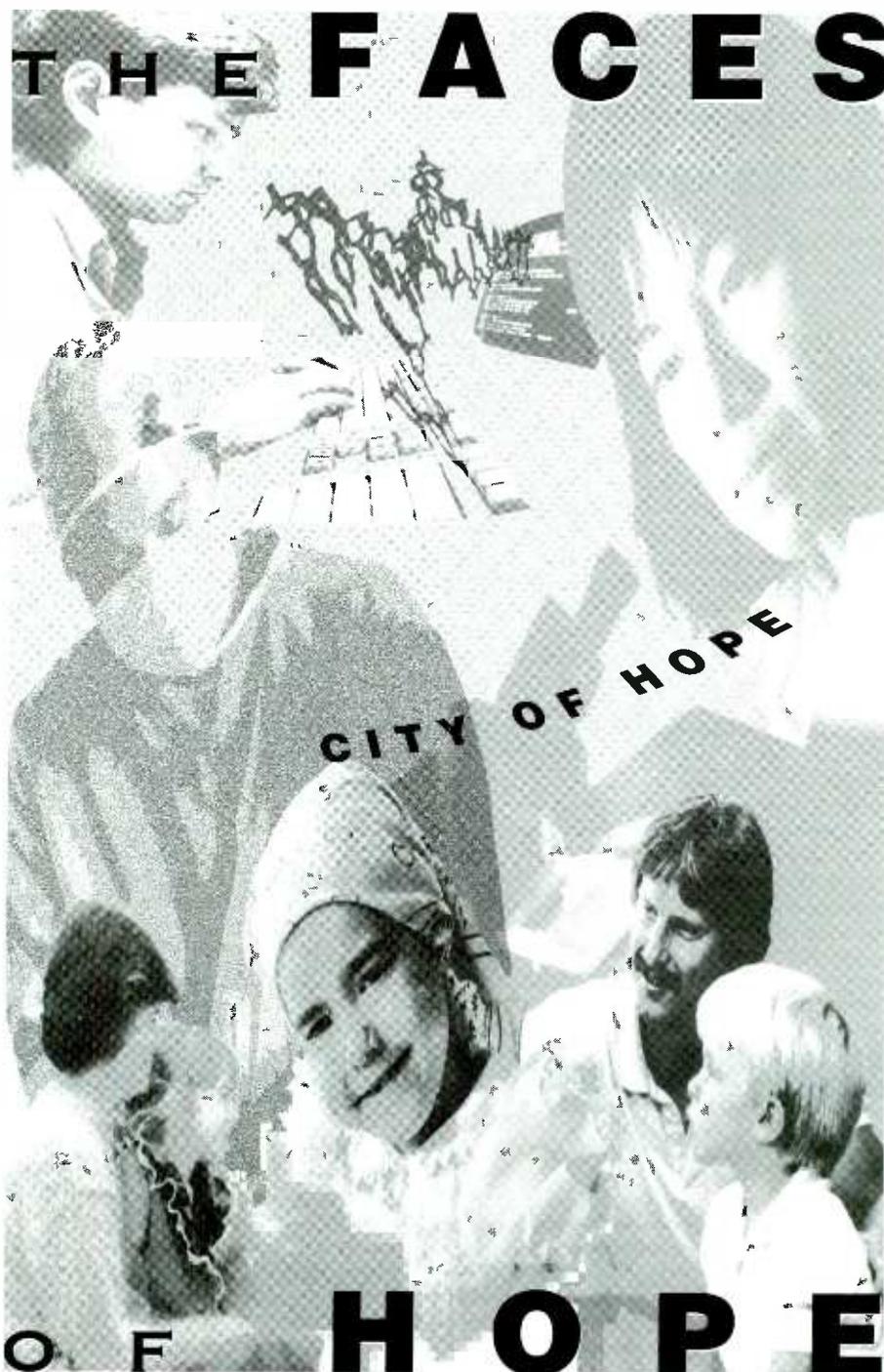
## TOP ALBUMS A-Z (LISTED BY ARTISTS)

Bryan Adams 66	Peter Cetera 178	Enya 58	Elton John 12	Van Morrison 119	Pete Rock & C.L. Smooth 174	Sister Act 96	Van Halen 177
Alabama 79	Mark Chesnutt 100	EPMD 53	Sass Jordan 188	N2Deep 65	Saigon Kick 169	Twin Peaks: Fire Walk With Me 173	Ricky Van Shelton 56, 166
Alice In Chains 153	Chubb Rock 127	Erasure 98	R Kelly & Public Announcement 71	Najee 145	David Sanborn 131	Wayne's World 70	VARIOUS ARTISTS
Tori Amos 146	Eric Clapton 3	Eric B. & Rakim 149	Sammy Kershaw 99	Naughty By Nature 190	Santana 148	The Soup Dragons 114	Barcelona Gold 110
John Anderson 73	Tom Cochrane 77	Melissa Etheridge 162	Hal Ketchum 160	Nine Inch Nails 167	Joe Satriani 69	Spice 1 116	MTV: Party To Go, Vol. 2 42
Arc Angels 191	Joe Cocker 158	Faith No More 97	Kiss 128	Nirvana 47	Jon Secada 34	Spin Doctors 40	Rave 'Til Dawn 147
Arrested Development 13	Natalie Cole 82	Firehouse 72	Kris Kross 7	ORIGINAL LONDON CAST	MC Serch 103	Bruce Springsteen 126, 143	Red Hot + Dance 140
The B-52's 109	Phil Collins 198	Genesis 33	k.d. lang 62	Phantom Of The Opera 180	Shakespeare's Sister 63	Curtis Stigers 195	Stevie Ray Vaughan & Double Trouble 181
Beastie Boys 89	Color Me Badd 105	Vince Gill 23, 170	Tracy Lawrence 144	Phantom Of The Opera	Sir Mix-A-Lot 60	Doug Stone 115	Warrant 35
The Black Crowes 31, 112	Confederate Railroad 197	Amy Grant 80	Chris LeDoux 85	Highlights 101	Slaughter 117	George Strait 159	Roger Waters 21
Clint Black 39	Rodney Crowell 157	Annie Lennox 36	Brian McKnight 152	Ozzy Osbourne 74	The Party 192	Marty Stuart 113	Vanessa Williams 107
Mary J. Blige 9	The Cure 83	Ottmar Liebert + Luna Negra 189	Kenny Loggins 130	Pantera 163	Pearl Jam 4	Suicidal Tendencies 186	Wilson Phillips 48, 193
Suzy Bogguss 104	Cypress Hill 94	Kenny Loggins 130	Lyle Lovett 133	The Party 192	CeCe Peniston 132	Swing Out Sister 199	Wynonna 27
Michael Bolton 32, 122	Billy Ray Cyrus 11	Madonna 108	Madonna 108	PHIL COLLINS ▲	Queen 50, 168	Temple Of The Dog 8	"Weird Al" Yankovic 135
Boyz II Men 68	Damn Yankees 55	Richard Marx 125	Richard Marx 125	SWING OUT SISTER	Queensryche 155	Travis Tritt 29, 129	Yanni 165
Brooks & Dunn 24	Das EFX 64	Reba McEntire 88	Brian McKnight 152	FONTANA 512241*/MERCURY	R.E.M. 154	Tanya Tucker 172	ZZ Top 81
Garth Brooks 2, 19, 20, 54	Billy Dean 134	Brian McKnight 152	MC Ren 118	MECCA AND THE SOUL BROTHER	The Commitments 93	Aaron Tippin 141	
Bobby Brown 5	Def Leppard 11	Megadeth 15	Megadeth 15	GET IN TOUCH WITH YOURSELF	Collin Raye 46	TLC 22	
Lindsey Buckingham 200	Def Leppard 11	Pat Metheny 156	Pat Metheny 156	OUT OF THE CRADLE	Red Hot Chili Peppers 16	Toad The Wet Sprocket 49	
Jimmy Buffett 194	Diamond Rio 137	Metallica 25	Metallica 25		Lionel Richie 92	Too Short 43	
Tevin Campbell 182	Neil Diamond 164	Ministry 59	Ministry 59		The Rippingtons Featuring Russ Freeman 184	Travis Tritt 29, 129	
Mariah Carey 17, 179	Celine Dion 67	Lorrie Morgan 111	Lorrie Morgan 111		Beauty & The Beast 106	Tanya Tucker 172	
Mary Chapin Carpenter 52	DJ Quik 51	Morrissey 75	Morrissey 75		Boomerang 6	Ugly Kid Joe 161	
Carreras - Domingo - Pavarotti 171	East Coast Family 61				The Commitments 93		
	En Vogue 10				Honeymoon In Vegas 28		
	Enigma 138				Juice 175		
					Mo' Money 37		
					Singles 18		

