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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 3, 1992

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NEW EURO MECHANICAL RATE SET Deal Includes Concessions On DCC, MD

BY MIKE HENNESSEY

PARIS—After protracted negotiations that broke down in July, the rights societies of 16 European coun-



tries represented by BIEM have struck a new mechanical royalty deal with the recording industry. The new mechanical rate, which takes effect Thursday (1), is 9.306% of the dealer price, down slightly from the previous rate of 9.504%.

The agreement, covering a four-year term, was reached at a meeting here between small delegations from BIEM and the IFPI, the international record trade group, just before the BIEM general assembly held in Seville, Spain, Sept. 14-15. Negotiations, in fact, continued by fax and telephone during the BIEM meeting.

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IFPI chairman David Fine con-

firms the agreement, while noting that final details are still being worked out. He declines further comment until a joint communique is prepared.

The recession-hit European record industry also won a concession from BIEM on the new digital compact cassette and MiniDisc formats. Mechanicals payable on the new configurations for the period to Dec. 21,

(Continued on page 87)

Congress Poised To Approve Audio Home Recording Act

BY BILL HOLLAND

WASHINGTON, D.C.—The House of Representatives brought American consumers and the music and hardware industries a big step closer to a projected digital music future

Sept. 22 by passing the Audio Home Recording Act of 1992.

Regarded as a noncontroversial measure on Capitol Hill, the legislation was passed without need of a floor vote under a "suspension of the rules" parliamentary procedure.

At press time, the revised measure had been sent to the Senate for approval. Officials from almost all Senate and House committees dealing with the measure said they expect quick Senate passage.

However, one Senate insider gave voice to an unlikely but potential end-

(Continued on page 87)

European Video Censors Disagree Across Borders

BY PETER DEAN

LONDON—In Germany, the home video releases of "RoboCop," "Rambo," and "The Running Man" are treated exactly the same as hardcore porno titles. They cannot be advertised, and stores that stock them must black out their windows and deny entry to anyone under the age of 18.

German suppliers will cut a film by 10 minutes, if necessary, to get the "16-or-over" rat-

ing that will help place their product in established retail chains. Approximately 2,400 videos are prohibited to under-18 renters in Germany; as a result, it is common to find two versions of the same film.

Cross the border into the Netherlands, however, and there is no video censorship. Occasionally, video distributor body NVPI will upgrade a film like "State Of Grace" from a "12" to a

(Continued on page 73)



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TOP VIDEO SALES	
★ WAYNE'S WORLD	(PARAMOUNT HOME VIDEO)
TOP VIDEO RENTALS	
★ FRIED GREEN TOMATOES	(MCA/UNIVERSAL HOME VIDEO)

IN THE NEWS

Racks See Glut Of 'Wayne's World' Videos

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AES'92
FOLLOWS PAGE 42

POPULAR • UPRISINGS

Willie D Album Debuts At Heatseeker Summit

PAGE 18

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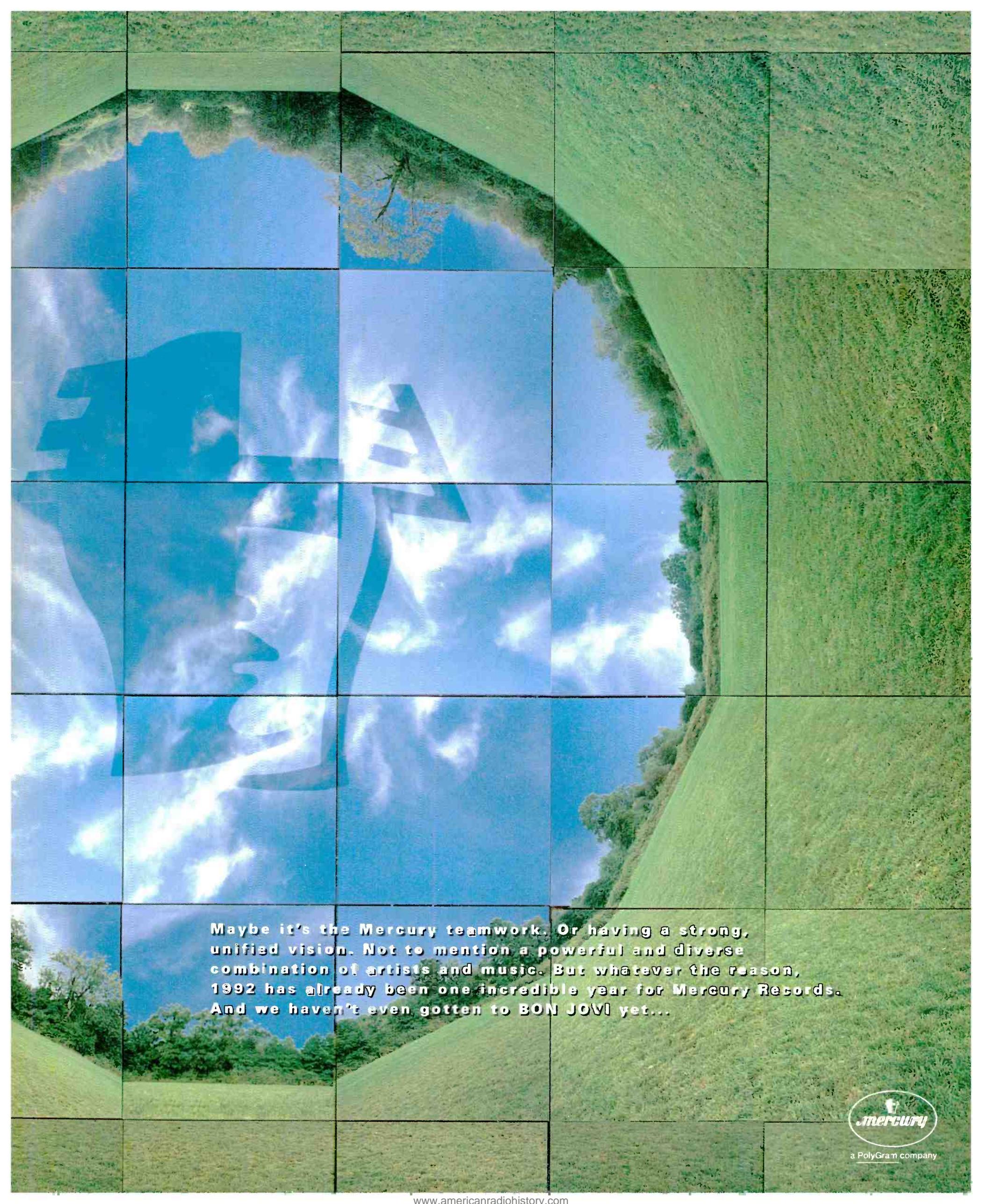
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Ilberman Takes Role As Sony Int'l Chief Summer To Hunt For New Global Markets

■ BY ADAM WHITE

LONDON—Bob Summer has relinquished his six-year presidency of Sony Music International for a post as corporate executive VP for Sony Music Entertainment.

Mel Ilberman, formerly executive VP of Sony Music U.S., has taken over as acting president of the international unit and will begin a search for a successor to Summer.

Ilberman also becomes corporate executive VP for Sony Music Entertainment, reporting to chairman Michael Schulhof; previously, he reported to Sony Music U.S. president Tommy Mottola. Ilberman's prior duties—which included responsibility for the day-to-day operations of the U.S. company—will be divided among its senior executives.

According to a company statement, Summer "will be responsible for developing new business opportunities in areas of the world where Sony Music Entertainment is not presently represented. He will also represent the corporation on various international government and trade councils."

The top-level changes follow a realignment of Sony Music International's European management structure and the departure of several senior executives during the last year. Meanwhile, the division's market share has been under severe pressure from competitors, particularly in Europe, where it has declined from previous peaks.



SUMMER



ILBERMAN

Ilberman, however, disputes claims that the company is no longer the leading player internationally. "From the figures I've seen, we've slipped a little in some markets, and in others, we haven't," he says. "I'm thrilled with our position, and from what I can see, we're number one." As for organizational changes and executive departures over the past year, Ilberman comments, "Look, this is the music business."

Asked why the changes—including the appointment of an interim international

head, rather than a long-term successor—were considered necessary, Ilberman defers the question to Schulhof. "You'd have felt Bob could make a great contribution in these other areas. Make no mistake, this company is taking very aggressive positions in terms of growth and expansion worldwide."

Through a spokesperson, Schulhof said the executive changes were prompted by (Continued on page 76)

Quayle's 2Pac/Interscope Attack Puts New Heat On Time Warner

■ BY CHRIS MORRIS

LOS ANGELES—Reheating the debate about controversial lyrics he helped spark with his remarks about Body Count's "Cop Killer," Vice President Dan Quayle attacked Interscope Records rapper 2Pac and Interscope's parent, Time Warner, at a campaign stop Sept. 22 in Houston.

Blasting Interscope's release of 2Pac's album "2Pacalypse Now" as "irresponsible," Quayle asked the label to withdraw the record. The family of a slain Texas lawman claims in a recently filed lawsuit that 2Pac's lyrics incited the policeman's murder (Billboard, Sept. 19).

Meanwhile, Time Warner continued to take belated heat over the "Cop Killer" wrangle as Chrysler Corp. chose not to renew a multimillion-dollar advertising deal with the company, citing the Body Count song as one of the reasons for its decision.

In the midst of these new developments,

it was announced that a Time Warner-funded television symposium inspired by the "Cop Killer" furor will be broadcast nationally on PBS in December.

Interscope is distributed by Atco/EastWest Records, part of Time Warner's Warner Music Group. Sire Records, which released the Body Count album, is also a Time Warner company.

A lawsuit filed in August against Interscope and 2Pac (whose real name is Tupac Amaru Shakur) by the family of slain Texas police trooper Bill Davidson alleges that the track "Soulja's Story," included on "2Pacalypse Now," provoked Davidson's murder.

Vice President Quayle met with Davidson's 21-year-old daughter Kimberly while in Houston, where he later made his remarks.

Using nearly the same language he used in an attack on "Cop Killer" at a con-

(Continued on page 86)

THIS WEEK IN BILLBOARD

R.E.M.'s 'AUTOMATIC' RESPONSE

R.E.M.'s latest album is sure to open the eyes of those expecting a rollicking, full-blown follow-up to its last project. Band member Mike Mills tells Melinda Newman why the group opted for a more understated, mostly acoustic sound. **Page 14**

CANADIAN COUNTRY COUPS

Michelle Wright was in the spotlight at the Canadian Country Music Awards, which also bestowed top accolades on Ian Tyson and Prairie Oyster. Larry LeBlanc reports on the winners and the staging of the awards show. **Page 29**

SPINNING OUT WORLD STUDIO GROUP

Pro audio industry veteran Chris Stone is sitting on top of the World, his new recording studio booking agency. Susan Nunziata reports on the operation of the international organization and its hand-picked client list. **Page 40**

TAKING STOCK AT WHEREHOUSE

Expansion was the buzzword at Wherehouse Entertainment's recent convention in Los Angeles, where chief Scott Young detailed an aggressive plan for the chain under new owner Merrill Lynch. Ed Christman was there. **Page 50**

URBAN AC NAMES ITS TUNE

Unlike many other radio genres, the rising urban AC format changes its tune from market to market. Phyllis Stark reports on this phenomenon. **Page 64**

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Sell-Thru 'World' Not Completely Rosy Dealers Contemplate Over-Large Shipments

■ BY SETH GOLDSTEIN

NEW YORK—Sell-through is not working for every studio or every title in a second half crowded with under-\$25 movies.

Mass merchants have done well with "Hook," "FernGully," and "The Great Mouse Detective," and expect strong results from fall entries such as "Beethoven" and "Beauty And The Beast." But many are having their doubts about Paramount's "Wayne's World," which reached stores in mid-August at \$24.95 suggested list.

Although "Wayne's World" is No. 1 for the sixth week in a row on Billboard's Top Video Sales chart, trade sources say over-large shipments of the title are creating problems in the field.

In addition, these sources suggest Warner Home Video's "Batman Returns," due Oct. 21, will be an under-achiever at 3 million-4 million units, fewer than one-half the shipments of "Batman" in 1989. Acknowledging a tight market, the studio reportedly will accept the lower number rather than force quotas on wholesalers who are finding it more and more difficult to get them filled.

At the same time, wholesalers are under pressure to boost their credit lines to cover the increased sell-through volume. The studios, Disney in particular, "are asking for a higher level of security," says one distributor—one more reason to question quotas.

"Wayne's World" may be a cautionary tale of what happens when studio goals are met. Paramount shipped 5.2 million copies and expected to be taking re-orders by Thanksgiving. In fact, while the title is renting well, sales to consumers are only 25%-30% of the total, well below expectations, distributors and rackjobbers claim.

One major chain has already thrown in the towel. Minneapolis-based Target, which buys video product direct through its Jetco subsidiary, last week repriced the title to \$9.99.

"It's a stiff," says a Target spokesman. "We ended up selling somewhere around 30%. We are grossly overstocked." With no improvement in sight, he adds, "It's best to take our markdown right now. This thing is not going to get better with age."

Other retailers may want to stay competitive with Target. "Think

what Wal-Mart and K mart will do with the product," a program supplier suggests. Says another Hollywood executive, who believes Paramount still has time to rekindle demand: "I'd be pissed about a mass merchant dropping the price."

Paramount Home Video executive VP Eric Doctorow acknowledges some of the 13 titles arriving this season are weaker than others, "but it's really too early" to give any a final grade, he says. The studio will be advertising the title through the end of the year. "This is not about running a sprint," says a Paramount source. "It's about running a marathon."

Merrill Kirsch, president of Dart Distributing in Minneapolis, agrees. "We still have the entire fourth quarter to sell it," he says, although he admits his sales are running behind projections on the title.

Speculation abounds over the reasons for the slow start. Some now consider "Wayne's World" a poor choice

for sell-through, despite its \$122 million take at the box office. "The problem was not anything the supplier, the distributor or the retailer did wrong," notes Tim Shannahan, president of Video Products Distributors. "We have plenty of inventory should anyone want to re-order," he adds wryly.

Others maintain Paramount demanded too much of retail. Dart bought more copies "than we normally would," Kirsch comments. "We were asked to by the studio." Target says its purchase was "really their number. And when we asked the studio to help us out, their help was far short of what was truly necessary." Paramount, Target maintains, would not significantly loosen its 20% returns ceiling.

To many rackjobbers and retailers attending NARM's annual wholesaler conference, held last week in Newport Beach, Calif., Paramount's response indicates old Hollywood hab-

(Continued on page 74)



Triple-Platinum 'Dance.' Atlantic recording group Genesis is presented with triple-platinum plaques for sales of the "We Can't Dance" album. Shown in back row, from left, are Genesis manager Tony Smith; Atlantic co-chairman/co-CEO Doug Morris; Genesis member Mike Rutherford; touring band members Daryl Stuermer and Chester Thompson; Atlantic senior VP/GM Val Azzoli; and Atlantic VP of artist tour development Perry Cooper. In front row, from left, are Atlantic vice chairman/CFO Mel Lewinter; Genesis members Tony Banks and Phil Collins; and Atlantic co-chairman/co-CEO Ahmet Ertegun.

P'Gram Plans Retailer Incentives On 1st DCC Titles

■ BY PAUL VERNA

NEW YORK—When PolyGram Group Distribution sales reps solicit their accounts in early October on the industry's first digital compact cassette titles, they will offer incentives designed to give retailers a better profit margin than they enjoy on the similarly priced compact disc.