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**Ignition.** "Start The Car," Jude Cole's first album since 1990, is off to a fast start. The title, which features an all-star cast—including James Newton Howard, Little Feat's Billy Payne, Damn Yankees' Tommy Shaw, Sass Jordan, and the late Jeff Porcaro—sees a 29% sales boost in its second chart week as it steps ahead nine places to No. 21.



**On The Map.** Evangeline's self-titled debut, on Jimmy Buffett's Margaritaville label, was released in May and is beginning to show some national sales activity. The band toured with Buffett from May 9 through Sept. 6, and has been featured on TNN and National Public Radio. A single, "Am I A Fool," is going for radio adds.



**Furious.** Kid Fury, right, owns two bullets on Heatseekers. His own "Furious Bass" jumps 11 places, to No. 29, on a 27% gain. Bass Patrol's "The Kings Of Bass," which features Fury and RX Lord, left, bullets at No. 13 on a 17% gain in its 21st week on the chart. Fury's strongest sales are in the South Central and South Atlantic regions.

**HIGH JUMPERS:** The biggest gain on Heatseekers this week belongs to **Sarah McLachlan**, who re-enters Heatseekers on a 77% increase in sales over the prior week. She just finished a sold-out concert swing through the U.S. and will be featured on an upcoming segment of "Entertainment Tonight."

Other acts that see increases higher than 20% are **Jude Cole**, gaining 29% (30-21); **DJ Fury**, picking up 26% (40-29); and **Everette Harp** (19-16), showing a 23% gain.

**PRESSING MATTERS:** The press file of **Lucinda Williams** (No. 28) includes favorable album reviews in Rolling Stone, Vogue, and Interview, live reviews in Musician and The New York Times, and a slew of articles in such newspapers as the Austin Chronicle, The Philadelphia Inquirer, Philadelphia City Paper, and the Chattanooga New-Free Press... The publicity crew at Relativity is rightfully buzzed about the early press reaction to the self-titled debut of **Overwhelming Colorfast**. The album got raves from Stereo Review and Tower Pulse!, while live Los Angeles shows received positive marks from Kerrang and L.A. Weekly. The group also scored the cover feature in the Aug. 7 BAM. The label is supporting Colorfast with developing-artist list prices of \$7.98 for cassette and \$11.98 for CD, inclusion in retailers' new-artist programs, plus national and regional advertising.

**REGIONAL RAVES:** Boulder, Colo.-based the **Samples**, as previously reported here, are currently signed to the W.A.R.? label. But the band's previous self-titled set, on Arista, is now a cutout. As most of our readers know, cutouts usually cost less than the standard fare, but when Bill Purdy, manager of the Compact Discovery store in the Denver suburb of Littleton, got his hands on 15 CD copies of "The Samples" CD,

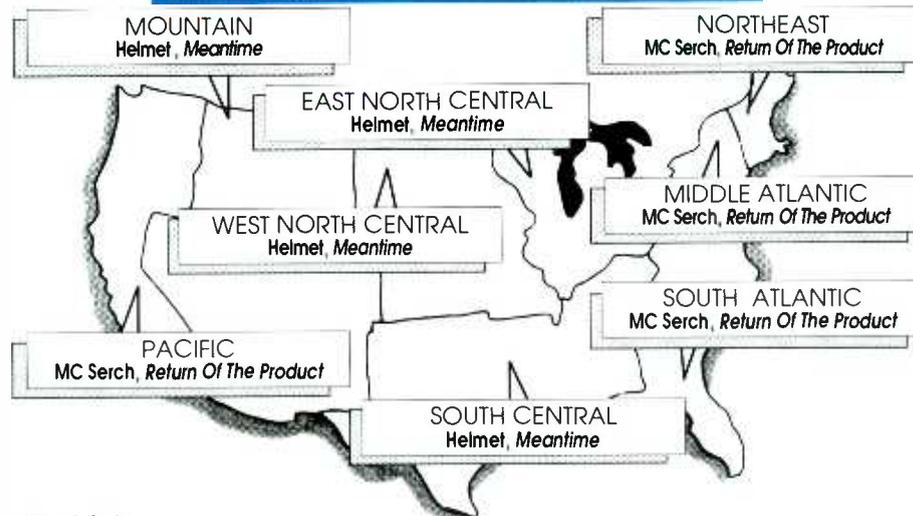
he priced them at the ultrapremium tag of \$17.99. The result? He sold out his stock in seven hours... Restless Records is excited about early Seattle action on **Sister Psychic**. Tower Records' Mercer Street store in that city sold through its in-

ital stock of Sister's "Fuel." Seattle's KCMU has added the band's "World Upside Down" single and music paper The Seattle Rocket featured the act in a full-page article. Additionally, Sister was on the bill at the Bumbershoot Festival—along with Praxis/Zoo's **Sonny Landreth** and other acts—which drew a capacity crowd of 3,000.

Elsewhere, the single has been added by Phoenix stations KJQN and KUKQ. The label says it has sold through the album's initial pressing.

**THREE FOR THREE:** For the second straight week, the top of the Heatseekers chart is hot, with bullets going to half of the top 10 titles, including each of the top three. **Helmet** remains on top, ahead of **MC Serch**, late of 3rd Bass. Both of those acts stand good shots to graduate from this chart next week, as their albums stand at No. 102 and No. 103, respectively, on The Billboard 200... We have ruled that Serch is eligible for Heatseekers. Although 3rd Bass' albums reached Nos. 19 and 55 on The Billboard 200, the band's name did not feature Serch's name in its billing.

## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Helmet, Meantime	1. MC Serch, Return Of The Product
2. McBride & The Ride, Sacred Ground	2. Helmet, Meantime
3. Saigon Kick, Lizard	3. TKA, Greatest Hits
4. Martina McBride, Time Has Come	4. Curtis Stigers, Curtis Stigers
5. Confederate Railroad, Confederate Railroad	5. 2 Unlimited, Get Ready
6. Techmaster P.E.B., Bass Computer	6. Super Cat, Don Dada
7. Arc Angels, Arc Angels	7. L7, Bricks Are Heavy
8. Bass Patrol, The Kings Of Bass	8. Alex De Grassi, Turning: Turning Back
9. Ron C, Back On The Street	9. Saigon Kick, Lizard
10. MC Serch, Return Of The Product	10. Primus, Sailing The Seas Of Cheese

**GRADUATION:** Smooth-singing **Brian McKnight** graduates from Heatseekers this week because of a 28-24 jump on Top R&B Albums.

Artists are removed from Heatseekers when any career album reaches the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other specialty charts.

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

# B I L L B O A R D ' S H E A T S E E K E R S A L B U M C H A R T

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING SEPT. 19, 1992 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY <b>SoundScan</b>	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			★ ★ ★ No. 1 ★ ★ ★	
1	1	11	<b>HELMET</b> INTERSCOPE 92162*/ATLANTIC (9.98/13.98)	MEANTIME
2	—	1	<b>MC SERCH</b> DEF JAM 52964/CHAOS (9.98 EQ/15.98)	RETURN OF THE PRODUCT
3	4	14	<b>SAIGON KICK</b> THIRD STONE 92158*/ATLANTIC (10.98/15.98)	LIZARD
4	2	13	<b>SASS JORDAN</b> IMPACT 10524*/MCA (9.98/15.98)	RACINE
5	5	21	<b>ARC ANGELS</b> DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
6	12	48	<b>CURTIS STIGERS</b> ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
7	11	19	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD
8	8	20	<b>BASS BOY</b> NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
9	6	20	<b>L7</b> SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
10	7	38	<b>TECHMASTER P.E.B.</b> NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
11	9	19	<b>MCBRIDE &amp; THE RIDE</b> MCA 54356* (9.98/13.98)	SACRED GROUND
12	10	11	<b>2 UNLIMITED</b> RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
13	15	21	<b>BASS PATROL</b> JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
14	13	48	<b>PRIMUS</b> INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEAS OF CHEESE
15	14	8	<b>ME PHI ME</b> RCA 61036* (9.98/13.98)	ONE
16	19	2	<b>EVERETTE HARP</b> MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP
17	16	4	<b>JACKYL</b> GEFFEN 24489* (9.98/13.98)	JACKYL
18	21	15	<b>MARTINA MCBRIDE</b> RCA 66002* (9.98/13.98)	THE TIME HAS COME
19	24	12	<b>SUPER CAT</b> COLUMBIA 52435 (9.98/13.98)	DON DADA
20	20	10	<b>RON C</b> PROFILE 1431* (9.98/15.98)	BACK ON THE STREET

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

21	30	2	<b>JUDE COLE</b> REPRISE 26898* (9.98/15.98)	START THE CAR
22	23	6	<b>LEMONHEADS</b> ATLANTIC 82397* (7.98/11.98)	IT'S A SHAME ABOUT RAY
23	18	19	<b>BLUES TRAVELER</b> A&M 15373* (9.98/13.98)	TRAVELERS & THIEVES
24	17	30	<b>CAUSE &amp; EFFECT</b> SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
25	26	8	<b>ROZALLA</b> EPIC 52897 (9.98 EQ/13.98)	EVERYBODY'S FREE
26	28	17	<b>HARDLINE</b> MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE
27	22	21	<b>CRACKER</b> VIRGIN 86264* (9.98/13.98)	CRACKER
28	25	2	<b>LUCINDA WILLIAMS</b> CHAMELEON 61351*/ELEKTRA (10.98/15.98)	SWEET OLD WORLD
29	40	3	<b>DJ FURY</b> ON TOP 9011* (8.98/14.98)	FURIOUS BASS
30	—	19	<b>SARAH MCLACHLAN</b> NETTWERK 18631*/ARISTA (9.98/13.98)	SOLACE
31	29	6	<b>LORENZO</b> ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO
32	27	20	<b>BLUES TRAVELER</b> A&M 5308 (9.98/13.98)	BLUES TRAVELER
33	—	19	<b>POISON CLAN</b> EFFECT 3006*/LUKE (9.98/16.98)	POISONOUS MENTALITY
34	—	2	<b>DJ MADNESS AND DR. BOOM</b> PANDISC 8818 (9.98/16.98)	ULTIMATE BASS TRAX VOLUME ONE
35	36	3	<b>UTAH SAINTS</b> LONDON 869843*/PLG (6.98 EQ/9.98)	SOMETHING GOOD
36	34	23	<b>TKA</b> TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
37	31	21	<b>THE JESUS AND MARY CHAIN</b> DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD
38	33	5	<b>HIGHLAND PLACE MOBSTERS</b> LAFACE 26004*/ARISTA (9.98/13.98)	1746DCGA30035
39	35	48	<b>NEMESIS</b> PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
40	39	30	<b>SMASHING PUMPKINS</b> CAROLINE 1705* (9.98/13.98)	GISH

# Court OKs Plan For Orion

## Next Step: Creditors Vote

■ BY DON JEFFREY

NEW YORK—The federal bankruptcy court here has approved a financial reorganization plan agreed upon by Orion Pictures Corp. and representatives of its creditors, opening the door for Orion's emergence from Chapter 11 before year's end.

The next step is the mailing of the amended plan to each and every shareholder and creditor, along with a ballot for voting. Judge Burton Lifland set an Oct. 15 deadline for the vote and Oct. 20 for a confirmation hearing.

Paul Wagner, an Orion spokesman, says of the judge's approval of Orion's disclosure document: "This was a major step forward."

Meanwhile, the movie and home video company reported a staggering \$312 million net loss for the fiscal year that ended Feb. 29. In the previous year, the net loss was \$62.9 million.

Revenues for the year fell 3% to \$491.1 million from \$507.3 million a year earlier.

A large chunk of the net loss—at

least \$212 million—was attributed to the financial reorganization. Orion filed for Chapter 11 creditor protection in December.

In bankruptcy court Sept. 9, Wagner says, Orion's disclosure statement was approved by the secured creditors, and "intercreditor issues between different classes of creditors were resolved."

Although the statement has been amended three times since its financial terms were first revealed, the "fundamental" elements have remained the same, says Wagner.

Under the initial terms, John Kluge's Metromedia Corp., which owns 70% of Orion's existing common stock, would invest \$15 million cash in the company, forgive a \$27 million loan, and guarantee Orion's \$229 million bank debt, in exchange for a 50.1% stake in the newly reorganized Orion. Bondholders, whose claims total about \$320 million, would receive a 49.1% equity stake and zero-coupon bonds. Current stockholders would receive about 0.9% of the new company's stock.