"We're going to be very aggressive with our terms of sale on DCC," says PGD president Jim Caparro. "We will offer a 9% discount, six months dating, and 100% guarantee" on the digital tapes, which will carry a \$15.98 suggested list price.

PolyGram will also supply "an assortment of point-of-purchase materials" to promote DCC and distinguish it from its similar-looking analog counterpart, according to Caparro.

The DCC hardware rollout is expected to occur in November in only a handful of cities, and PolyGram plans its solicitation accordingly. Caparro says Philips will introduce DCC units in New York, Los Angeles, and Chicago, while Matsushita will bow players in those three cities plus Atlanta, Boston, Detroit, Hartford, Conn., Miami, Minneapolis, Philadelphia, San Francisco, and Washington, D.C. In addition, Tandy Corp. already has in-

roduced its own DCC unit (see story, this page).

Caparro says, "Obviously, we need to be in step with the cities that are going to have hardware, which is going to restrict our customer participation to those cities."

Chain retailers surveyed by Billboard express near unanimous support for the launch of DCC, many saying they will stock all of the approximately 500 initial titles in select

stores and fewer units in other locations. PolyGram-distributed acts account for about 125 of the titles.

Russ Solomon, founder and president of West Sacramento, Calif.-based Tower Records, says, "We'll stock DCC in limited quantities at first, and if it begins to develop we'll roll with the punch. It'll be easy to accommodate."

"I guess we plan on stocking DCC in limited quantities," echoes Randy

Davis, VP at St. Louis-based Street-side Records, a 26-store chain. "We'll probably have representation on all titles at some 30%-40% of our stores. In the other stores we'll just have superstar product."

He adds, "We're looking forward to DCC; it's the right configuration move because of its backward compatibility."

Similarly, Al Wilson, VP of purchasing at Strawberries, based in Milford, Mass., says, "We feel that DCC has the potential to be a viable configuration. We are not taking it lightly; we are trying to educate not only ourselves but our people in the stores about it as a configuration. We're going to take it as seriously as the labels take it."

(Continued on page 74)

TANDY OFFERS 1ST DCC UNIT IN U.S.

■ BY SUSAN NUNZIATA

NEW YORK—Tandy became the first manufacturer to offer digital compact cassette hardware in the U.S. Sept. 17 when it opened its new Incredible Universe store in a suburb of Portland, Ore.

The Tandy introduction came the same day that Philips was revealing its plans to bring digital compact cassette hardware and software to the U.S. in November (Billboard, Sept. 26). Meanwhile, Matsushita has announced that its Technics division will begin marketing the con-

figuration in late October in about 12 cities.

The Tandy DCC home deck, manufactured by the company in the U.S. under license from Philips, will also be carried in a second Incredible Universe outlet slated to open Oct. 1 in Arlington, Texas. The Tandy deck has a suggested list price of \$700, which is \$100 lower than Philips' announced price for its unit.

Sources say that at least four decks were sold in the store's first four days of business. Approximately 45,000 customers visited the store (Continued on page 74)

Roger Ames To Succeed Oberstein At PolyGram U.K.

■ BY ADAM WHITE

LONDON—PolyGram is planning to put its market-leading British companies in the hands of an A&R-experienced chief executive for the first time. Roger Ames, currently managing director (and part-owner) of London Records, will succeed Maurice Oberstein as chairman/CEO of PolyGram U.K. at the end of this year.

Oberstein, who turned 64 Sept. 26, will retire from the British company in December but will continue as part of PolyGram International's senior management team. He will maintain his current responsibility for the Australian and New Zealand affiliates and, starting Jan. 1, is to

supervise the Canadian operations on behalf of PolyGram president/CEO Alain Levy. He will also advise Ames.

The "retirement" of Oberstein has been expected for some time, and he began telling colleagues last week—typically, ahead of the official announcement—that Ames would take over. PolyGram has no mandatory retirement age; it is normally between 60 and 65, subject to individual contract.

London Records, part of PolyGram in the U.K., is a contemporary music label unrelated to the classical imprint operated by PolyGram U.S. Under Ames, the company has earned a strong reputation for talent development with such acts as

Fine Young Cannibals, Bananarama, Bronski Beat, Jimmy Somerville, and Shakespear's Sister.

Ames has been managing director of London since 1983. He and Tracy Bennett co-own the label with PolyGram, and other staffers are thought to hold equity. PolyGram spokeswoman Amanda Whitwell declined to disclose its stake in London, but the firm's 1989 share-issue prospectus indicated it held 49% at that time.

Ames is expected to maintain a share in the label but reportedly has employment contract provisions to avoid any potential conflict of interest in his new post. Meanwhile, sources say Ames will appoint London GM Colin Bell as his successor.

Analog Glitches Held Up DCC Bow, Philips Says

■ BY JEFF CLARK-MEADS

EINDHOVEN, Netherlands—The delay in introducing the digital compact cassette system was caused by problems with analog tapes rather than with the new digital technology.

Production at Philips' factory in Sagami, Japan, was halted when the opening and closing mechanism of the tape tray on the DCC900 player failed to work correctly.

Wim Wielens, managing director of Philips Consumer Electronics' audio division, says this was caused by small variations in different brands of analog cassettes. The DCC900 accepted all DCC tapes without problems, he states, but could not correctly accommodate all types of the 20-year-old analog version.

The problem has now been corrected, he says.

DCC players are touted as being backward-compatible; that is, they will play back existing analog software as well as DCC tapes.

Wielens comments, "In the early (Continued on page 35)

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THE ARRIVAL OF A STAR

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September 16, 1992

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Commentary

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Contributions should be submitted to Commentary Editor Ken Terry, Billboard, 1515 Broadway, New York, N.Y. 10036.

THE GOVT. DID CRACK DOWN ON 'COP KILLER'

BY MONICA McCABE

The sweeping statements in Owen Sloane's Commentary, "Label Lyrical Stands Don't Harm Free Speech" (Billboard, Sept. 12), are misleading and inimical to the principles of free speech embodied in the First Amendment. The blithe conclusion that "neither the First Amendment nor the principles of free speech has anything to do with the controversy" concerning Body Count's song "Cop Killer" ignores the very essence of how the controversy surrounding "Cop Killer" arose.

While the Commentary is correct in noting that there must be some sort of state (i.e., government) action to invoke the First Amendment, the analysis is flawed because it fails to provide any meaningful discussion of the term "state action." The mere fact that the Commentary dispenses with the issue in one sentence—although the Supreme Court has wrestled with the issue over and over—exemplifies the limited scope of the article.

Apparently, Sloane has forgotten that the call to boycott the song and other Time Warner products and services, as well as the pressure on retailers not to sell Body Count's self-titled album, originated with public officials, civil servants, governmental organizations, and other groups comprised of "state actors."

Among those who either condemned the song or encouraged

others not to buy or sell the Body Count album were Vice President Dan Quayle, 60 U.S. Congressmen, Alabama Gov. Guy Hunt, New York Gov. Mario Cuomo, the Los Angeles City Council, the Los Angeles County Board of Supervisors, and various others, including local and national police and sheriffs' associations. The actions of such organizations and individuals are cloaked with the authority of the state so as to subject their actions to constitutional restrictions, including the First Amendment.

In fact, the Supreme Court has held that the activities of private persons may be so linked with governmental activities that they embody state action under the U.S. Constitution. For instance, in *Lombard v. Louisiana* (1963), the Supreme Court found "state action" where private store owners used state trespass laws to discriminate against sit-in demonstrators, because city officials had condemned sit-ins and had stated the city would enforce the trespass laws prior to the demonstration.

Of course, not all conduct of state actors is subject to constitutional scrutiny; otherwise, the constitutional rights of those individuals would be abridged. Thus, private criticism of "Cop Killer" by state actors would not constitute "state action." But when such state actors create a massive and coercive public campaign against an artist's work, their actions are tantamount to "state action."

Realizing that an outright ban

on "Cop Killer" or other, similar songs would be defeated in the courts, the state actors have carefully tailored their actions so as to have the effect of a ban without the attendant constitutional scrutiny. For instance, the L.A. County Board approved a motion to send a letter to Time Warner condemning the song instead of issuing a call



'The state actors' sanctions have had the desired effect'

Monica McCabe is an entertainment litigation attorney with the New York firm of Reid & Priest.

for the song's withdrawal, as the Board's original motion had proposed. And, whereas Congress did not pass a law regarding "Cop Killer," 60 of its members vehemently denounced the song in a joint letter to Time Warner.

In addition, Gov. Hunt did not issue an executive order preventing retailers from selling the Body Count album; but, in a public speech while surrounded by scores of police officers, he compared "Cop Killer" to the statements of Adolf Hitler and requested that retailers stop selling the album. Likewise, Commonwealth Attorney Paul Ebert of Prince William County, Va., did not call for the arrest of Body Count leader Ice-T, but he did ask retailers to remove

the album from their shelves.

Without actually passing a law forbidding the sale of "Cop Killer" or calling for the arrest of Ice-T or Time Warner executives, these state actors have directly inflicted social, political, and economic sanctions on the artist, the company, and its affiliates in a manner that no privately acting individual would ever achieve.

The state actors' sanctions have had their desired effect. Super Club Music Inc., for example, pulled the album from its 300 stores in 19 states as a result of statements from Gov. Hunt and police officers. In addition, more than 1,000 other record outlets yanked the album from their shelves. Finally, Ice-T himself "voluntarily" removed the song from the album after he and Time Warner were bombarded by a carefully orchestrated campaign perpetrated by state actors. Indeed, Ice-T's new song, "Ice Mother F---T," explains the intense pressure various public officials exerted on him and Time Warner to pull the song.

The lesson is clear: Why bother with the hassles of enacting laws prohibiting free speech when state actors can achieve the same result by devising campaigns that circumvent the whole process?

One of the fundamental principles underlying the First Amend-

ment is the right to freely criticize state actors and the government itself. It is ironic that state actors, previously charged with protecting constitutional rights, would compromise that charge by seeking to silence a song that condemns their fellow state actors (i.e., policemen). One cannot help but wonder whether such fierce energy would have been mustered against a song that condemned African Americans, Asians, gays, or other minority groups.

Finally, Sloane's broad generalizations about the limits of free speech, including his brief mention of pornography and "fighting words," are curious. Not all speech in these two categories is unprotected by the First Amendment. In *Terminiello v. City of Chicago* (1940), for example, the Supreme Court reversed the conviction of a man who had uttered "fighting words," noting that "a function of free speech under our system of government is to invite dispute. It may indeed best serve its high purpose when it induces a condition of unrest, creates dissatisfaction with conditions as they are, or even stirs people to anger . . ."

The right to use profanity in political speech was also upheld in the "f--- the draft" case, *Cohen v. Calif.* (1971). It is a shame that the critics of "Cop Killer" have forgotten what the Supreme Court said in that case: "It is . . . often true that one man's vulgarity is another's lyric."

LETTERS

DOG BITES MAN?

The article titled "Some Exhibitors Question VSDA Meet's Effectiveness" (Billboard, Sept. 12) had the wrong headline. It should have been called "Two Unnamed Sources Question VSDA Meet's Effectiveness Despite Opinion Of Most Other Exhibitors."

How did this nonstory ever get into the pages of a major publication like Billboard? I can assure you that "some exhibitors" have questioned the effectiveness of every convention, conference, or trade show ever held; likewise, many dogs have bitten many men. However, few publications find the space to print articles about such unremarkable events. What made these exhibitor gripes so special that you felt the need to devote an entire article to them more than a month after the show ended?

Several details in the article provided a distorted view of the convention. First, you failed to identify a connection between the exhibitors and their complaints, despite the fact that different types of exhibitors have different objectives at the show. Studios obviously approach the show differently than do comput-

er software companies, which approach it differently than popcorn suppliers, etc. Nevertheless, your article gave the impression that the sources spoke for all classes of exhibitors.

One of the sources is quoted as saying, "We were a bit disappointed by the quality and quantity of walk-by traffic . . ." Although attendance did drop from 12,500 to 11,100 this year, every exhibitor we spoke with told us that the quality of the attendees at this year's show was vastly improved in terms of both their attitude and their ability to commit financial resources on behalf of the companies they represented.

An unnamed studio executive stated, "VSDA idiotically put on seminar after seminar about how to computerize. That's only propping up the weak sisters of our industry." First, VSDA presented only one seminar on computers that ran only twice during the convention. Second, most of the attendees at the seminar had already computerized: some were looking to upgrade their system, and others were there to learn how to use their current systems more effectively. Third, the

"weak sisters" of the industry didn't attend the show. Finally, most of the seminars are presented for the benefit of our retailer attendees, not studio executives.

We acknowledge that our convention is far from perfect. In fact, as I mentioned in the article, we hope to make improvements in structure and programming at next year's show. However, the fact is, the vast majority of the exhibitors we spoke with were gratified with many of the same elements that your "unnamed sources" found reasons to complain about.

Don Rosenberg
Executive VP
Video Software Dealers Assn.
Moorestown, N.J.

Billboard replies: The article on reaction to the VSDA convention offered a balance between exhibitors who were satisfied with the show and those who weren't. Far more people than "two unnamed sources" were interviewed for the piece, and both Rosenberg and VSDA president Brad Burnside were quoted in the story. As for the charge that we presented a "distorted view of the convention"

by not speaking with popcorn vendors, we would suggest that if the major rental and sell-through video suppliers did not participate, there wouldn't be any food vendors or computer software firms at the VSDA show. Finally, our research indicates that some important video companies are taking a serious look at how much benefit they derive from the convention. While writing about that may cast the VSDA in a less-than-glowing light, it is nevertheless a topic that deserves to be aired in Billboard.

'INHUMANE PRACTICE'

Thank you for reporting news of 30-day job notices perpetrated on some urban promotion persons in Eric Boehlert's fine article (Billboard, Sept. 19). As a former radio programmer (KFRC and KIIS) and a former leading independent promotion person with deep ties to the music industry for more than 25 years, I am outraged and appalled by this inhumane practice.

The industry has distinguished itself as a potent force for good in many areas of charitable work.

But there are those who would characterize our business as being populated by slugs in human skins. The 30-day-notice policy panders to, supports, and even inspires the smarmy behavior that generates this kind of disrepute.

The promotion executive who engages in issuing 30-day notices dishonors himself or herself. Clearly, such insensitive and heavy-handed tactics create unreasonable stresses for the promotion person who struggles daily in an atmosphere of ever-escalating competition. I salute Lynn Tolliver and other PDs who challenge this practice.

The greatest lesson for these promotion executives is that humans always respond with greater productivity when they are valued, listened to, and nurtured. Motivating employees through fear and intimidation is not only cruel and counterproductive, it is sluglike. As we approach a new century and a new millennium, shouldn't we strive for better?

Carol Archer
Director of Creative Services
Sin-Drome Records
Hollywood, Calif.



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Brooks' 'Chase' Off To Fast Start Chains Say New Set Beating Top Sellers

■ BY DEBBIE HOLLEY

NASHVILLE—Will Garth Brooks be the one to break Billy Ray Cyrus' heart and topple him from The Billboard 200 chart's No. 1 throne, on which he has been so comfortably positioned for 17 weeks?

Chains across the nation report strong first-day sales activity on Brooks' fourth album, "The Chase," which hit the streets Tuesday (22). While some claim it is too early to present real numbers, most said Brooks' first-day sales compare favorably to his previous releases as well as to those of other hit titles currently available. Point-of-sale data was not available by press time; "The Chase" will debut on next week's album charts.

Tower Records president Russ Solomon says one of his Sacramento, Calif., stores sold 500 copies during a morning promotion—a feat he calls "pretty terrific."

Doug Smith, senior buyer at 100-store National Record Mart, based in Pittsburgh, says the new Brooks set sold 1,200 units chainwide in its first day, matching the weeklong performance of the chain's No. 1 seller the previous week, Eric Clapton's "Unplugged."

At 33-store Harmony House in Detroit, Brooks' new release also outpaced Clapton's sales mark for the prior week in its first day in the stores, according to president Bill

Thom.

Randy Davis, VP at 26-outlet Streetside Records in St. Louis, says, "Our stores are reordering it almost immediately, so it's doing even better than we expected—certainly better than 'Beyond The Season,'" Brooks' recently released Christmas album.

Lew Garrett, VP of purchasing for the 324-store Camelot chain, says, "It

would appear that Garth's fan base is as dedicated and ready to buy his new album as ever." Garrett, who says he sent out more of this title initially than he has of any other title this year, reports a good number of call-in orders for additional units after the first day. "I think this will do very well not only the first week out, (Continued on page 88)



He's 'The One.' MCA Records executives recently threw a party for Elton John at Los Angeles' Cicada Restaurant to celebrate the platinum success of his latest album, "The One," and his current sold-out national concert tour. The album reached the top 10 of The Billboard 200 and featured the top 10 single "The One." Shown, from left, are John Reid, Elton John's manager; Richard Palmese, president, MCA Records; Al Teller, chairman, MCA Music Entertainment Group; Elton John; songwriter Bernie Taupin; and Sid Sheinberg, president, MCA Inc.

LIFEbeat Founder Caviano Dies Of AIDS Talent Agent Organized Major Benefit Concerts

■ BY TRUDI MILLER

NEW YORK—Bob Caviano, a veteran talent agent and founder of the music industry AIDS relief organization LIFEbeat, died Sept. 22 of AIDS-related causes at St. Luke's Roosevelt Hospital in New York City. He was 42 years old.

Born and raised in New York, Caviano was involved in the music industry for more than two decades. In the early '70s he was a booking agent at ATI, moving to APA later in the decade. He then went on to book acts at ICM and Famous Artists, before striking out on his own in the early '80s by founding Bob Caviano Enter-

prises, where he specialized in managing and booking R&B and dance artists. Over the course of his career, Caviano managed such artists as Grace Jones, Gwen Guthrie, the Village People, and KC & the Sunshine Band.

But Caviano will be best remembered for his tireless fund-raising efforts for AIDS benefit projects. In the '80s, his promotional efforts helped raise more than \$1 million for such groups as the Gay Men's Health Crisis, the People With AIDS Coalition, ACT UP, and the AIDS hospice Bailey House. Among his projects were a Grace Jones concert that raised funds for ACT UP New York, and memorials for artist Keith Haring and club promoter Steve Cohn at New York's Palladium.

In November 1990, Caviano was diagnosed with AIDS. In a Dec. 14, 1991, Billboard Commentary, he called for the formation of a music industry AIDS organization. He wrote, "The music community—and we are a community—is long overdue in responding to the AIDS epidemic ...



CAVIANO

Everybody needs support in his or her biggest time of need. It is important that we try to preserve our own community, because the void this scourge has created will eventually grow to be overwhelming."

In April, Caviano formed just such an organization, LIFEbeat. In addition to raising money for AIDS research, LIFEbeat serves as a referral service, providing information and assistance in obtaining medicine, food, insurance, doctors, and other necessities. Says Ray Caviano, Bob's twin brother and the national promotion director for MicMac Records: "Bob wanted LIFEbeat to be a hands-on, tangible service. Research is important too, but if you have AIDS, you need real answers to keep living your life. LIFEbeat's toll-free number was a lifeline for a lot of people."

Among LIFEbeat fund-raising efforts have been a June 8 concert at Roseland featuring the Pet Shop Boys and Salt-N-Pepa; a "Monster Party" rave at Webster Hall with 20 DJs; and a "Divas Fight AIDS" event at the Palladium. LIFEbeat has also accompanied Concrete Blonde's current tour, manning information tables and talking to concertgoers. The (Continued on page 74)

One-Stops Implicate Chains In Street-Date Violations

■ BY EARL PAIGE
and ED CHRISTMAN

NEWPORT BEACH, Calif.—The nation's leading one-stops are working closely together on the problem of street-date violations, they said at the just concluded National Assn. of Recording Merchandisers Wholesalers Conference here (Sept. 18-23). But they argued that the smaller retailers whom they service are not the only culprits; record retail chains and mass merchants violate the labels' street dates, too.

NARM, which recently had a secret-shopper service check on 17 New York independent retailers (Billboard, Sept. 19), plans to extend its investigation to monitoring the chains and mass merchants, according to Pam Horovitz, executive director of the trade group. But it is

the one-stops that have been threatened with the cutoff of early-shipment privileges by some majors.

Many one-stops complained they are being treated unfairly on the issue, since most one-stops abide by street date.

"The problem is not in this room, it's those who are not here," complained Bruce Ogilvie, president of Santa Ana, Calif.-based Abbey Road Distributors, at a one-stop session here.

When someone shouted during the meeting that rackjobbers are violators, too, Sony Music Distribution president Paul Smith agreed. "There was a violation on Garth [Brooks] in one instance and some of the 1,700 Wal-Marts reportedly broke [street date]. But those kinds of violations we can immediately (Continued on page 74)

In Wake Of Charisma Cuts Comes Virgin's Vernon Yard

■ BY CHRIS MORRIS

LOS ANGELES—Days after Charisma Records was folded into the Virgin Records infrastructure, Virgin announced the creation of Vernon Yard, an alternative-oriented label with a "small, focused roster" to be headed by Keith Wood, president of Virgin's Caroline Records subsidiary.

The formation of the new label, which Wood says will have a barebones staff, was to have been officially announced in two months, but ironically came to light amid the second staff slashing in three months at Virgin Records America and its sister label Charisma.

Charisma, whose staff was heavily pared when 135 Virgin employees—55 of them at the U.S. labels—were let go following the June 1 purchase of Virgin by Thorn-EMI (Billboard, June 13), became the second imprint in a week to undergo a consolidation. On Sept. 15, Geffen Records announced that its promotion staff and that of its subsidiary DGC Records would be united (Billboard, Sept. 26).

The latest round of cuts, which hit both Virgin and Charisma, saw approximately 24 employees either receiving pink-slips or resigning.

Wood acknowledges the irony of announcing a new label as bodies are falling elsewhere at the parent company, but adds that Vernon Yard was in the works for the past three or four months and "was put together in a way that was isolated from the current developments at Virgin and Charisma."

Alluding to the title of the Sex Pistols' first album, originally issued in the U.K. by Virgin, Wood says, "If Vernon Yard is going to have a working manifesto, it's going to be less

bollocks and more pistols."

He says he envisioned Vernon Yard as an alternative to so-called "small" start-up labels with "big staffs, large offices, and grand pianos hanging from the ceiling. The spirit and ethic of [Vernon Yard] is counter to all that."

Virgin will supply promotion, marketing, legal, distribution, and back-office functions for the new label.

Initially, the New York-based label (Continued on page 74)

A Matter Of Trust: Billy Joel Suing Former Lawyers

■ BY MELINDA NEWMAN

NEW YORK—Billy Joel has filed a \$90 million lawsuit against his former attorney Allen Grubman, Grubman's law firm, and his partners, Arthur Indursky and Paul Schindler, alleging they committed fraud, malpractice, and breach of contract against the artist.

Papers filed Sept. 23 in New York Supreme Court by Joel's attorney, Leonard Marks, claim that "from the onset of their attorney-client relationship" in 1980, the defendants "entered into repeated secret and unlawful transactions with [former Joel manager] Frank Weber and his companies which were deliberately concealed from Joel" and which ultimately caused considerable financial (Continued on page 86)

Popular Uprisings Has A New Home

Popular Uprisings, Billboard's weekly national report on new and developing artists, is moving to a new home. The page, which includes the Heatseekers Album Chart, will appear in the Artists & Music section, effective this week (see page 18).

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truths be
self evident
that all men
are created
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Majors Taking New Interest In Oldies Singles On CD-5

■ BY CRAIG ROSEN

LOS ANGELES—Despite the failure of oldies singles on the ill-fated CD-3 configuration, a number of major labels have re-entered the oldies CD single business with 5-inch discs.

WEA-distributed labels quietly released 32 oldies CD singles titles in June. Capitol will enter the market with the Oct. 5 release of the Beatles' "Love Me Do," while Sony's Legacy imprint also has plans to bow CD singles in the near future.

The two-track WEA CDs, issued under the "Backtrax" name, include hit singles by such diverse artists as Depeche Mode, Madonna, Prince, the Black Crowes, the B-52's, Faith No More, Van Halen, Frank Sinatra, Los Lobos, and Rod Stewart on Warner Bros.; the Beach Boys, the Doors, the Eagles, Warren Zevon, Anita Baker, and Queen on Elektra Entertainment; and Led Zeppelin, Phil Collins, and En Vogue on Atlantic.

The Beatles CD single on Capitol features three tracks—an early version of "Love Me Do," the familiar hit version of the song, and its original B side, "P.S. I Love You." The disc, which will be packaged in a jewel box, will be priced in the \$6.98 range, and is tied in to a promotional campaign marking the 30th anniversary of the recording debut of the Beatles (see related story, page 49).

In addition to the "Love Me Do" CD single, Capitol will release "The Beatles CD Singles Box" Nov. 17. The collection, priced at approximately \$170, will feature all 22 Beatles singles packaged in 5-inch sleeves with the original artwork. The artwork will also be displayed on the actual discs. The release of the "Singles Box" follows an EP boxed set issued earlier this year.

Although the Beatles EP compact discs have not been issued separately, Clark Duval, Capitol senior director of artist and catalog development, acknowledges there have been discussions about releasing all of the Beatles singles titles as individual 5-

inch CDs. A few years back, Capitol issued all of the Beatles singles on CD-3 and cassette single.

In addition to the Beatles CD single, CEMA national manager of singles sales Sue Snyder says CEMA-distributed labels plan to issue oldies CD singles by the end of the year. "The oldies cassette singles didn't do very well," she says. "[But] our research on WEA's [oldies CD singles] releases has shown if it is the right title, it will sell.

"We don't really have any hesitation releasing older music on the CD single format," Snyder adds. However, she says CEMA will likely release its titles in groups of 12. "WEA seemed to overwhelm [retailers]," Snyder says.

Although Legacy offers no definite word on CD single releases, tentative (Continued on page 86)



Hot Record. A&M recording artist Suzanne Vega, left, visits A&M president Al Cafaro while in L.A. to shoot a video for "99.9 F," the second single from her album of the same name. Her current single, "Blood Makes Noise," has reached the top five of Billboard's Modern Rock Tracks chart.

Madonna, R.E.M. Power Heavy Release Slate Sade, Prince, Kenny G Also Among October Crowd

■ BY LARRY FLICK

NEW YORK—Madonna, R.E.M., Sade, Prince, and Kenny G are at the top of a lengthy list of powerhouse acts that will duke it out for radio play and consumer bucks in October with new albums.

Other key artists issuing new music this month include Alan Jackson, Alannah Myles, Neneh Cherry, Exposé, Robert Palmer, and Howard Hewett. Also on tap are boxed retrospectives by Bob Marley and Hank Williams Jr.

On Oct. 20, Madonna christens Maverick Records, her new Warner Bros.-distributed label, with "Erotica," which is her first full-length album since 1989's multiplatinum "Like A Prayer." The controversial singer co-wrote and co-produced the set with "Vogue" collaborator Shep Pettibone and Andre Bettis. The title track hits the street Oct. 13.

R.E.M. swings back into action Oct. 6 with "Automatic For The People" (Warner Bros.). Produced by the band with Scott Litt, the album is said to boast several lush, orchestrated ballads. One such song, "Drive," has just been shipped to alternative and album-rock radio, with a top 40 push planned for early November.

Jazz/soul siren Sade resurfaces Oct. 20 with "Love Deluxe" (Epic), the long-awaited follow-up to 1988's "Stronger Than Pride," which sold more than 2 million copies. The singer produced the eight-song set, which is said to be more urban/dance-oriented than past efforts. "No Ordinary Love" will be worked at R&B radio starting Oct. 13, with a pop and club push planned for later in the month. A U.S. tour is being eyed for early 1993.

Recently appointed Warner Bros. VP of A&R Prince maintains his position as one of the most prolific art-

ists in pop music with a new album Oct. 13. Bearing a graphic symbol as its title, the set is another collaboration with his band, the New Power Generation, and is a conceptual rock opera. The first single, "My Name Is Prince," goes to radio Tuesday (29).

On Oct. 27, platinum saxophonist/composer Kenny G ends a two-year break from recording with "One Breath" (Arista). The mostly instrumental collection will be preceded by the single "Forever In Love," which goes to pop and AC radio Oct. 13.

Arista country star Jackson unveils "A Lot About Living (And A Little About Love)" Oct. 9. He will premiere "She's Got The Rhythm," the first single, on the Country Music Assn. Awards telecast Wednesday (30). An extensive U.S. tour is in the offing.

Canadian rocker Myles will try to (Continued on page 86)

4-Minute TV Spot Touts New Prince Release

■ BY DEBORAH RUSSELL

LOS ANGELES—Prince is back on the cutting edge, starring in a four-minute "commercial" to promote the Oct. 13 release of his new Paisley Park/Warner Bros. album, the title for which melds the traditional symbols denoting male and female.

The entire commercial currently is airing on The Box. The piece includes concert footage and video vignettes from such new album tracks as "My Name Is Prince," "Continental," "The Max," and "7." Unreleased clips from the album "Diamonds & Pearls," such as "Strollin'," "Willing And Able," and "Call The Law," are featured as well.

"The commercial is more of a mini-documentary," says Jill Willis, executive VP at Paisley Park Enterprises. "As always, Prince has a theme to this album; he describes it as a rock soap opera."

The Box is running the four-minute commercial as a paid advertisement six times per day through Oct. 7. Unlike traditional album advertising, the spot is not tagged to any specific retailer. And after Oct. 7, the commercial will be treated as a regular video selection, to be programmed by The Box's viewers.

Paisley Park is editing a 30-second version of the commercial for broadcast on MTV and BET. The ad, which should begin airing shortly after press time, will run about 20 times per week on each outlet for several weeks, says Willis.

Paisley Park will provide label field sales representatives with copies of the 30-second commercial to customize ads for local retail/co-op advertising, says Willis.

After Oct. 7, The Box likely will use the 30-second edit as a promotion for the four-minute video, she says.

Prince plans to reel videos for all 16 tracks on the new album; the initial clip, "My Name Is Prince," debuts (Continued on page 88)

EXECUTIVE TURNTABLE

BILLBOARD. Billboard names **Jane Ranzman** director of marketing in New York and **Brett Atwood** chart department assistant in Los Angeles. They were, respectively, director of marketing for Working Woman magazine, and contributing editor of Hits magazine. Additionally, Billboard research supervisor **Roger Fitton** assumes additional duties as chart manager for adult alternative (new age and world music), and video chart manager **Marc Zubatkin** assumes the additional title of chart manager, classical music, both in New York.