## DISNEY'S 'SISTER' GETS INTO THE FOURTH-QUARTER SELL-THROUGH ACT

(Continued from page 5)

Warner Home Video dropped in the year's last big title when it announced, as expected, "Batman Returns" at \$24.98 list. The title, which will reach stores Oct. 21, will carry a \$5 rebate tied in with All Laundry detergent. "Sister Act" is due Nov. 13 at \$19.99 without a cross-promotion.

With so many direct-to-sell-through titles already on the market, there is some skepticism about the latest two to be announced.

"With late announcements, something's gotta give," says one wholesaler, who thinks Disney and Warner will succeed to the extent of their sales muscle "because the mass merchants commit to product as early as July."

Alexander & Associates market analyst Amy Innerfeld earlier thought "Sister Act" would go to the rental market. Now she comments, "What's interesting is that you have a wide variety of animated product, teen product, comedy titles, everything from G to PG to PG-13. That's a first for the fourth quarter."

Disney clearly was of two minds about "Sister Act," a blockbuster summer sleeper that has taken in about \$130 million at the U.S. box office. The studio steadfastly maintained the title was headed toward rental (Billboard, Aug. 29), although

Worldwide Home Video president Bill Mechanic reportedly was "absolutely convinced" sell-through was the way to go.

"As we watched the [box-office] performance and tracked the research, we could see there was a lot of passion for the film, repeat viewing, and a good soundtrack," says Buena Vista Home Video executive VP Richard Cohen. "It had all the earmarks of a hit sell-through title."

### RECORD CROP

The arrival of "Sister Act" and "Batman Returns" raises the number of direct-to-sell-through titles released in 1992 to a record 13, including "Hook," "Wayne's World," "Rock-A-Doodle," "FernGully: The Last Rainforest," "Beauty And The Beast," and "Beethoven." The latter, from MCA/Universal, was another surprise addition, indicative of what Bob Alexander of Alexander & Associates considers "a very healthy purchase market."

Alexander suggests this year's crop could sell some 70 million units, well ahead of the amount generated by eight key releases in 1991. He estimates total sell-through demand of about 350 million cassettes, a 20% gain, and sees growth to 500 million by mid-decade.

"We have some very bullish projections," he adds. "This is something people want or else they wouldn't be spending, and the studios are benefiting." Alexander gives marketing credit where it's due, but says, "Don't confuse brains with a bull market." As yet, there are no signs of one title draining sales from another, "and you won't see [cannibalization] until it happens," after everything's been released.

### REALISTIC GOALS

One reason for the relative order in the marketplace so far is that suppliers, wholesalers, and retailers are not exceeding reasonable expectations. "People are making a lot more sense," says one rackjobber of his accounts. "Nobody can afford huge inventories after Christmas on a ton of titles. You've got to be very careful."

Disney thinks "Sister Act" will avoid the difficulties of oversupply and cannibalization. "I don't think the fourth quarter is crowded with respect to a title like this. This title has its own audience, which is not competitive with almost everything out there," Cohen observes.

Says Robert Wittenberg, senior VP of sales and marketing for wholesaler VPD, "Some of these [titles] may be disappointments. But I think overall, we're experiencing projections that look pretty good. Our experience, for example, has been exceptional on 'Hook' and it continues to sell very, very well. By and large, the sell-through season has been a good one, and I think there is certainly room for a couple more."

### 'BUSY CHRISTMAS'

"It's going to be a busy Christmas," predicts John Thrasher, Tower Video's VP of purchasing and distribution. "I was a little surprised that 'Sister Act' was a sell-through title. Maybe Disney thought that Warner was going to bring out both 'Batman Returns' and 'Lethal Weapon 3' as sell-through. I think the studios get a little too preoccupied at times with what their competitors are doing and make decisions based on that."

Like other retailers and home video

observers, Thrasher says the large number of rental titles may also reflect a lack of confidence in the rental market. "A lot of studios are just not making it happen on rental, so they are gearing more towards sell-through," he says. "We're down anywhere from 5%-10% on a comp-store basis this year. It's been a tough year."

However, he cautions, "I'm not sure [consumers] are buying other product, such as catalog titles, at the same time. This year we are not seeing those secondary type of sales that we've seen in the past. That's true on the audio side as well."

"Everyone looks to the fourth quarter to crowd product in," says one distributor who worries that there is too much sell-through product on the market. "This [abundance] is the manufacturers crossing over, how strong do you go direct and how strong do you go through distribution. Who hits and who misses will depend on how strong the direct effort is because the mass merchants commit to product as early as July."

Retailers, he adds, "don't suddenly have new budgets. They can't stock everything. 'Sister Act' should have been rental. I don't know if that's going to be a real collectible piece of product."

The distributor also thinks "Batman Returns" is a question mark. "It really got trashed from a review standpoint and there's so many original 'Batman' [copies] that never got returned [by distributors]," he observes.

## BLOCKBUSTER

(Continued from page 8)

stores originally asked \$19.95 for renting a CD-I unit.)

Feinberg says the most popular titles thus far are "Palm Springs Open" and "Caesar's World Of Gambling."

Philips, inventor of the CD-I system, owns a substantial share of Blockbuster stock. It also owns Super Club, whose Turtles stores are also experimenting with CD-I.

## N.Y. INVESTMENT BANKING FIRM BUYS NIMBUS MANUFACTURING

(Continued from page 8)

bus. The investment company's merchant banking division struck the deal to acquire the CD presser with Price Waterhouse, the accounting firm that is the court-appointed administrator for MCC, which is in receivership in the U.K.

Nimbus' founding shareholders had owned about 25% of the company's stock. Although DLJ is buying all the stock, it says it plans to allow management and the founders to buy back some of the equity.

"The original founders will maintain a small interest in the business," says Gary Helfrecht, executive VP of Nimbus Records Inc., the U.S. unit. He adds, "All divisions will continue as they have."

Thompson Dean, managing di-

rector of DLJ Merchant Banking, says, "We fully support management in its niche of pressing CDs for independent music labels." In addition to manufacturing recordings for its own label, Nimbus is a third-party CD replicator for independent imprints in the U.S. and Indies and some majors in the U.K.

Nimbus' revenues last year were about \$100 million, but only an estimated \$10 million came from the record label. The remainder came from the CD manufacturing operations in Charlottesville, Va., and in Cwmbran, Wales, which was the first such plant in the U.K. Moss says the company has been profitable since its inception.

### PUBLISHING THRUST

Sources say Maxwell acquired the controlling stake in Nimbus because its ability to manufacture multimedia CD-ROM materials had great appeal for a publishing empire like Maxwell's. "His main thrust was electronic publishing—our inroads in optical-disc technology," says Helfrecht. DLJ's Dean adds that "CD-ROM is an exciting opportunity."

Helfrecht says the acquisition "comes at a good time" for Nimbus, which recently completed a \$3 million capital expansion that increased its CD production from 70,000 to 100,000 units a day.