RECORD COMPANIES. **Mel Ilberman** is promoted to corporate executive VP of Sony Music Entertainment in New York and president of Sony Music International. He was executive VP of Sony Music (see story, page 5). Additionally, Sony Music Entertainment promotes **Robert Sumner** to corporate executive VP and names **Bud**



HOWEY



ROACH



MAYNE



MOSS



BERRY



CESARANO



KRASSNER



CLARK-MEADS

Howey senior VP/chief information officer. They were, respectively, president of Sony Music International and partner in Price Waterhouse's management consultant group.

Roger Ames is named chairman/CEO of PolyGram U.K. in London. He was managing director of London Records. (See story, page 6.)

Tony Fernandes is promoted to managing director of Warner Music Malaysia. He was GM. **Gerolamo Caccia Dominioni** is named acting managing director of CGD Records in Italy. He retains his title of deputy

president of Warner Music Italy.

Raoul Roach is appointed senior VP of A&R, black music division, for MCA Records in Los Angeles. He was VP of A&R for Qwest Records.

Bill Mayne is promoted to VP of promotion for Warner/Reprise Records in Nashville. He was national promotion director.

Karen Moss is promoted to VP of publicity for Warner Bros. Records in New York. She was publicity director.

Pat Berry is promoted to VP of sales and marketing for Windham

Hill Records in Palo Alto, Calif. He was national sales director.

Arista Records in New York names **Matthew Cesarano** VP of strategic planning. He was VP of finance/CFO for Chrysler.

Zoo Entertainment names **Joan Scott** national urban promotion director in Los Angeles and **Bil Collins** regional promotion manager in Dallas. They were, respectively, West Coast regional promotion director for Motown and Southwest regional promotion director for Atlantic.

Eric Lowenhar is appointed na-

tional marketing manager for Denon Records in New York. He was classical and adult alternative charts manager for Billboard.

RELATED FIELDS. **Michael Krassner** is promoted to chief operating officer for Winterland Productions in San Francisco. He was executive VP.

Jeff Clark-Meads is appointed director of press and public relations at the British Phonographic Industry in London, effective Nov. 2. He is currently Billboard's European news editor.

• LIVING PROOF •

DREAMS

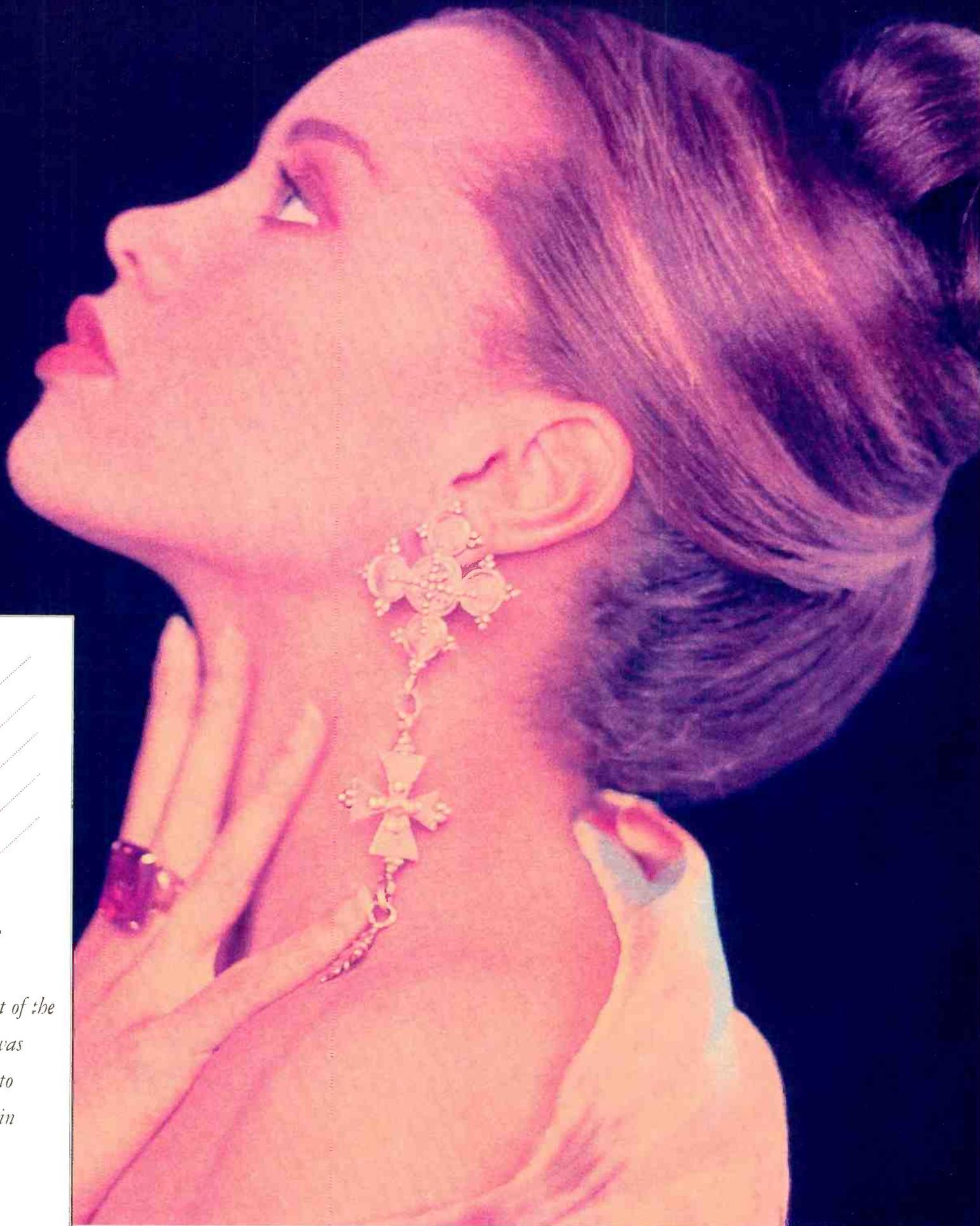
into

REALITY

"During the five weeks that 'Save The Best For Last' stayed at No. 1 on BILLBOARD's HOT 100, I was out of the country on my European Tour and it was a fantastic feeling going from country to country while the record stayed No. 1 in the U.S.. I loved the experience and I hope I get a chance to feel it again!"



Vanessa Williams, 1992



Billboard



R.E.M. Thinking Small On New Set Inward-Looking Songs Pilot 'Automatic'

BY MELINDA NEWMAN

NEW YORK—"You can plan a record until your ears bleed but, ultimately, it takes on a life of its own," says R.E.M. bassist Mike Mills, describing the making of "Automatic For The People," the quartet's follow-up to the triple-platinum "Out Of Time."

As the Athens, Ga., band began writing songs for "Automatic," rockers seemed to be developing. However, as the tunes evolved, they became darker, slower, and mostly acoustic. The end result is an extremely intimate, understated album.

"This isn't a conscious effort to be small," Mills says. "But when we looked at the songs we'd written and the ones Michael [Stipe] had put words to, they were more inward."

"In many ways, this album is more of a total piece than many they've made," says Karin Berg, Warner Bros. East Coast VP of A&R. "But I don't think it was a self-conscious effort either. They don't go, 'We're R.E.M.; what should we do after the last record?'"

The album opens with "Drive," an

ominous tale of alienation that is enhanced by haunting string orchestration. On "Everybody Hurts," Stipe tries to talk someone out of committing suicide. "Sweetness Follows" deals with losing loved ones and moving on.

"It's a little melancholy, but all the songs about dark things have a hopeful message," Mills says. "[The listener] shouldn't walk away with down feelings, but they probably won't walk away with a bounce in their step either."

Other selections include "Monty



R.E.M. Shown, from left, are Michael Stipe, Peter Buck, Mike Mills, and Bill Berry.

Got A Deal," about actor Montgomery Cliff ("Michael met a guy who took photographs during the shooting of 'The Misfits' and that led him to write the song," Mills says), and likely second single "The Sidewinder Sleeps Tonight," a catchy, occasionally whimsical offering that finds Stipe seeking "A can of beans, some black-eyed peas, some Nescafe on ice, a candy bar, a falling star, or a reading from Dr. Seuss." The dreamlike "Star Me Kitten" was originally called "Fuck Me Kitten," as stated in the song's lyrics, but the band opted to change the cover title to avoid getting

(Continued on page 17)



Sarah Smiles. Arista artist Sarah McLachlan greets label honchos following a show at New York's Symphony Space. From left are Robert Wieger, director of product management; executive VP/GM Roy Lott; VP of artist development Richard Sanders; label president Clive Davis; Graham Hatch, national director of alternative promotion; McLachlan; VP of East Coast A&R Richard Sweret; Terry McBride, Network Records president and McLachlan's manager; senior VP Jack Rovner; national director of publicity Jonathan Grevatt; Marty Diamond and Wayne Forte, both from International Talent Group; and Cathryn Swan, senior director of national publicity.

Bad Company Is Off To A Good Start With 'Trouble'

BY CHRIS MORRIS

LOS ANGELES—"Here Comes Trouble" may be the title of Bad Company's new album, but so far it's been anything but bad news for the resurgent veteran group.

"Here Comes Trouble" kicked off with a No. 1 entry on Billboard's Album Rock Tracks chart, "How About That." The song is currently climbing the Hot 100 Singles chart, last week



BAD COMPANY. Pictured, from left, are Mick Ralphs, Brian Howe and Simon Kirke.

standing at No. 67 with a bullet.

The new album is the follow-up to the platinum-plus "Holy Water." The 1990 set spawned the top 20 song "If You Needed Somebody," the group's biggest hit since its early-'70s heyday, when "Can't Get Enough" and "Feel Like Makin' Love" both went top 10.

The reborn fortune of Bad Company is a source of obvious satisfaction to drummer Simon Kirke, who co-founded the band in 1973 with former Free mate Paul Rodgers, Mott The Hoople guitarist Mick Ralphs, and King Crimson bassist Boz Burrell. (Ex-Ted Nugent vocalist Brian Howe replaced Rodgers when the group reformed in 1986 after its breakup in 1984; Burrell left the band at that point.)

Kirke says, "We've had a second round on the carousel. Now we're getting the kids of our original fans coming to our shows."

The group, which starts a U.S. tour Oct. 15 in Fort Myers, Fla., will proba-

(Continued on page 17)

Rock Hall Reverie; Politics Of Bop (harvey); Benefit-ial Info; Free-Speech Offenders

THE ROCK AND ROLL Hall of Fame has announced the inductees for its eighth annual ceremony (Billboard, Sept. 26). Though all of the nominees are deserving, we were a little surprised to see CCR get the nod before the Grateful Dead, and the Doors before Velvet Underground. It will be interesting to watch just how many times individual artists get inducted as part of a unit. For example, Eric Clapton, who is a sure bet as a solo artist as soon as he's eligible, will already have been inducted twice, as a member of the Yardbirds last year and as a member of Cream in January. Of course, the larger issue is, will there ever be an actual building where people can go and pay homage to the inductees, or will the dinners just go on endlessly with no building in sight? It's incomprehensible that when the first dinner was held in 1986, anyone thought that six years later ground would still not be broken. According to a story in the September issue of GQ by Steve Pond, ground-breaking will now take place April 2, 1993, with a proposed opening during summer 1995. Sources in the story also allege that should Cleveland not raise its share of the \$65 million building cost by year's end, the Hall of Fame organizers may start looking elsewhere. Hall of Fame executive director Suzan Evans could not confirm the April 2 ground-breaking; however, she says architects are working toward completing construction drawings by then. As far as seeking a new city, Evans says, "The governor of Ohio and the mayor of Cleveland remain confident that the money will be raised. I think we're really bound not to consider looking elsewhere at this point."



by Melinda Newman

BUT HOW DO THEY FEEL about the Capital Gains Tax? After George Bush elected not to participate in the first scheduled Presidential debate with Bill Clinton slated for Sept. 22 at Michigan State Univ., alternative/world-beat band Bop (harvey) found a place on the platform. The group, which formed on the East Lansing campus in 1984, opened for Clinton, who held a rally in place of the debate. Each of the seven band members wore a T-shirt embossed with an issue they felt Bush has neglected. The septet also managed to plug its new album, "Gitche Gumee To Me," which was released Sept. 15 by Hard Ticket Entertainment.

GOOD INTENTIONS: Are we noticing a trend? First, the First Earth Pledge Concert, slated for Sept. 3-6, was canceled. Official word was the event, which sought to promote the importance of the International Earth Summit, was canceled because the New Jersey community surrounding the Waterloo Village, an outdoor am-

phitheater, objected to people camping out during the event. However, lack of legitimate star acts could have played a part as well. Now, the Red Dawn '92 concert, a three-day October benefit for the American Indian College Fund, has been rescheduled for May 1993, allegedly in order to give prospective sponsors more time to coordinate their efforts. We hate to be a wet blanket, but maybe organizers aren't putting quite the thought they should be into planning mega-events; ultimately, it only hurts the deserving cause and participating artists if coordinators throw a benefit and nobody comes. While we applaud and admire anyone who tries to pitch in and lend a helping hand, a multiday festival might be a bit grandiose for any cause. Several artists are managing to make their point without planning overly ambitious events. For example, Wynonna recently played two Texas dates that were bought out by Texaco Oil. Because of time constraints, there were remaining tickets. The duets

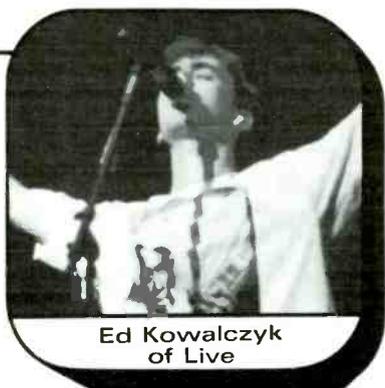
were offered to the public for a \$5 donation to the Red Cross' Hurricane Relief fund; more than \$13,000 was raised. On the same front, Gloria Estefan attracted attention to Hurricane Andrew's devastation by lending on-site support in South Florida (she's also donated \$25,000 to the Red Cross and is helping spearhead a benefit concert). . . . On a lighter note, we thought we'd seen benefits for everything—we were wrong. New York's famed Lone Star Roadhouse is the site of a two-night benefit to raise money to pay the vet bills for club mascot Tommy the cat, who had a nasty run-in with a car. Now that's one we can really sink our claws into.

HIT LIST: The American Civil Liberties Union has named its honorees—and we use that term loosely—for "1992 Arts Censors Of The Year." The government officials and private individuals picked by the civil rights organization were selected for showing "exceptional disregard for the First Amendment values of freedom of speech and artistic expression." Among those cited are Rev. Donald Wildmon, head of the American Family Assn., who has relentlessly protested against movies and television programs he feels have an anti-Christian bias; Omaha City Councilman Steve Exon and Omaha For Decency, which conducted a sting of local record stores and alleged that several were selling the stickered 2 Live Crew's "Sports Weekend" to minors; the Washington State Legislature and Gov. Booth Gardner for passing the state's "Erotic Music" bill; and the pair of Oliver North and Jack Thompson, who led much of the fight against Time Warner for distributing Body Count's "Cop Killer."

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Ed Kowalczyk of Live

Ronnie Wood Gathers Moss For New Solo Album

BY MELINDA NEWMAN

NEW YORK—When Rolling Stones guitarist Ronnie Wood decided to make "Slide On This," his first solo record in a decade, he was hardly a Stone alone.

In addition to co-producer/writer/vocalist Bernard Fowler, Wood received help from fellow Stone Charlie Watts, as well as U2's The Edge, Def Leppard's Joe Elliott, Commitments saxophonist Feilim Gormley, and Hothouse Flowers.

The Continuum Records' Sept. 15 release showcases Wood's fluid guitar work through a variety of blues rock numbers, as well as some sprightly instrumentals.

Fowler, who was a backing vocal-

ist with the Stones throughout the Steel Wheels and Urban Jungle tours, and Wood found their song styles compatible. Before long they were finishing tunes together that neither one had been able to complete alone. "A lot of these songs have been eating on me for years and a lot of them have been eating on Bernard for years," Wood says. The pair completed several of each other's tunes for the album, as well as starting some from scratch. Additionally, they threw in a few songs by other writers whom they both admired.

"Bernard made it all happen for me; he pulled everything together," Wood says. "I had all these loose ends and he had loads of loose ends,

and we were still buzzing from the touring, so we decided the time was right to do this album."

"Slide On This" was recorded over a five-month period in Dublin, where Wood has lived for the past few years.

Though it has been some time since Wood has sung lead vocals, he needed no prodding. "I just needed a good tutor," he says. "I saw the way Bernard worked with Mick. He's so adaptable and I thought he'd get behind me and make me sound like I should sound."

Fowler says the trick was "getting Ronnie to sing at the right time of day, the earlier the better. It was also a matter of telling him when to stop and go. I think his vocal phrasing on this album is brilliant."

As far as Wood's guitar play, "The guitar is always happening," Fowler says. "It's just a matter of when Ronnie wants to do it, because morning or night, that guitar's always right."

Wood and Fowler recorded the album on their own before they started shopping it to labels. Continuum had already expressed interest, but at first Wood was hesitant. "We had Continuum in reserve and I tended to think of them as security, but I would still go with a major label," Wood says. "But as we got nearer and nearer to the end, I was thinking, these guys are still very enthusiastic, maybe it's best not to look any further."

Wood also liked how Continuum was treating Watts, who had signed a solo deal with the Cranford, N.J.-based label. "Also, I can ring [Continuum president] Tim Brack up in the middle of the night and bug him, whereas with all the majors, you lose the guy—he's in a meeting or he's on holiday or something."

In addition to Watts, Wood says his other Stones band mates have all given the project their blessings. "As Charlie was on the record anyway, he gave good reports to Mick, Keith, and Bill, and they've all wished me luck with it and they've all been very nice. Mick's shown a lot of interest in hearing the album and was going to help me get a deal as well, but I'd already gotten one with Continuum."

Wood's album will be competing with new fall solo discs from both Jagger and Richards. Regardless of how it fares against that competition as well as other releases, Wood is thrilled with the outcome. "It would be lovely for it to be a real success, but I didn't do it for that. I did it to get my idea of the best that I can do today and all these other ideas off my chest," he says.

Wood is now in the process of lining up a band for a fall tour, booked by International Talent Group. Watts will play on selected dates. At least 15 U.S. stops are scheduled,

but time is limited because Wood has a date with the rest of the Stones in early 1993. "The 'Slide On This' stuff will take us up to Christmas and after that I've been offered Japan. It's a very tempting offer, but I might have to get back with the Stones; they come first anyway... I'm speaking for myself on this record, but with the Stones, it's an institution. It's also great fun, it always has been."

Warner/Chappell Bash Marks The Changing Of The Seasons



BMI officials joined in counting down the last days of summer with Warner/Chappell Aug. 25 at W/C's New York offices. From left are Del Bryant, senior VP, performing rights, BMI; Warner/Chappell chairman/CEO Les Bider; BMI CEO Frances Preston; Rick Shoemaker, senior VP, creative, Warner/Chappell; Charlie Feldman, VP, writer/publisher relations, BMI; and Warner/Chappell's Jocelyn Cooper, director of creative services, and Kenny MacPherson, VP, creative.



Among the songwriters and producers joining Warner/Chappell's Rick Shoemaker and Les Bider, second and third from right, at the festivities, from left, are Susan Handleson, Garland Jeffreys, Suzanne Vega, Kenny MacPherson (Warner/Chappell), Steve Jordan, and Jenni Muldaur.



Several A&R reps from record companies also checked out the proceedings. From left are David Novick, RCA; Kenny MacPherson, Warner/Chappell; Fred Davis, EMI Records Group; Ken Friedman, PolyGram Publishing; Jocelyn Cooper, Warner/Chappell; and Columbia's Michael Galleli.

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Billboard

Artists & Music

ARTIST DEVELOPMENTS

BRAVOS FOR BAHAMEN

To the uninformed ear, it appears that seminal world-beat act Baha Men have made a compromising bid for mainstream approval with their Big Beat/Atlantic debut, "Junkanoo!"—a notion that raises the ire of band leader Isiah Taylor.

"The reality is that people all over the world now have a greater understanding of our culture and music; they feel free and willing to embrace it," he says. "The fact is that many of the songs on this album are years old, and have not been changed to meet American standards. To change these songs would be to change much of who we are as people."

"Junkanoo!" is named after the annual Bahamian carnival and is inspired by music integral to the celebration. Insinuating songs such as "Island Boy," "Home Sweet Home," and "Gin & Coconut Water" balance danceable grooves with optimistic lyrics. The album remains true to the roots of Junkanoo music with arrangements that are propelled exclusively by traditional African percussion instruments like fire-heated goat-skin drums.

Taylor says the album is intended not only to convey the carefree nature of the carnival, but to also offer a reminder of "how joyful life itself should be. When people appreciate Junkanoo music, they find the inner freedom to savor the fun and beautiful moments of life."

First single "Back To The Island" was penned by noted Bahamian music writers Ronnie Butler and Eddie Rolle. Butler makes a vocal cameo on the track, which Taylor refers to as "a treat and an honor. I would like to see this song become successful if only to introduce these talented men to people in the mainstream."

The first phase of marketing Baha Men to the U.S. includes promoting a Tommy D. dance remix of "Back To The Island" to clubs and crossover radio. The 12-inch, along with a video directed by film actress Glenne Headly, has begun picking up exposure in venues in the Midwest and on the East Coast. The band has already played a number of gigs and summer festivals in the U.S. recently, with plans for a full-scale tour tentatively slated for later this year.

"Seeing us live is to experience our music to the fullest," Taylor says. "We break down the invisible wall dividing band and audience and throw a big party. It takes you to another dimension."

LARRY FLICK



BAHA MEN

Mechanical Concessions Not Yet Issue In U.S. Digital Bow

THE WAR IN EUROPE: The overseas battle between record companies and publishers over the issue of artists making mechanical royalty concessions on the new DCC and MD digital technologies appears to have had little repercussion in the U.S.

Not that some entertainment lawyers and music publishers here aren't a little concerned about what's taking place over there; it's just that they tell Words & Music that in a perusal of recent artist label contracts they do not detect a trend in that direction. (However, there is a concern about concessions already in place for general artist royalties.)

Of course, the U.S. music publishing community has its own royalty-rate discount problems that do not burden their European counterparts—the controlled-composition clause.

It should be noted that there were no concessions by publishers a decade ago when the compact disc was launched.

Are U.S. publishers and their artist/writer stables secure about it all? As one entertainment lawyer puts it, "I'm just surprised that mechanical royalty concessions haven't hit us yet."

'LION' SLEEPS EASIER: A U.S. district court judge in New York has affirmed an arbitration panel's decision last February that the authors of the Tokens' 1961 smash "The Lion Sleeps Tonight" have renewal rights to the song, including its underlying music, even though they are not the authors of the melody, which is copyrighted by another publisher under two different titles.

The complications began when "Lion" writers **George David Weiss**, **Luigi Creatore**, and the late **Hugo Peretti** exercised renewal rights to the song, which employed a melody credited to a South African writer named **Solomon Linda**. The song, known originally as "Mbube" and, later, "Wimoweh," was published by **Folkways Music**. Folkways protested the use of its copyrighted melody, and the "Lion" writers agreed to assign publishing rights to the song from a publishing company owned by the Tokens to Folkways. However, when the song came up for renewal in 1990, Folkways held that the writers had no rights to the underlying music. In agreeing with the arbitration panel's ruling, Judge **John F. Keenan** held by precedent, contrary to Folkways' contention, that the panel did not exceed its authority by making an award that did not recognize Folkways' infringement claims to the underlying works. "Lion" is in the catalog of **Abilene Music**, a firm owned by Weiss.

IN A CONTINUING litigation, U.S. district court judge **Louis L. Stanton** in New York has denied a motion by **Bourne Co.** for monetary sanctions against **Walt Disney Co.**, among others, for failing to respond to Bourne's discovery requests. In the action, Bourne claims Disney used some of its copyrights in commercial ways that violated terms of a longstanding agreement between the two companies on Disney's use of Bourne-controlled copyrights associated with classic Disney features. Stanton's denial Sept. 17 followed an

Aug. 6 decision by the judge that limited Bourne's preliminary injunction to the song "Little Wooden Head" in a sing-along format

on video with printed lyrics, or with additional lyrics. He denied a similar injunction on "When You Wish Upon A Star" and "Heigh Ho." With "Wooden Head," Stanton held that, contrary to the use of "When You Wish Upon A Star" and "Heigh Ho," Bourne had demonstrated likelihood of success on the merits of its claim that the right to print lyrics of the songs appears to rest exclusively with Bourne. "... I find no bad faith on Disney's part and no grounds for the imposition of sanctions..." Stanton said.

PLAY IT AGAIN, HAL: **Hal Leonard Publishing Corp.**, the music print giant that likes to think of mass-market ways to exploit its print rights, has added another item to appeal to the likes of mass merchants like **K mart**, **Wal-Mart**, **Target**, **Sears**, **Toys 'R' Us**, **Macy's**, etc. It centers on an electronic keyboard for kids called **Xylo-tone** that's packaged with color-coded songbooks. At \$14.95 list each, the first nine titles include five with Disney songs, with a 10th, featuring material from the new Disney feature "Aladdin," due in November after the film's debut. "And there are even more ideas to come," says president **Keith Markdak**. Previous ideas put to market are **Recorder Fun** and **Sing Along Fun!** (with sing-along tapes, a lyric/coloring book and **Crayola Crayons**). As for the Xylo-tone product, a Hal Leonard spokesperson says, "We're manufacturing all we can." Hal Leonard will make a rare appearance at a **NARM** convention in Florida next year with exhibits of all of its product lines, including the \$14.95 kiddie line.

PRI NT ON PRINT: The following are the best-selling folios from **CPP-Belwin**:

1. **Garth Brooks**, Best Of
2. **Tom Petty**, Guitar Anthology
3. **Bruce Springsteen**, Lucky Town
4. **Bruce Springsteen**, Human Touch
5. **Melissa Etheridge**, Never Enough.

R.E.M. THINKING SMALL ON NEW, INWARD-LOOKING ALBUM

(Continued from page 14)

a parental advisory sticker. "The 'Star' stands for 'Fuck,' but it doesn't bother me to call it 'Star Me Kitten,'" Mills says. "The way I was brought up, I didn't think we needed to make some kind of statement by having 'fuck' on the cover."

The only song that looks outside of R.E.M.'s immediate sphere is the driving "Ignoreland," a scathing political indictment. "The song is a diatribe against 12 years of Reagan/Bush rule and against the American public for not knowing who they're voting for in national and local elections," Mills says.

While the original idea was to bring in several guests to appear on the record, ultimately, the majority of tracks feature only the four band members. The exceptions are the cuts with string orchestration arranged by Led Zeppelin's John Paul Jones. "To me, he was the obvious choice," Mills says. "We called him up and sent him the music and he put orchestral arrangements down on four songs." Knox Chandler from Psychedelic Furs plays cello on two tracks and co-

producer Scott Litt adds harmonica.

While Warner Bros. was contemplating "Drive" and "Sidewinder" for first singles, the band pushed for "Drive," which it felt was more representative of the album. The track was serviced to alternative and album rock stations Sept. 17. It will go to top 40 radio Oct. 8, two days after the album is released.

"'Drive' does set a tone," says Berg. "If it didn't come out first, maybe it would never come out as a single because you can't necessarily go back to that song. It's more dramatic than a lot of the things they've done; it has an ominous, foreboding quality."

Despite the album's sparse tones, Berg believes the record could definitely yield some hits. However, she freely admits that "radio viability is not generally R.E.M.'s purpose when they make a record. In hindsight, 'Losing My Religion' was a smash hit, but in the beginning many people would have had a lot of doubts about that song. What the band does is make the records they want to make."

In keeping with the album's "quieter" tone, Berg says R.E.M. wanted to release the record with as little fanfare as possible. "The band didn't want to talk about the album before the record's release, they just wanted it to come out," she says. "Unfortunately, they're too big a band. You can't just put an R.E.M. album out quietly. No one will allow that to happen; in that case, you're trying to contrive something and it becomes a bigger mystery than it's meant to be."

Much to Mills' dismay, the band is also too big not to do a video. Although R.E.M. won a slew of MTV awards last year for its "Losing My

Religion" video and has made a clip for "Drive," the whole process leaves Mills cold. "I think most videos are pointless and stupid," he says. "I personally despise videos; that you can't do a single without a video is absurd. The connection between video and music is too cozy right now." He adds, "I'm very sorely tempted to say that this is the last album we'll do a video for, but I can't say that, it's not a unilateral decision."

"The problem is that in 1992, it's very difficult to get exposure for a record only by radio play," says Berg. "There are too many records and so many labels. If you failed to bring an

R.E.M. album to the notice of the public, you'd be doing the record itself a disservice. That's why the band makes videos."

Similar to "Out Of Time," "Automatic" will get no exposure from touring. "We're not ready to go back out," says Mills. "We're going to wait until after the next record, so we could tentatively go out in 1994. If we do that, we'll have three records that have never been played on the road. It's not so much that we're tired of playing the old songs, it's more that to go out, you have to be 100% mentally ready; if not, you're cheating everybody."

BAD COMPANY IS OFF TO A GOOD START WITH ITS NEW ALBUM

(Continued from page 14)

bly support "Here Comes Trouble" with the same extensive touring it did behind "Holy Water." According to Kirke, the band did a total of 203 shows on that road trip, paired with Damn Yankees.

Kirke acknowledges it isn't as easy for veterans of 18 years of road work to hit the tour circuit as it once was: "Because we're all family men now, there is that aspect where we have to say farewell to a time to the families... But this is what we do, to be honest, and once we get out there, we love it."

"It's a foregone conclusion that if you don't tour, especially in these pressing times, your records won't sell."

Bad Company, which was tagged with the "supergroup" handle at its genesis in the early '70s, has picked up a new member for the forthcoming tour who may again spur the use of the handle—ex-Foreigner bassist Rick Wills.

Kirke explains, "Lou Gramm has re-joined [Foreigner] and there was a bit of a shakeup, and Rick didn't want to be a part of it. He's been a mate of [ours] for some time... It was just a natural progression."

But bring up the antique term "supergroup" and Kirke reacts cautiously.

"I s'pose you could tag us with that category," he says. "But I'm very wary of the term 'supergroup'—it could be a very quick trip to nowhere. Unless you can come up with the goods, you fade very quickly."

Judging from the immediate response to "How About That," Bad Company has again "come up with the goods," but A&W/EastWest has left little to pure chance, or to the group's broad fan base and lengthy track record.

"The general thrust in 1992 marketing is to get a track out at radio as soon as possible," says Steve Kleinberg, VP of marketing for the label.

To that end, "How About That" was released to radio six weeks before the Sept. 22 street date for "Here Comes Trouble."

"We thought that by the time this album hit the stores, there would be substantial consumer demand," Kleinberg says.