The new infusion of funds is likely to be used for research and development on emerging technologies such as holographic CDs and audiovisual programs on 5-inch CDs.

Although it is unusual for an investment banking firm to acquire a CD manufacturer, this is not Donaldson, Lufkin & Jenrette's first foray into the music business. In April 1988, DLJ and the management of the nation's biggest record retailer, the Minneapolis-based Musicland Group, acquired the music

chain in a leveraged buyout. DLJ took Musicland public in a stock offering earlier this year but maintains a large stake in the company.

Dean says DLJ's merchant banking division recently established a \$1 billion fund to buy companies as investments and that Nimbus is one of its first purchases.

Sources say Maxwell was a hands-off owner of Nimbus and it is expected that DLJ's approach to the manufacturer will be the same.

Helfrecht says, "Of all the people looking at the company, we're doubly pleased with DLJ. They have the money and the division to back the company in growth and direction and, No. 2, they support the management."

The deal is expected to be completed by the end of September. Equity financing for the acquisition is being provided by DLJ and debt financing by Morgan Grenfell & Co. Ltd.

World headquarters are in Wyaston Leas, England, on the Welsh border; the U.S. offices are in Charlottesville.

Although DLJ may form a U.S. holding company for Nimbus, it is unlikely that the headquarters will move to the U.S. For one thing, management will own a stake in the company and many of the top executives, who actually live in the manor house that serves as headquarters, would resist relocation. The company employs about 650 people worldwide.

The Nimbus Records label was founded 20 years ago by Count Alexander Numa Labinsky. U.S. operations were launched in 1987. In recent weeks, Nimbus has had a top-10 hit on Billboard's classical Top Crossover Albums chart with the English Chamber Orchestra's "Howards End Soundtrack."

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

## WARNER MASTERS

(Continued from page 8)

ists and anticipates having material available from several more artists by year's end. Travis Tritt, the Doo-bie Brothers, Emerson Lake & Palmer, Jesus & Mary Chain, Bad Company, Joni Mitchell, and James Taylor are among the artists with material now accessible to multimedia developers.

"I don't know what each creator is going to do. I'd like to think, based on the hue and cry that you hear, that this opens the door for the software creators to tap into a source that was heretofore unavailable," says Kapp.

Kapp, who describes his outlook on multimedia as "bullish," declines to speculate on whether the company's effort will set a precedent for other record companies. "It would be presumptuous of me to try and figure out what anybody else is going to do," he says. "I just felt it was right to do this right now, and fortunately several artists agreed with this premise."

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# Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 128 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★	
1	1	12	END OF THE ROAD	5 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)
2	2	19	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
3	3	22	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
4	5	7	HUMPIN' AROUND	BOBBY BROWN (MCA)
5	7	13	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)
6	4	18	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)
7	6	16	MOVE THIS	TECHNOTRONIC (SBK/ERG)
8	8	12	THE ONE	ELTON JOHN (MCA)
9	16	8	FOREVER LOVE	COLOR ME BADD (PERSPECTIVE/A&M)
10	12	8	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)
11	9	17	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
12	10	13	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
13	17	7	SOMETIMES LOVE JUST AIN'T...	PATTY SMYTH (MCA)
14	15	8	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)
15	11	22	COME & TALK TO ME	JOEDECI (UPTOWN/MCA)
16	18	12	I WANNA LOVE YOU	JADE (GIANT)
17	19	10	STAY	SHAKESPEAR'S SISTER (LONDON/PLG)
18	13	18	KEEP ON WALKIN'	CECE PENISTON (A&M)
19	14	12	NOVEMBER RAIN	GUNS N' ROSES (GEFFEN)
20	20	18	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
21	23	8	JESUS HE KNOWS ME	GENESIS (ATLANTIC)
22	26	3	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
23	24	5	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
24	22	15	TAKE THIS HEART	RICHARD MARX (CAPITOL)
25	30	6	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)
26	27	5	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
27	21	12	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)
28	34	4	RHYTHM IS A DANCER	SNAP (ARISTA)
29	25	15	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)
30	35	3	YOU LIED TO ME	CATHY DENNIS (POLYDOR/PLG)
31	28	14	EVERYBODY'S FREE	ROZALLA (EPIC)
32	33	4	HAVE YOU EVER NEEDED...	DEF LEPPARD (MERCURY)
33	32	9	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)
34	67	2	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST)
35	39	11	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
36	37	5	NOT ENOUGH TIME	INXS (ATLANTIC)
37	41	6	KICKIN' IT	AFTER 7 (VIRGIN)

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

## TOP 40 RADIO RECURRENT MONITOR

1	1	2	IF YOU ASKED ME TO	CELINE DION (EPIC)
2	2	6	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)
3	3	3	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
4	4	3	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
5	—	1	HOLD ON MY HEART	GENESIS (ATLANTIC)
6	5	3	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
7	7	21	I LOVE YOUR SMILE	SHANICE (MOTOWN)
8	8	10	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
9	9	25	FINALLY	CECE PENISTON (A&M)
10	6	2	I WILL REMEMBER YOU	AMY GRANT (A&M)
11	10	25	ALL 4 LOVE	COLOR ME BADD (GIANT)
12	11	8	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
13	12	8	THOUGHT I'D DIED AND GONE...	BRYAN ADAMS (A&M)
14	15	56	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
15	17	8	ONE	U2 (ISLAND/PLG)
16	13	12	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
17	14	16	GOOD FOR ME	AMY GRANT (A&M)
18	20	16	TO BE WITH YOU	MR. BIG (ATLANTIC)
19	19	44	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
20	23	16	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
21	16	41	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)
22	24	48	SOMEDAY	MARIAH CAREY (COLUMBIA)
23	21	55	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
24	—	68	GONNA MAKE YOU SWEAT	C-C MUSIC FACTORY (COLUMBIA)
25	22	56	BABY BABY	AMY GRANT (A&M)

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

## JAPAN DCC, MD DATES

(Continued from page 8)

oper Matsushita will begin selling its record/playback RC-DC10 DCC deck here Sept. 21 for 135,000 yen (\$1,097).

### FORMAT WAR?

The fact that Japan's major record companies have formed two camps does not automatically mean there will be a format war. For example, Matsuo says SME (Japan) plans to release DCC software at some point. "If our customers want DCC, we'll produce DCC," he says.

Significantly, Japan's No. 2 record company, Pony Canyon, has adopted a wait-and-see attitude toward the format fracas. Harry Kaneko, Pony Canyon's GM for corporate development, says the company wants to see how demand for the two new recordable digital formats develops before it commits itself to either or both of

them.

Another concern, he says, is how soon the Japanese Diet (parliament) can pass digital recording royalties legislation. "We feel this is very important," Kaneko says, adding that Pony Canyon will announce its decision on MD and DCC by the end of September.

Representatives of Japanese copyright holders, including the Recording Industry Assn. of Japan (RIAJ) and the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC), recently accepted a home-taping royalty plan. Under the scheme, a royalty of 1% (up to a maximum of 1,000 yen [\$8] for a single deck and 2,000 yen [\$16] for a double deck) will be levied on the ex-factory price of digital recording hardware, as well as a royalty of 1% with no up-

per limit on sales of blank digital tapes and discs. The rates would rise to 2% and 3%, respectively, after two years.