A&W/EastWest has also made the single available in three different configurations—a five-track CD maxi-single (which includes the album track "Brokenhearted," the non-LP track "No Smoke Without A Fire," "If You Needed Somebody," and the title cut

from the 1986 album "Fame And Fortune") and a two-track CD single and cassette single (with "How About That" and "Brokenhearted").

Unusually, the maxi-single is housed in a 6-by-12 longbox. "We wanted retailers to stock the CD single in the album bin," Kleinberg explains.

With its release, "Here Comes Trouble" will also play a crucial role in market research for the band: Each copy of the CD and cassette in the entire 400,000-unit first run will carry a bounce-back card.

"That will hopefully result in a consumer profile," Kleinberg says. "The

card's going to help us in terms of who we market to in the future." He adds that another plus of the card campaign is its interactive aspect: "[Fans] feel that by sending the card back, they're involved with their band."

Another "direct and targeted" aspect of the campaign, according to Kleinberg, ties in to ticket sales: Consumers who buy concert seats for upcoming Bad Company shows will receive, in the return envelope from Ticketmaster, a flier containing details about "Here Comes Trouble" and Bad Company's available catalog albums.

 AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 PRIMUM DISPOSABLE HEROES OF HIPHOPRISY	Foxboro Stadium Foxboro, Mass.	Aug. 20, 22-23	\$4,427,100 \$30	148,736 sellout	Tea Party Prods.
ELTON JOHN/ERIC CLAPTON CURTIS STIGERS	Dodger Stadium Los Angeles	Aug. 29-30	\$3,422,520 \$75/ \$35	99,453 120,174	Avalon Attractions
U2 PRIMUM DISPOSABLE HEROES OF HIPHOPRISY	Veterans Stadium Philadelphia	Sept. 2-3	\$2,691,880 \$40/ \$30	88,684 sellout	Electric Factory Concerts
U2 PUBLIC ENEMY BIG AUDIO DYNAMITE II	World Music Theatre Tinley Park, Ill.	Sept. 15- 16, 18	\$2,457,690 \$32.50/ \$25	89,307 sellout	Tinley Park Jam Corp.
U2 BIG AUDIO DYNAMITE II DISPOSABLE HEROES OF HIPHOPRISY	Camp Randall Stadium Univ. of Wisconsin Madison, Wis.	Sept. 13	\$1,868,400 \$30	62,280 sellout	Belkin Prods. Frank Prods. Cellar Door Prods.
GUNS N' ROSES/METALLICA FAITH NO MORE	Foxboro Stadium Foxboro, Mass.	Sept. 11	\$1,402,335 \$27.50	51,038 sellout	Tea Party Prods.
U2 BIG AUDIO DYNAMITE II DISPOSABLE HEROES OF HIPHOPRISY	Busch Memorial Stadium St. Louis	Sept. 20	\$1,389,930 \$30	48,054 sellout	Contemporary Prods.
GUNS N' ROSES/METALLICA FAITH NO MORE	Exhibition Stadium Toronto	Sept. 13	\$1,332,917 (\$1,621,360 Canadian) \$32.50	49,888 sellout	Concert Prods. International
GUNS N' ROSES/METALLICA FAITH NO MORE	Hubert H. Humphrey Metrodome Minneapolis	Sept. 15	\$1,190,530 \$27.50	43,292 sellout	Jam Prods. Company 7
LOLLAPALOOZA II: RED HOT CHILI PEPPERS MINISTRY, ICE CUBE, SOUNDGARDEN JESUS & MARY CHAIN, PEARL JAM, LUSH	Irvine Meadows Amphitheatre Irvine, Calif.	Sept. 11- 13	\$1,190,040 \$29/ \$24	45,000 sellout	Avalon Attractions

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- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.

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What Is Hipno? Los Angeles-bred trio the Movement features drummer and turntablist Richard "Humpty" Visson, who created and hosts "Power Tools," the weekly techno show on KPRW (Power 106) L.A. The group's "Jump" reached No. 1 on Billboard's Hot Dance Music club chart and stands at No. 67 this week on Hot 100 Singles.



Singles Scene. Add Screaming Trees to the long list of bands breaking out of the bustling Seattle scene, but this is no overnight success story. "Sweet Oblivion," which bullets at No. 14 on Heatseekers, is the 14th set released by the band or its individual members. The movie "Singles" is the key to the new album's fast start.



No Lie. A copy of Marvin Gaye's "Trouble Man," mentioned in the lyric of one of Charles & Eddie's songs, was the seed that brought this New York duo together when the two met at a subway station. The pair's catchy "Would I Lie To You" jumps 68-59 on Hot R&B Singles. Album sales are strongest in the Northeast and South Atlantic.

POMP AND CIRCUMSTANCE: This week, instead of a cap and gown, the week's sole graduate wears a hard hat, as **Helmet** leaves the Heatseekers pack after a four-week run at No. 1. The hard-edged Interscope rookie—which was pursued in a much publicized bidding war—leaves Heatseekers with a 101-94 move on The Billboard 200. Fueled by MTV's Buzz Bin, the band sees a 12% gain in sales over the previous week.

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

NEW TOPPER: Rap is always a hot commodity on the Heatseekers chart, and the latest evidence of that comes from **Geto Boys** member **Willie D.**, whose solo effort "I'm Goin' Out Lika Soldier," marches in at No. 1 in its first week on the street. At the same time, the title bows at No. 128 on The Billboard 200.

It is worth noting that the first No. 1 act on Heatseekers, in last year's Oct. 26 issue, was Geto Boys' "Scarface."

NEWPORT NEWS: Popular Uprisings joined Billboard's delegation at the National Assn. of Recording Merchandisers' Sept. 18-23 Wholesalers Conference in Newport Beach, Calif., and, as you might expect, found several of the label execs assembled there were excited about the prospects of some of their up-and-coming artists. Among the success stories that are brewing:

- Ira Derfler, sales director at I.R.S., is jazzed that **da da** has landed heavy rotation, and strong phone reaction, with its "Dizz Knee Land" track at Los Angeles rocker KLOS—details the station confirms. The band's album, "Puzzle," carries the CEMA developing-act cassette list of \$7.98, with an \$11.98 equivalent on the compact disc.
- Elektra senior VP of sales and distribution Kenny Hamlin vows that his label won't stop working smooth vocalist **Ephraim**

Lewis until his album breaks through. Elektra is trying to book an appearance in the next few weeks on one of the major late-night shows, and if that happens, showcase dates in L.A. and New York are planned to follow. In the meantime, with more

than 100 pop stations airing his "Drowning In Your Eyes" single, Lewis' "Skin" album sees a 25% sales gain this week.

- Quality Records president Russ Regan and his crew are confident **Lighter Shade Of Brown** will rack up big numbers with its next Pump album, "Hip Hop Locos," due Tuesday (29). More than 10 major-market stations added Shade's lead single "Spill The Rhyme" before Quality's promotion staff went for airplay. The group's previous set had a 25-week run on Heatseekers, and spent four weeks on The Billboard 200.

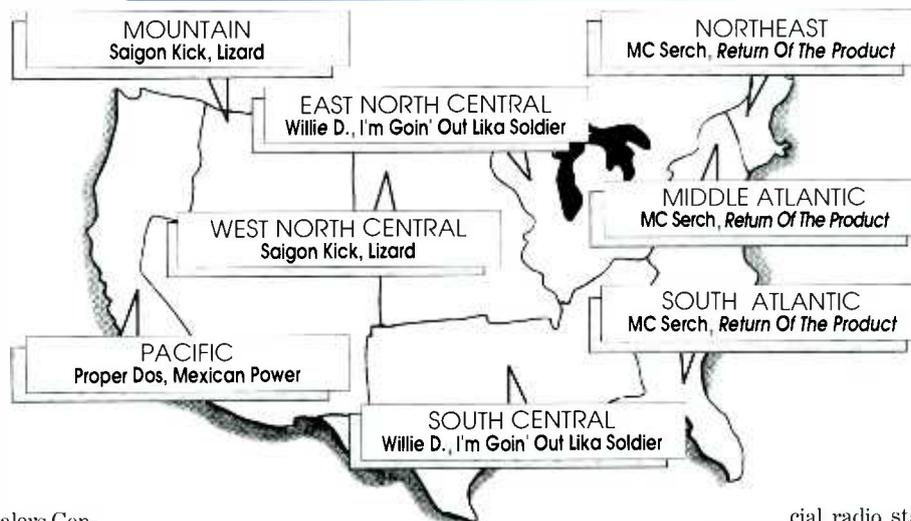
- Trumpeter **Wallace Roney** spent much of the summer traveling with **Herbie Hancock, Wayne Shorter, Ron Carter, and Tony Williams** in a critically acclaimed series of concerts honoring jazz legend **Miles Davis**; the troop also appeared on "The Tonight Show" during that tour. The exposure has Muse president Joe Fields excited about "Seth Air," a new Roney set that hits stores in the next week or so.

- Ed Locke, the chief at Nastymix, raves about early radio action on rap act **Insane Poetry**, whose "Grim Reality" album was scheduled to hit stores the weekend of Sept. 25-27. Locke says Poetry's "How Ya Gonna Reason With A Psycho" has received unexpected support from commercial radio stations, including KPRW (Power 106) Los Angeles and KMEL San Francisco. He says radio has also been strong in Detroit and in some southern Texas markets. The act has fetched good ink from the press, including rap mag *The Source*.

- The buzz on **Overwhelming Colorfast** is giving Relativity reason to smile, says VP of sales **Marc Offenbach**. The latest development in Colorfast's favor is a slot on an impending tour with the **Ramones** and **Social Distortion**. The swing starts Oct. 7 in Seattle. So far, 27 dates have been scheduled, and Offenbach says more are on the way.

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

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. Proper Dos, Mexican Power	1. Willie D., I'm Goin' Out Lika Soldier
2. The Movement, The Movement	2. Confederate Railroad, Confederate Railroad
3. Hardline, Double Eclipse	3. Everette Harp, Everette Harp
4. MC Serch, Return Of The Product	4. Saigon Kick, Lizard
5. Rozalla, Everybody's Free	5. McBride & The Ride, Sacred Ground
6. Screaming Trees, Sweet Oblivion	6. Sass Jordan, Racine
7. Rodney O - Joe Cooley, F**K NEW YORK	7. Arc Angels, Arc Angels
8. Cause & Effect, Another Minute	8. Ron C, Back On The Street
9. L7, Bricks Are Heavy	9. Bass Boy, I Got The Bass
10. Arc Angels, Arc Angels	10. Techmaster P.E.B., Bass Computer

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	—	1	WILLIE D RAP-A-LOT 57188*/PRIORITY (9.98/15.98) 1 week at No. 1	I'M GOIN' OUT LIKA SOLDIER
2	3	16	SAIGON KICK THIRD STONE 92158*/ATLANTIC (10.98/15.98)	LIZARD
3	2	3	MC SERCH DEF JAM 52964*/CHAOS (9.98 EQ/15.98)	RETURN OF THE PRODUCT
4	5	21	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD
5	6	15	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE
6	7	23	ARC ANGELS DGC 24465*/Geffen (9.98/13.98)	ARC ANGELS
7	11	21	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND
8	9	13	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
9	4	40	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
10	10	22	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
11	8	22	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
12	12	6	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL
13	14	23	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
14	19	2	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
15	17	17	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME
16	—	1	THE MOVEMENT SUNSHINE 18261*/ARISTA (6.98/9.98)	THE MOVEMENT
17	21	4	JUDE COLE REPRIS 26898* (9.98/15.98)	START THE CAR
18	16	4	EVERETTE HARP MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP
19	18	2	SUGAR RYKODISC 10239* (10.98/15.98)	COPPER BLUE
20	13	50	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS

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

21	15	50	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEAS OF CHEESE
22	23	19	HARDLINE MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE
23	26	5	DJ FURY ON TOP 9011* (8.98/14.98)	FURIOUS BASS
24	20	14	SUPER CAT COLUMBIA 52435 (9.98/13.98)	DON DADA
25	—	1	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC
26	—	1	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY
27	29	12	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET
28	27	32	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
29	28	8	LEMONHEADS ATLANTIC 82397* (7.98/11.98)	IT'S A SHAME ABOUT RAY
30	24	23	CRACKER VIRGIN 86264* (9.98/13.98)	CRACKER
31	22	10	ME PHI ME RCA 61036* (9.98/13.98)	ONE
32	—	4	UTAH SAINTS LONDON 869843*/PLG (6.98 EQ/9.98)	SOMETHING GOOD
33	25	10	ROZALLA EPIC 52897 (9.98 EQ/13.98)	EVERYBODY'S FREE
34	—	1	GEORGE LAMOND COLUMBIA 48917* (9.98 EQ/13.98)	IN MY LIFE
35	31	32	SMASHING PUMPKINS CAROLINE 1705* (9.98/13.98)	GISH
36	—	1	LORDS OF ACID CAROLINE 2513* (9.98/14.98)	LUST
37	30	21	BLUES TRAVELER A&M 15373* (9.98/13.98)	TRAVELERS & THIEVES
38	32	21	POISON CLAN LUKE 3006* (9.98/16.98)	POISONOUS MENTALITY
39	34	4	DJ MADNESS AND DR. BOOM PANDISC 8818 (9.98/16.98)	ULTIMATE BASS TRAX VOLUME ONE
40	38	2	FRESH KID ICE LUKE 3007* (9.98/13.98)	FRESH KID ICE IS THE CHINAMAN



Jarreau Station. Artist Al Jarreau makes an appearance on "Soul Train." Shown on the set, from left, are Patrick Rains, Jarreau's manager; Jarreau; Carolyn Baker, Warner Bros. promotion; Don Cornelius, host and producer, "Soul Train"; and Ray Harris, senior VP, black music, Warner Bros.

Hip-Hop Act Back In Full Force 'Don't Sleep' Set Defies Categorization

■ BY JANINE McADAMS

NEW YORK—For a while it seemed that seminal hip-hop/R&B band Full Force had filtered down to half-strength in the past year in terms of its musical presence. Having been behind the board as producers for Cheryl Pepsii Riley, Ex-Girlfriend, and others, and then having appeared in two "House Party" films, those crazy guys from Brooklyn had not put out an album since 1989's "Smoove."

"This industry is so ever-changing and new people are always coming on board with new-isms and all kind of things," explains member Paul Anthony about the perception that the band was "over." "Then they say,

'Hmmm, we haven't heard from them in a while. They must be just doing movies now. They're just doing movies and producing.' Not so."

But now Full Force is back out in front of the mikes with "Don't Sleep," its first album for Capitol after a tenure with Columbia. Led off by the hectic single "Quickie," which has climbed into the top 30 of the Hot R&B Singles chart, the album carries their unique concept—a heavily hip-hop-influenced, club-oriented act that includes searing R&B ballads and message-laden lyrics—into the '90s.

"We're back to doing what we do best, which is not sticking to one formula that's worked over the years," says Baby Gerry. "We just [took] what we did with 'Alice' ["I Want You Just For Me," Full Force's first hit] on the first album, which was the molding of jazz and hip-hop influences and rap and scratching, and we're back to that."

Adds Paul Anthony: "Keeping in mind that we were one of the first original hip-hop bands, it's only fitting that we return to the forefront with this album."

With production by the band, with some co-production by Tyrice Jones and Mike Moshe, the album—in stores since Aug. 31—includes classic-sounding ballads like "Your Place Or Mine" and "Physical Commitment," as well as a cover of the Prince-penned "Girl"; the funk-laden "After All This Time (Ain't It Great To Be Black)" with James Brown sideman Bobby Byrd; a cover of disco hit "My Love Is Free" in updated style; and smooth contemporary R&B fare like "If It's Cool Witcha Baby" and "Wait Til I Get Home"; hip-hop styled "Go Wit The Flo"; and the club-oriented sermon of the title track.

"The concept behind the album and that track, 'Don't Sleep,' is that it's been a street term for a while and you can take that any which way: Don't sleep on Full Force, on religion, politics, people you're looking at, relation-

ships," explains Gerry.

Since the group formed in 1985 with brothers Bowlegged Lou, Paul Anthony, and B-Fine and their cousins Curt-T-T, Shy Shy, and Baby Gerry, Full Force has persisted in writing tunes, producing, and promoting their diverse characters. Their publishing catalog includes such fare as the Lisa Lisa & Cult Jam co-hits "I Wonder If I Take You Home," "All Cried Out," "Lost In Emotion," and "Head To Toe," as well as Cheryl Pepsii Riley's "Thanks For My Child" and their own "Alice" and "All In My Mind." They produced UTFO's "Roxanne Roxanne" and James Brown's "Static" and "I'm Real." Full Force has also produced Kurtis Blow, Samantha Fox, and girl group Ex-Girlfriend on their own Forceful Records. Bowlegged Lou says that with their publishing deal with Zomba up for renewal this year, they may consider other offers.

In the meantime, the group has Forceful Enterprises to consider. The company includes management, production, and their own label, established in 1990 and distributed through Warner Bros. In 1993, Forceful will release another Ex-Girlfriend project, a solo album for former UTFO front man Dr. Ice, and singer Riley's first album for Forceful. Other projects and productions are in the works, while the group members keep an eye on another film project with producing/directing team Reginald & Warrington Hudlin.

Second single will be "Nice N Easy," which will likely be serviced to urban radio Oct. 12, according to Barbara Lewis, Capitol's VP of R&B promotion.

Says Lou: "Black radio has been behind us for the most part. Shy Shy says 'except for our hometown,' but we have faith in New York and they'll be there for us. We feel they will come to the party now that we've changed ["Nice N Sleazy"] to 'Nice N Easy.' That's my favorite track."

Rastine Attracts Attention With 'Afrodisiac' Zoo Records Saxist Puts New Twist On Covers

AFROCENTRIC SOUNDS: A new young saxophonist named Rastine breaks out with his own debut, "Afrodisiac," on Zoo Records. Signed to Zoo through Don Mizell Productions, Rastine blows a funky, buzzy, totally spontaneous tenor and soprano sax through familiar territory—Steely Dan's "Peg," Simply Red's "Holding Back The Years," Miles Davis' "Milestones," John Coltrane's "A Love Supreme," Sade's "Nothing Can Come Between Us," Bob Marley's "So Much Trouble In The World" and "Natural Mystic," Dexter Wansel & Cynthia Biggs' composition "Nights Over Egypt," and Salif Keita's "Kuma" and "Karifa." The one Rastine original is the title track.

Mizell, who was a jazz and world music consultant to Virgin until recently, says, "I wanted to find a young player that was a monster player and nobody knew him. Rastine has toured with the Gap Band and En Vogue, and knows a lot of jazz people. He was a class mate of [percussionist] Ndugu and [keyboardist] Patrice Rushen. He's a fresh voice." "Afrodisiac," co-produced by Mizell and

Rastine, is already getting some radio exposure due to the songs' familiarity. "We wanted to find really cool tunes that had been big records—the Marley, some world music stuff from Salif Keita, with a lot of variety and continuity," says Mizell. "I did this show called 'Afrocentric' on public radio, and I designed the record like I did my show. I used a lot of radio programming ideas, and now I'm getting a strong response to the record as a whole."

Mizell has also signed progressive rap group African Unity (formerly on A&M) to Zoo through a pact made with the label's Lou Maglia. The group's first single, already released, is "When Will It Stop?," which discusses societal ills over an original rhythm track full of funky horn blasts and hectic scratching. The tune is co-produced by Rastine and African Unity and leads off the album "The Book Of African Unity Vol. 1: Out Of The Flames."

THE BENSON & HEDGES Blues & Rhythm club and concert series is presenting more than 50 top jazz, blues, and R&B artists in 12 cities through five concert and 84 club dates. The club tour runs for five weeks starting Tuesday (29) and travels to 12 cities, culminating with five major-headliner concerts: Detroit, Nov. 6; Atlanta, Nov. 7; New York, Nov. 10; Chicago, Nov. 12; and Cincinnati, Nov. 15. Among the various artist packages set to appear are Will Downing and Marion Meadows; bluesmen John

Campbell and Chris Whitley; B.B. King; Alyson Williams and Chris Walker; Freddie Jackson and Najee; Grover Washington, Gerald Levert, Regina Belle, and Lalah Hathaway; Dr. John and the Dirty Dozen Brass Band; and Eddie Palmieri with Ruben Blades' Seis De Solar. The series had earmarked \$1 from each concert ticket sold for the Hurricane Andrew disaster-relief effort and will also donate \$1,000 to local homeless organizations in each of the five major tour cities.

TAKE NOTE: The Simon Carter Musicians Emergency Fund has been formed in Atlanta to benefit musicians in need (Carter was a jazz player who died in May). The first benefit takes place Oct. 8 at Ruperts and will feature, among others, Peabo Bryson, Theresa Hightower, Carol Blackmon, Northside, and Curtis Mayfield. The event will also feature a silent auction. All monies go the fund, which provides monetary assistance to musicians and their families in times of death, disability, or dire medical need. Call Fiona Bloom at 404-255-9217. . . . The NAACP's Image Awards program, now in its 25th year, has instituted for the first time an office of submissions, which has a computerized system to handle entries, which are due Oct. 7. The master list of nominees will be mailed to 350 jurors Oct. 10. The Image Awards will be taped in mid-January 1993. Belma Johnson has been named director of the new office, located at the Playboy Foundation Group Headquarters in Beverly Hills, Calif.



by Janine McAdams

**The
Rhythm
and the
Blues**

STUFF: Speaking of tours, Andre Harrell, president of Uptown Entertainment, has announced the Forever My Lady/Uptown Parade Of Stars tour, which kicked off Sept. 17 in Memphis. The tour hits 14 other cities with Uptown artists Jodeci, Mary J. Blige, and Father M.C., with Heavy D. & the Boyz and Christopher Williams to be added later in the fall. . . . A new series of Rock The Vote PSAs have been filmed in riot-torn South Central Los Angeles by director Eric Meza. They feature Eazy E, Heavy D., Ed Lover, Hi-C, and the Disposable Heroes Of Hip-hop. . . . Columbia's reggae dancehall artists Super Cat and Cobra have tapped into the same market that elevated Shabba Ranks, and are selling well. P.S., There's a great story on Super Cat in the premiere issue of Quincy Jones' Vibe magazine (which abounds with great stories).

Gang Starr Sheds Light On Its Style, Surroundings

■ BY HAVELOCK NELSON

NEW YORK—Gang Starr named its latest album on Chrysalis "Daily Operation" because "rap music is a lifestyle and also a business for us," says Keith Elam (Keith E., aka the G.U.R.U.), the rapper in this two-man crew from Brooklyn, N.Y. "It's our 9 to 5. It's the means by which we pay rent."

"[The name] Gang Starr represents street knowledge, intellect, and spirituality," explains Chris Martin (DJ Premier). Elam adds, "Those three things are what people need to survive in an urban environment."

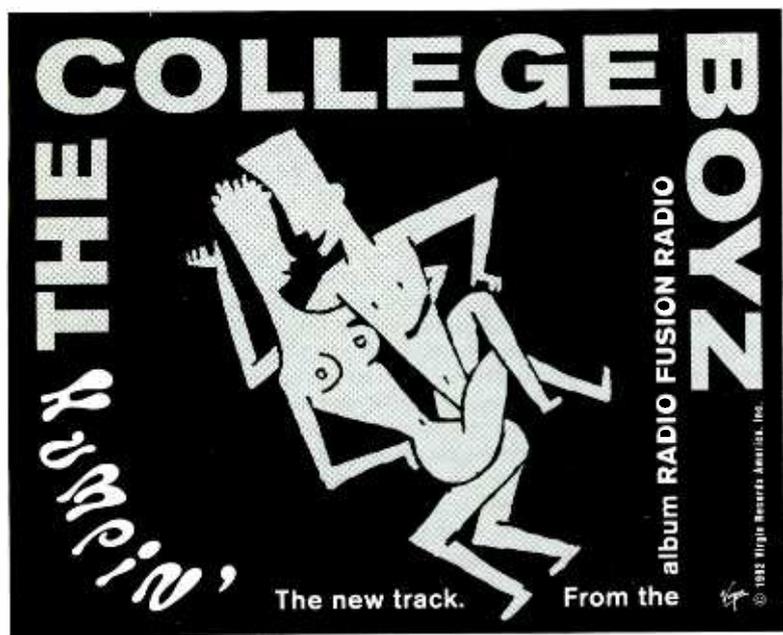
Gang Starr is celebrated for its pioneering use of jazz samples in hip-hop, but according to Martin, Gang Starr's mating of cool pop and hard hop was not a conscious effort. He says he ven-

tured into using jazz loops out of boredom and adds the "new jazz" tag does not really apply.

"As much as we respect jazz musicians and recognize that their artform is similar to ours, this is just another era," he continues. "Yeah, our music has a jazzy feel to it, but at the same time, it's rugged. It's hardcore rap."

Elam, however, is about to record a genuine jazz album that will feature such performers as Courtney Pine, Ron Carter, Branford Marsalis, Ronny Jordan, Galiano, and, possibly, the Brand New Heavies and will probably appeal to an older audience. There are plans to make the project the subject of a documentary.

In August, Gang Starr was hired by WWOR-TV New York to write a song
(Continued on next page)



GANG STARR

(Continued from preceding page)

for its one-hour investigative news special about inner-city crime called "Crime Chronicles." The group then made a video for the tune, titled "Wrongs Of Da World," which appeared at the beginning and end of the program.

Over the next few months, a number of Gang Starr studio productions and remixes will be unveiled. Among the crew's clients are Neneh Cherry, Heavy D., Too Short, Soul II Soul, Mob Deep, and Dream Warriors.

On "Daily Operation," which was released last April, Elam weaves reality rhymes (what he has called "facilities," facts about reality) devoid of cartoon violence, political posing, and locker-room misogyny. "The whole essence of Gang Starr is to show that we don't need guns and stuff like that to be real," offers Elam. Over Martin's raw tracks of doom and boom, Elam's voice flows calmly, with an icy tone that's somewhat reminiscent of Eric B.'s rapper, Rakim.

"Gang Starr is a group of real rap artists," says Lindsey Williams, senior director of rap music at EMI Records Group North America. "Our marketing plan for them this time was to help expand their audience while keeping them what they are."

The duo's first single, "Take It Personal," became a No. 1 entry on Billboard's Hot Rap Singles chart. Its videoclip reached the top five at The Box and on "Yo! MTV Raps." On BET's "Rap City," it peaked at No. 2.

"Dwyck," the B side to "Take It Personal" featuring the Def Jam duo Nice & Smooth, became a hit as well. "You couldn't go anywhere in places from New York to L.A. to down South without hearing it," says Williams. He adds, "As I saw 'Take It Personal' dying, I thought I should take advantage of 'Dwyck,' even though it wasn't on the album. What I did was make a cheap \$14,000 video for it before going into 'Ex Girl To Next Girl,' which was always going to be the single."

The "Dwyck" clip, which was lensed by Keith Ward (TLC's "Baby-Baby-Baby") and showcased Gang Starr in a B-boy-player mode, helped Chrysalis set things for "Ex Girl" as it recast Gang Starr's homeboy-on-the-range image. Says Williams, "The video prompted more females to get into this street group that a lot of males have been loving... [The song] will give Gang Starr its first big radio base." Early supporters of the cut include WBLS and WRKS in New York, WZAK Cleveland, KMJQ Houston, KMEL San Francisco, and WPGC Washington, D.C.

"Daily Operation," which has sold upward of 300,000 units, follows two previous Gang Starr sets: 1989's "No More Mr. Nice Guy," which spawned the top 40 U.K. smash "Jazz Thing" and the underground hit "Manifest"; and the 1991 Chrysalis debut "Step In The Arena," which launched "Just To Get A Rep," "Who's Gonna Take The Weight," "Lovesick," and the title track into the top five on the Hot Rap Singles chart. These projects, like the new one, displayed a jazz feel and style. Then, in 1990, Gang Starr recorded the seminal jazz-rap track "Jazz Music" (Columbia), which paid tribute to jazz pioneers and played over the closing credits in Spike Lee's "Mo' Better Blues."



AT THE TOP: Two records on the Jive label reign at the top of the Hot R&B Singles chart. "Slow Dance (Hey Mr. DJ)," by **R. Kelly & Public Announcement**, easily moves to No. 1 with reports from 101 of the panel's 104 radio reporters. It ranks No. 1 in retail points. Next in line is "She's Playing Hard To Get," by **Hi-Five**, also with reports from 101 stations. No. 1 reports are registered at 13 stations, including WDAS Philadelphia; WJBT Jacksonville, Fla.; and KTAA Fresno, Calif. It is positioned well to make two in a row for the label. "Alone With You" by **Tevin Campbell** wreaks havoc in the top five, pushing "People Everyday" by **Arrested Development** (Chrysalis) backward despite making strong point gains, especially from radio. "People" has reports from 91 stations. It is No. 1 at WZAK Cleveland and is top-five at 14 stations. "Alone With You" forges 7-4, with reports from 103 stations. It has No. 1 reports from six stations, including KKDA-FM Dallas, WEDR Miami, and WJLB Detroit. Another record, "I'm Still Waiting," by **Jodeci** (Uptown), gains both radio and retail points but still gets forced back. It shows upward movement at 66 of its 100 reporters and is top-five at 15 stations.

'FREE YOUR MIND' by **En Vogue** (A&W) gains seven stations, including WBLS New York, WAMO Pittsburgh, and KMJM St. Louis. Of the 70 stations playing this song, most are playing the urban remix. WRKS New York has chosen to play the original version, guitar and all. **Toya Beasley**, music director at the station, says, "This record is just like 'Black Or White' and 'Dirty Diana' by **Michael Jackson**, and also like 'Black Cat' by **Janet Jackson**—it falls in the same vein. We get quite a few requests from listeners, although it is not overwhelming, but it is a reaction song. [Our listeners] need to hear the words, they fit right in with the times. I like the song and I think that urban radio can play this version." "Free" moves up 44-30, fueled also by 15 new retail reports.

THE ONE WHO REALLY LOVES YOU: When **Mary Wells** died last July, she left behind not only a musical legacy as the first star of Motown, but four children as well: Cecil Jr., 24; Stacy, 23; Harry, 17; and Sugar, 6. Family friends are rallying to raise money for the care of the younger siblings, who are still of school age and under the guardianship of their older sister and brother. Contributions may be sent to the Mary Wells Fund, P.O. Box 45167, Los Angeles, Calif. 90045 (tax ID #954384629).