Legislation based on this plan will not be introduced until January at the earliest. Consequently, SME (Japan) VP Hiroshi Inagaki remarks that hardware makers should pool royalty fees for later distribution to software manufacturers.

However, a spokesman for the Electronic Industries Assn. of Japan says there are no plans to do so before the relevant legislation is passed.

Inagaki adds that he expects MD to catch on in the Japanese market faster than CD, which took two or three years after its launch in 1982 to have a major impact on the market.

## WHAT ARE REALITIES OF THE PRINCE DEAL?

(Continued from page 12)

merchandising, and book publishing (Billboard, May 2).

Michael Jackson's much-ballyhooed multimedia deal last year was also claimed to have involved advances of about \$60 million, leading some to wonder whether Prince is merely trying to one-up Jackson in the media.

Whether he is or not, there is no doubt who sells more records. Jackson's "Dangerous" album has shipped more than 4 million units in the U.S., according to the RIAA, and 10 million units abroad. By contrast, Prince's "Diamonds & Pearls" opus was certified double-platinum in the U.S. and, according to Warner Bros., sold 3.3 million units elsewhere.

Since the release in 1984 of his album "Purple Rain," which sold 10 million units domestically and 4.5 million overseas, Prince has moved 3.65 million units worldwide of "Around The World In A Day," 2 million of "Graffiti Bridge," 2.25 million of "Lovesexy," 2.9 million of "Sign O' The Times," 2.85 million of "Parade," and 4.6 million of the "Batman" soundtrack. Most of his releases have sold better abroad than in the U.S.

One veteran attorney who calls the announced details of the Warner/Prince deal "absurd" says that, at a 20% royalty rate, Prince would have to sell 5 million units—close to his

worldwide sales on "Diamonds & Pearls"—before Warner could recoup a \$10 million advance. So at best, the label has a chance of breaking even on such a deal. The lawyer suggests that any unrecovered part of the advance might be cross-collateralized against Prince's publishing income.

Nevertheless, he adds, "An artist who has a track record and can con-

probably benchmarks to reach before money kicks in. It could be a \$100 million deal if Warner Bros. exercised all options. There is no doubt that Warner sees a long-term value in Prince as a creative source."

A similar perspective is provided by another music-business lawyer, Stuart Levy. "There are probably more contingencies than people are aware of. If it's a revolving advance, the reality is that every time Warners recoups one advance, that kicks in the next advance," he says.

"The deal is mind-boggling," comments attorney Marc Jacobson. "Historically, Prince doesn't have what it takes to support a deal like that. But I hope I'm wrong. However, I'm certain Warner is protecting itself in any number of ways. The arrangement might call for additional albums if sales don't measure up. There could be cross-collateralization on the publishing end, or a controlled-composition clause calling for 50% off the statutory rate. Or a lowering of royalty rates on sales so that Warner could recoup its advances more quickly. It's apparently a front-loaded deal giving Prince publicity value, with little chance of Warner getting stuck."

Paisley Park executives could not be reached for comment by press time.

*'No one in the record business believes the figures'*

tinue to sell is such a rarity that companies will go on bidding for them and probably go beyond their means just to hang onto a few."

Another top negotiator terms the Prince numbers "enhanced" and opines that the real figures are tied to sales levels. "No one in the record business believes the figures, because they know how much a label can afford to pay," he contends. "If an artist is making \$2 per album and they're selling 3 million albums, they could afford to give him \$6 million-\$7 million. Not more, because if they did, they'd be working for nothing."

Says New York entertainment attorney Michael Sukin, "There are

## HARRISON SONG BOOK '2'

(Continued from page 14)

that he feels he struck up a rapport with Harrison during their conferences concerning the first volume.

"Songs By George Harrison" is available on mail order only from Genesis Publications. The undertaking is unique for the art book firm, although it has also published "24 Nights," a much-praised limited-edition scrapbook, memoir, and two-CD boxed collection that commemorated one installment of Eric Clapton's annual Albert Hall concert stand, and featured backstage sketches of Clapton by "Sgt. Pepper" cover artist Peter Blake.

Genesis Publications editor Brian Roylance says a forthcoming book celebrating Harrison's recent tour of Japan with Clapton and his band is currently in proof form.

Genesis Publications is based at Lynwood House, 51 Lynwood, Guildford, Surrey GU2 5NY, England (tel: +44 483 37431; fax: +44 483 304709).



Lyrics of George Harrison songs are illustrated by Keith West in a new limited-edition book-and-CD set available from Genesis Publications.

## NARM PROBE OF STREET-DATE VIOLATIONS

(Continued from page 7)

at this point."

Another distribution company executive adds, "We have no illusions that every once in a while records get put out early. But, at least from our perspective, we have not had much problem with this."

Executives from Sony, CEMA, and BMG were unavailable for comment by press time.

The volume of street-date violations is difficult to quantify, according to industry observers. Some distribution companies have seen only two or three violations since January, while others experience them every time a new title is released.

### REWARD OFFERED

On behalf of its one-stop committee, NARM is offering a \$5,000 reward to anyone who uncovers a violator of street dates, with the proviso that the manufacturer responds to that violation, according to Bruce Ho-

berman, president of RTI, a one-stop in Omaha, Neb., and a member of the NARM committee. Other efforts include awareness-raising campaigns aimed at one-stops and their retail customers.

"This is certainly the largest issue in front of us at this point in time," says Hoberman. "The one-stops understand the risk that they're running by virtue of continual violation of street date. It would mean a loss to all of us. We have a responsibility to keep the independent retailer as profitable, and as much a part of the mainstream music business, as we can. If they were to receive product after street date, they'd be at an extreme disadvantage."

There are approximately 12-14 regular participants in the committee and another eight to 10 occasional attendees, according to Hoberman.

Horovitz declined to reveal when or where the next shopper-service in-

vestigation would occur. "It's a program that will continue and will even be stepped up if, in fact, the message is not heard and responded to in the coming months."

## MTV VIDEO AWARDS

(Continued from page 12)

performance of his Reprise hit "Tears In Heaven," which won in the best-male-video category, and Arista's Annie Lennox accepted the best-female-video award for "Why."

U2 performed live via satellite from the Pontiac Silverdome outside Detroit, while Carvey (in character as Garth) played drums in L.A. The band received the best-group-video award for the Island clip "Even Better Than The Real Thing." Simon Taylor won the best-special-effects award for the clip as well.

EMI's Arrested Development accepted the best-rap-video award for the clip "Tennessee"; Prince & the New Power Generation copped the best-dance-video award for Paisley Park's "Cream"; and Metallica's Elektra video "Enter Sandman" won the best metal/hard rock award. Queen's Hollywood/Reprise video "Bohemian Rhapsody," from the movie "Wayne's World," won best video from a film.

Mike Southon and Daniel Pearl won the best-cinematography award for Guns N' Roses' "November Rain." The group performed the tune live, with Elton John on keyboards, as well as a full string section.

GN'R also won the Michael Jackson Video Vanguard Award.

International viewers' choice awards went to the Cure ("Friday I'm In Love"), MTV Europe; Diesel ("Man Alive"), MTV Australia; El General ("Muevelo"), MTV International; Christina ("Jring Mai Glua"), MTV Asia; and Nenum de Nos ("Ao meu Redor"), MTV Brasil.

## PORTABLE MD UNITS

(Continued from page 8)

Sept. 10, Sony demonstrated a working model of the MZ-1 portable recorder/player, according to a company spokesman. The units are slated to be launched in Japan Nov. 1.

In a prepared statement, Sony noted the MD Walkman units will go on sale here "with the anticipated passage of the Audio Home Recording Act." According to Foschino, "If [the bill] doesn't pass at that time, we'll have to review the situation and make our calls at that time. But right now we're very optimistic that things will move ahead on schedule."

The company predicts that 70,000 MD units will be sold in the U.S. in the first year. In 1983, the first year CDs were on the market, 35,000 were sold, according to the Electronics Industries Assn.

Jerry Shulman, VP of marketing development at Sony Music, says pre-recorded software will retail "in the CD price range" and that, at least initially, all MD releases—front-line and catalog—will have the same price point. Shulman says he "would not think" the price would be higher than that of CD.

Blank recordable MDs will be available in 60-minute lengths from Sony Recording Media of America at a list price of \$14. The company is planning to introduce a 74-minute, recordable disc in spring 1993.

## BETWEEN THE BULLETS



by Geoff Mayfield

**W**OW: Well, if young upstart **Billy Ray Cyrus** didn't get thrown out of the top spot last week, he was certain to be toppled this week, right? Wrong! The country rookie defies challenges by **Garth Brooks** and **Eric Clapton** to log his 15th week at No. 1 on The Billboard 200. Cyrus' numbers have been declining steadily over the last few weeks, but this week his sales are relatively flat—a drop of less than 1% from last week's total. Brooks' Christmas album, "Beyond The Season," is as hot as a yule log, picking up the Top 20 Sales Mover with a 34% increase. Brooks trails Cyrus by 11%, and if this title doesn't chase Cyrus out of the top slot, you can bet that "The Chase," Brooks' next studio album, due later this month, will.

**GOOD NEWS, BAD NEWS:** Even some of the folks at Cyrus' record company thought **Bobby Brown**, who debuted last week at No. 2, would move to No. 1, but "Bobby" suffers an 11% drop in sales and falls to No. 5. MCA, though, has a heck of a consolation prize in newcomer **Mary J. Blige**, who, in her sixth week on the chart, vaults into the top 10. Her title sees a whopping 33% sales gain as it jumps 20-9. Her "Real Love" is the second-most-requested clip at pay-to-see music video channel The Box.

**ROLLING:** Clapton is holding enough trump cards to bullet at No. 3 in his second chart week, and there could be another week or two of growth before "Unplugged" finds its sales peak. Factors in E.C.'s favor: his recent high-profile stadium dates with **Elton John** in New York and Los Angeles, his post-John concert dates on the West Coast, and continued rock airplay on his "Layla" remake, which moves 27-22 on Album Rock Tracks. The demographics of Clapton's audience also stand in the title's favor, as the older (or should I say "more mature") consumer doesn't rush out to record stores as quickly as younger fans—like those found in the rap and hard rock camps—do.

**ALSO ROLLING:** The rock'n'country all-star soundtrack to "Honey-moon In Vegas" earns the Power Pick for a second consecutive week. These sales, which reflect a 33% increase, were rung in the same week the movie debuted at No. 1 on the box-office chart . . . **Collin Raye's** latest has a strong second week, zooming 71-46 on a 37% gain . . . An Aug. 25 shot on "The Tonight Show" creates a resurgence for **Jive's Fu-Schnickens**. The rap act just misses a re-entry by a gap of fewer than 150 units . . . Although **Pearl Jam** moves back one spot to No. 4, the band actually sees a gain of more than 2%. Its Epic debut could get a boost when the Seattle-centered "Singles" hits movie houses. Meanwhile, the soundtrack—which houses two Pearl jams—reaches the top 20, making a 24-18 jump on an 8% gain.

**SO LONG:** Billboard often—not always, thank God—loses its best people to the industries it covers. Thus, we bid a reluctant adios to **Eric Lowenhar**, who managed our classical, new age, and world music charts for the last few years. He made frequent contributions to Between The Bullets. More importantly, I appreciate the conscientious manner in which he approached his position as chart manager and the way he represented our department. Best of luck in your new career as national marketing manager at Denon Records, Eric.

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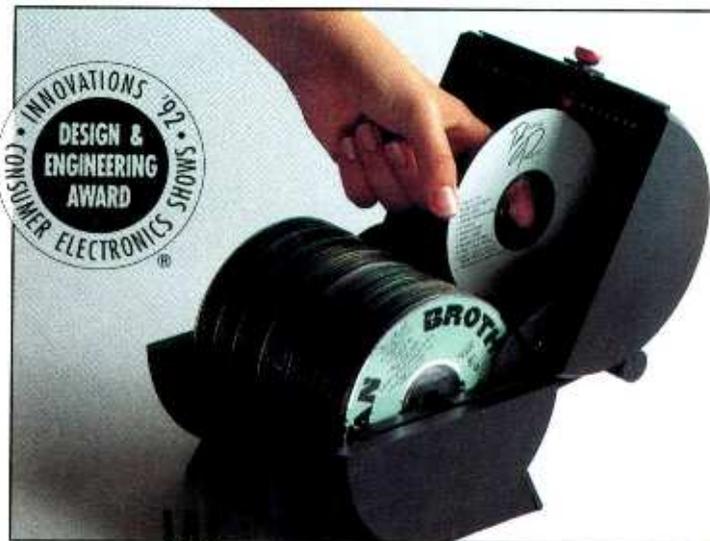
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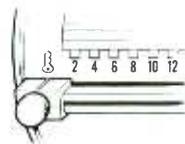
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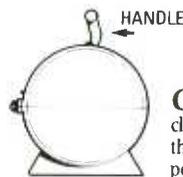
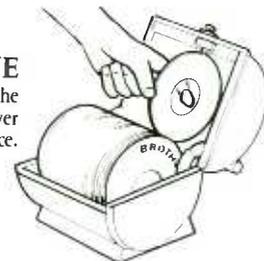
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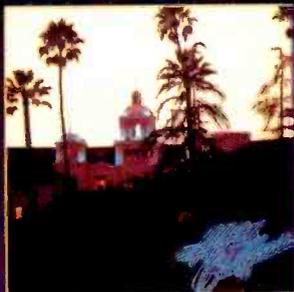
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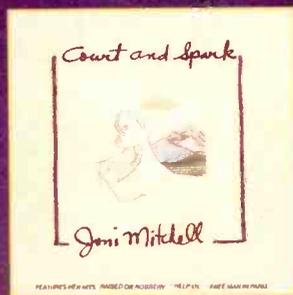
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# The Billboard Bulletin...

EDITED BY IRV LICHMAN

#### BOWIE MAKES SOLO DEAL WITH SAVAGE

Bulletin's word Aug. 22 that David Bowie was headed as a solo artist to the N.Y.-based Savage label for the U.S. is now fact. Bowie is in the studio working on a new album, which will reunite him with producer/writer Nile Rodgers, whose last work with Bowie produced the 1983 smash "Let's Dance." Added to Savage's domestic distribution ties to BMG under a Savage/BMG logo, Bowie product will also be handled by BMG International in other world markets with a BMG/Savage identity. As a member of Tin Machine, Bowie's label home remains Victory Records, with PolyGram distribution.

#### SEE MORE CHARISMA STAFF CUTS

Talk that Virgin Records subsid Charisma Records will soon undergo further staff cuts is swirling. One well-placed source says that while the label, which was pared after EMI purchased Virgin in June (Billboard, June 13), will continue to exist, it will be drastically stripped down. While Charisma will maintain an A&R department, Charisma's promotion department will be folded into Virgin's; Virgin will expand its field presence from 12 markets to 18, and some current Charisma regionals will be offered positions in those locales. One manager says he was told by A&R chief Danny Goodwin the talent roster has been halved in recent months. Virgin president Phil Quartararo, in Europe for an international label con-

fab, could not be reached for comment, nor could Virgin co-chairmen Jeff Ayeroff and Jordan Harris... Windham Hill, as a result of closing its L.A. office, has let go Jane Covner, director of publicity; Ingrid Wilkerson, jazz/adult contemporary promotion; and Laura Sanano, director of promotion.

#### IN UNITY, THERE IS DIVERSITY

The Unity Label Group, umbrella for several new labels, has been set up by L.A. attorney/artist manager Robert Tauro. Being handled through independent distribution, ULG is home to White Cat Records, an adult alternative logo; Rumble Records, featuring street/rap/reggae; and Countdown Records, focusing on developing acts. ULG's first release via White Cat is Tauro-managed jazz artist Keiko Matsui's album "Cherry Blossom."

#### AL COURY RETIRES

After 35 years in the music business—the last 6½ with Geffen Records—Al Coury says he's retiring as GM, effective Sept. 8, to have "more time for myself and my family." The most heady period of Coury's long career was his 1975-80 association, as co-founder and president, with RSO Records, a period that saw the marketing of two historic soundtrack albums, "Saturday Night Fever" and "Grease." Before joining RSO, Coury, who continues on as a consultant for Geffen, spent 17 years at Capitol Records. No replacement has been named.

#### NICK HUNTER FINDS GIANT

Nick Hunter has left his longtime post as senior VP of sales and promotion at Warner Bros. Records/Nashville to become GM and head of promotion for Giant Records/Nashville. His replacement at Warner Bros. has not yet been announced... Don Carrino, a 30-year music publishing veteran, has left his post as VP of royalty administration at EMI Music Publishing Worldwide. He can be reached at 908-477-8612.

#### A DUET, 47 YEARS LATER

Among the goodies to appear on the "A Very Special Christmas Vol. 2" album, to benefit the Special Olympics, is a 1947 Frank Sinatra recording of "Santa Claus Is Coming To Town" with a special update: Thanks to today's studio magic, Cyndi Lauper appears on the session, too, à la Natalie Cole's duet with her late dad, Nat King Cole, on "Unforgettable." The album is due Oct. 20.

#### DCC GROUP NAMES REPLACEMENTS

The DCC Group of America has replaced departing officers Gary Rockhold (PGD), Geoff Bywater (MCA), and Martha Whiteley (Matsushita). PGD president Jim Carro was named DCC Group secretary; GRP Records senior VP Mark Wexler was appointed to the board; and Sheryl Feuerstein, president of PR firm SFPR & Co., was named executive director.

## New Country Inroads On Billboard 200

COUNTRY MUSIC continues to set new milestones on the eve of the annual Country Music Awards. Country artists hold down the top two spots on The Billboard 200 for the first time and account for fully one-fourth of the albums in the top 40.

Billy Ray Cyrus' "Some Gave All" logs its 15th consecutive week at No. 1, while Garth Brooks' "Beyond The Season" jumps from No. 5 to No. 2. It's the highest-charting Christmas album since Mitch Miller's "Christmas Sing-Along With Mitch" topped the chart in 1958.

Vince Gill, who is set to co-host the Country Music Awards Sept. 30, enters The Billboard 200 at No. 23 with his third album, "I Still Believe In You." It's already his highest-charting album to date. Gill's last release, "Pocket Full Of Gold," reached No. 37.

Trisha Yearwood's second album, "Hearts In Armor," enters The Billboard 200 at No. 78. Yearwood's platinum debut album peaked at No. 31.

BOBBY BROWN's third studio album, "Bobby," slips from No. 2 to No. 5 in its second week on The Billboard 200. That's surprising for several reasons: Brown's last studio album was a blockbuster; the lead single from the new album is a big hit; and R&B is especially hot right now, accounting for five of this week's top 10 albums.

Brown's single, "Humpin' Around," jumps to No. 1 on the Hot R&B Singles chart. It's the third No. 1 R&B hit in a row for writer/producers L.A. Reid, Babyface, and Daryl Simmons. The song—which the team co-wrote with Brown and Stylz—follows TLC's "Baby-Baby-Baby" and Boyz II Men's "End Of The

Road."

Those same three singles hold down the top three spots on the Hot 100 for the second straight week.

FAST FACTS: Elton John lands his 25th top-10 hit on the Hot 100 as "The One" jumps to No. 9. This has been a great year for John, who landed his first top-10 album since 1976; scored a No. 1 single with George Michael; was saluted on the platinum "Two Rooms" album; and has performed in concert with such top stars as Michael, Eric Clapton, and Axl Rose.

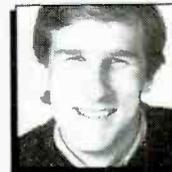
Mary J. Blige's debut album, "What's The 411?," leaps from No. 20 to No. 9 in its sixth week on The Billboard 200. Blige's new single, "Real Love," jumps to No. 46 on the Hot 100. It's the follow-up to her top 30 hit, "You Remind Me."

Roger Waters has the top new entry on The Billboard 200 as "Amused To Death" bows at No. 21. It's his highest-charting solo album to date. Waters amassed a string of top 10 albums with Pink Floyd from 1973 to 1983.

Hi-Five lands its third top-10 hit on the Hot 100 as "She's Playing Hard To Get" jumps from No. 16 to No. 10. The teen quintet made No. 1 last year with "I Like The Way (The Kissing Game)."

En Vogue appears to be headed for its third straight top-10 pop hit as "Free Your Mind" vaults from No. 89 to No. 45 in its second week on the Hot 100. The quartet's "Funky Divas" album rebounds to No. 10 on The Billboard 200.

Warrant's "Dog Eat Dog" drops from No. 25 to No. 35 in its second week on The Billboard 200. The band's last two albums both made the top 10.



by Paul Grein

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