Billboard® FOR WEEK ENDING OCTOBER 3, 1992

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	★★★ NO. 1 ★★★ PEOPLE EVERYDAY ◆ ARRESTED DEVELOPMENT (C) (T) CHRYSALIS 50397/ERG	3 weeks at No. 1
2	2	3	8	MIC CHECKA ◆ DAS EFX (M) (T) ATCO EASTWEST 96159*	
3	4	4	7	360 DEGREES (WHAT GOES AROUND) ◆ GRAND PUBA (C) (M) (T) ELEKTRA 64708	
4	6	11	6	HERE IT COMES/BACK TO THE GRILL ◆ MC SERCH (C) (M) (T) RAL 74414/CHAOS	
5	5	6	12	WELCOME TO THE GHETTO ◆ SPICE 1 (C) (T) TRIAD 42085/JIVE	
6	3	2	10	CROSSOVER ◆ EPMD (C) (M) (T) (X) RAL 74173/CHAOS	
7	9	14	5	EVER SO CLEAR ◆ BUSHWICK BILL (M) RAP-A-LOT 53807/PRIORITY	
8	8	8	10	GHETTO RED HOT ◆ SUPER CAT (C) (M) (T) COLUMBIA 74391	
9	18	23	4	TOSS IT UP ◆ ZHIGGE (M) (T) POLYDOR 865 861*/PLG	
10	14	18	3	EX GIRL TO THE NEXT GIRL ◆ GANG STARR (C) (T) (X) CHRYSALIS 50405/ERG	
11	21	—	2	BLOW YOUR MIND ◆ REDMAN (M) (T) RAL 4755*/CHAOS	
12	10	12	7	HOLLYWOOD PARADOX ◆ THE COLLEGE BOYZ (C) VIRGIN 12586	
13	11	7	14	JUMP AROUND ◆ HOUSE OF PAIN (C) (M) (T) (X) TOMMY BOY 526	
14	7	5	10	JUS LYKE COMPTON ◆ DJ QUIK (C) (T) PROFILE 5372	
15	16	20	5	HEAD CRACKER ◆ DOUBLE XX POSSE (M) (T) BIG BEAT 10036*/ATLANTIC	
16	23	25	3	AIN'T TOO MUCH WORRIED ◆ MC BREED (C) (T) WRAP 118/CHIBAN	
17	NEW ▶	1		LOST IN THE STORM ◆ CHUBB ROCK (C) (T) SELECT 64716*/ELEKTRA	
18	19	15	13	BACK TO THE HOTEL ◆ N2DEEP (C) (T) PROFILE 5367	
19	17	17	5	BREAKDOWN ◆ LUKE (C) (M) (T) (X) LUKE 152	
20	20	24	4	LIVIN' IN DA BOTTLE ◆ BROTHERS UV DA BLAKMARKET (C) (T) SELECT 64743/ELEKTRA	
21	24	26	3	CAKE & EAT IT TOO ◆ NICE & SMOOTH (M) (T) RAL 74364*/COLUMBIA	
22	22	19	8	BRAINSTORMING/G-STRING ◆ M.C. BRAINS (C) (T) MOTOWN 2170	
23	NEW ▶	1		CLEAN UP MAN ◆ WILLIE D. (M) (T) RAP-A-LOT 53806*/PRIORITY	
24	29	—	2	THE FINAL FRONTIER ◆ MC REN (C) (T) PRIORITY 53810	
25	15	9	9	LET IT ALL HANG OUT ◆ A.D.O.R. (C) (T) ATLANTIC 87470	
26	NEW ▶	1		LATIN LINGO ◆ CYPRESS HILL (T) (X) RUFFHOUSE 74478*/COLUMBIA	
27	12	10	8	PASS DA MIC ◆ DA YOUNGSTA'S (M) (T) ATCO EASTWEST 96162*	
28	26	28	3	DOWN WITH MY NIGGA ◆ PARADISE (C) SOLAR 74551/EPIC	
29	NEW ▶	1		LONELY MONDAY MORNING SNOW (M) (T) ATCO EASTWEST 96151*	
30	13	13	10	THE DOO-BOP SONG ◆ MILES DAVIS (C) (M) (T) (X) WARNER BROS. 18930	

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.

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R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 63 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot R&B Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★	
1	1	14	END OF THE ROAD	11 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)
2	3	10	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
3	6	9	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
4	2	10	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)
5	4	13	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
6	7	13	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)
7	5	18	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
8	11	9	HUMPIN' AROUND	BOBBY BROWN (MCA)
9	9	21	KEEP ON WALKIN'	CECE PENISTON (A&M)
10	8	14	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)
11	10	24	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
12	12	14	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)
13	15	13	I WANNA LOVE YOU	JADE (GIANT/REPRISE)
14	16	12	MY KINDA GIRL	RUDE BOYS (ATLANTIC)
15	28	5	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
16	13	27	COME & TALK TO ME	JODECI (UPTOWN/MCA)
17	20	8	SWEET NOVEMBER	TROOP (ATLANTIC)
18	17	18	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)
19	14	12	I COULD USE A LITTLE LOVE ...	FREDDIE JACKSON (CAPITOL)
20	24	8	LOVE SHOULD HAVE BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)
21	21	7	RIGHT NOW	AL B. SURE! (WARNER BROS.)
22	18	8	KICKIN' IT	AFTER 7 (VIRGIN)
23	23	3	GAMES	CHUCKII BOOKER (ATLANTIC)
24	26	13	YOU CAN MAKE THE STORY RIGHT	CHAKA KHAN (WARNER BROS.)
25	25	20	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
26	27	7	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)
27	22	7	I ADORE YOU	CARON WHEELER (PERSPECTIVE)
28	31	7	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)
29	19	20	MR. LOVERMAN	SHABBA RANKS (EPIC)
30	36	5	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)
31	29	10	I'M STILL WAITING	JODECI (UPTOWN/MCA)
32	30	3	SOMETHING IN COMMON	BOBBY BROWN (MCA)
33	33	6	YESTERDAY	EN VOGUE (ATCO EASTWEST)
34	32	8	CAN YOU HANDLE IT	GERALD LEVERT (ATCO EASTWEST)
35	56	3	BABY I'M FOR REAL	AFTER 7 (VIRGIN)
36	35	13	WISHING ON A STAR	THE COVER GIRLS (EPIC)
37	41	5	INSIDE THAT I CRIED	CECE PENISTON (A&M)

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

R&B RADIO RECURRENT MONITOR

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

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.
- 13 1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP)
- 58 360 DEGREES (WHAT GOES AROUND) (Rushdown, ASCAP)
- 54 AFTER HOURS (Island, ASCAP)
- 14 AIN'T NOBODY LIKE YOU (Virgin, BMI/Buffalo Music Factory, BMI)
- 40 AIN'T NO STOPPIN' US NOW (Warner-Tamerlane, BMI/Longitude, BMI)
- 4 ALONE WITH YOU (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)
- 73 ANOTHER CHANCE (Rambush, ASCAP/MCA, ASCAP)
- 42 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
- 43 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
- 97 BLACK PEARL (Street Knowledge, ASCAP/Down Low, BMI)
- 95 BLUE ANGEL (Gratitude Sky, ASCAP)
- 56 BREAKDOWN (Pac Jam, BMI) WBM
- 82 BREAKOUT (Libert, BMI)
- 16 CAN YOU HANDLE IT (Trycep, BMI/Willesden, BMI)
- 44 COME OUT AND PLAY (Anutha, BMI/JRR, BMI)
- 90 COME & TALK TO ME (EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP) WBM
- 84 COMMITTED (Pri, ASCAP/Worlers, ASCAP/Cososa, ASCAP)
- 15 CROSSOVER (Paricken, ASCAP)
- 70 DEEP SEA SO BLUE (Pillage, BMI)
- 79 THE DOO-BOP SONG (Jazz Horn, BMI/Warner-Tamerlane, BMI/Bee Mo Easy, ASCAP/EMI April, ASCAP)
- 96 DROWNING IN YOUR EYES (EMI April, ASCAP) WBM
- 18 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
- 53 EVER SO CLEAR (N-The Water, ASCAP)
- 87 EX GIRL TO NEXT GIRL (EMI April, ASCAP/Gifted Pearl, ASCAP)
- 65 FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows, BMI)
- 30 FREE YOUR MIND (Two Tuff-Enuff, BMI/Sony Songs, BMI/Irving, BMI) CPP
- 19 GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI)
- 92 GET TA KNOW YA BETTA (Down Low, BMI/Marsha Mack's, BMI)
- 61 GIVE U MY HEART (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI) CPP
- 85 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM
- 72 HERE WE GO AGAIN (We Be Doin' It, ASCAP/Warner Chappell, ASCAP)
- 3 HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
- 20 I ADORE YOU (FROM MO' MONEY) (Flyte Tyme, ASCAP/Burbank Plaza, ASCAP/EMI, BMI/Orange Tree, BMI) WBM
- 17 I COULD USE A LITTLE LOVE (RIGHT NOW) (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM
- 39 I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA, ASCAP) HL
- 27 I GOT A THANG 4 YA (New Perspective, ASCAP)
- 50 I MISSED THE BUS (So So Def, ASCAP/Fergell, BMI/Sunset Plaza, BMI)
- 62 I'M OVERJOYED (Gimme 1/2, ASCAP/Leftover Souppd, BMI/ATV, BMI/Welbeck, ASCAP)
- 11 I'M STILL WAITING (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
- 31 INSIDE THAT I CRIED (Urban Tracks, BMI/Mainlot, BMI/Donyolo, BMI)
- 74 IS THAT THE WAY (Said, ASCAP)
- 89 IT'S MY NATURE (Strange Motel/Proper, ASCAP)
- 77 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
- 78 I'VE BEEN WATCHIN' (Harrindur, BMI/Joe Public, BMI/Bonedome, BMI/Ensign, BMI)
- 8 I WANNA LOVE YOU (FROM CLASS ACT) (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
- 69 I WANT TO LOVE YOU DOWN (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Wokster, ASCAP)
- 45 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)
- 80 JUS LYKE COMPTON (Protoons, ASCAP/Way 2 Quik, ASCAP)
- 49 JUST CALL ME (John Barnes III, BMI)
- 100 KEEP ON WALKIN' (Last Song, Third Coast, ASCAP)
- 9 KICKIN' IT (D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP)
- 41 LET'S GET CLOSER (Norcal Alltana, BMI)
- 64 LET'S GET TO IT (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/One Day I'm Going To Make It, BMI) WBM
- 36 LIFT YOUR HEAD AND SMILE (Sweetness, BMI)
- 93 A LITTLE MORE LOVE (Big Life, BMI/Careers-BMG, BMI)
- 75 LOST IN THE STORM (ADRA, BMI/Getalodoffatso, BMI/Trakmasterz, BMI/Tisaka, ASCAP/MCA, ASCAP)
- 32 LOVE MAKES THE WORLD GO ROUND (Jago, ASCAP/Polygram, ASCAP)
- 57 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP)
- 63 LOVIN' YOU (Dickiebird, BMI/Warner-Tamerlane, BMI)
- 38 MIC CHECKA (Straight Out Da Sewer, ASCAP/EMI April, ASCAP/Ceilar Addict, ASCAP/Sewar Slang, ASCAP/EMI Blackwood, BMI/Christopher Charity, BMI/Derek Lynch, BMI) WBM
- 33 MONEY CAN'T BUY YOU LOVE (FROM MO' MONEY) (Flyte Tyme, Rated RT./Burbank Plaza, ASCAP) WBM
- 35 MUST BE REAL LOVE (ATV, BMI/Leftover Souppd, BMI/Music Corp. Of America, BMI/Welbeck, ASCAP/Gimme 1/2, ASCAP/MCA, ASCAP/Full Keel, ASCAP/Must Be Marvelous, ASCAP) WBM
- 6 MY KINDA GIRL (Trycep, BMI/Willesden, BMI)
- 88 OH MY LOVE (Gamble-Huff, ASCAP)
- 22 ONE NITE STAND (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/WB, ASCAP/Frank Nitty, ASCAP/Joe's Songs, ASCAP) WBM
- 7 PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM
- 81 PICK IT UP (Zig-Zag-Zig, BMI/Yuddah Saks, BMI/Pac Jam, BMI)
- 26 QUICKIE (P-Blast, ASCAP/Zomba, ASCAP/Doc Ice, BMI/Willesden, BMI)
- 91 REAL LOVE (Peljo, BMI/Scottsville, BMI/Walter Simmons, BMI)
- 5 REAL LOVE (Music Corp. Of America, BMI/Second

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)
			★ ★ NO. 1 ★ ★	
1	1	10	END OF THE ROAD	9 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)
2	2	8	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
3	3	13	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
4	4	8	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
5	6	8	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
6	8	13	BACK TO THE HOTEL	N2DEEP (PROFILE)
7	7	8	HUMPIN' AROUND	BOBBY BROWN (MCA)
8	5	13	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
9	11	8	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)
10	9	11	CROSSOVER	EPMD (RAL/CHAOS)
11	13	6	RIGHT NOW	AL B. SURE! (WARNER BROS.)
12	30	3	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
13	12	13	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
14	10	13	GET TA KNOW YA BETTA	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
15	16	4	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
16	14	6	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)
17	18	9	I WANNA LOVE YOU	JADE (GIANT/REPRISE)
18	21	6	EVER SO CLEAR	BUSHWICK BILL (RAP-A-LOT/PRIORITY)
19	23	9	360 DEGREES (WHAT GOES ...)	GRAND PUBA (ELEKTRA)
20	15	13	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)
21	20	12	JUS LYKE COMPTON	DJ QUIK (PROFILE)
22	19	13	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
23	24	13	MR. LOVERMAN	SHABBA RANKS (EPIC)
24	25	9	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)
25	17	13	COME & TALK TO ME	JODECI (UPTOWN/MCA)
26	26	10	I COULD USE A LITTLE LOVE	FREDDIE JACKSON (CAPITOL)
27	22	13	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
28	27	6	ONE NITE STAND	FATHER M.C. (UPTOWN/MCA)
29	35	3	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST)
30	41	4	FLEX	MAD COBRA (COLUMBIA)
31	—	1	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
32	28	13	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
33	45	3	SWEET NOVEMBER	TROOP (ATLANTIC)
34	68	2	GAMES	CHUCKII BOOKER (ATLANTIC)
35	32	13	WELCOME TO THE GHETTO	SPICE 1 (TRIAD/JIVE)
36	29	13	WISHING ON A STAR	THE COVER GIRLS (EPIC)
37	50	3	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
38	36	12	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)
39	33	13	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)
40	37	9	MIC CHECKA	DAS EFX (ATCO EASTWEST)
41	40	11	IT'S MY CADILLAC	MC NAS-D & DJ FRED (PANDISC)
42	39	8	BREAKDOWN	LUKE (LUKE)
43	34	10	SEXY MF	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
44	43	5	KICKIN' IT	AFTER 7 (VIRGIN)
45	55	3	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)
46	42	11	THE DOO-BOP SONG	MILES DAVIS (WARNER BROS.)
47	44	13	GHETTO RED HOT	SUPER CAT (COLUMBIA)
48	49	9	I'M STILL WAITING	JODECI (UPTOWN/MCA)
49	52	6	HERE IT COMES	MC SERCH (RAL/CHAOS)
50	31	13	KEEP ON WALKIN'	CECE PENISTON (A&M)
51	58	2	BLOW YOUR MIND	REDMAN (RAL/CHAOS)
52	53	3	HOT SEX	A TRIBE CALLED QUEST (JIVE)
53	—	1	I MISSED THE BUS	KRIS KROSS (RUFFHOUSE/COLUMBIA)
54	38	9	HOLLYWOOD PARADOX	THE COLLEGE BOYZ (VIRGIN)
55	62	5	LOVIN' YOU	SHANICE (MOTOWN)
56	66	11	WHERE THEY AT	D.J. JIMI (AVENUE)
57	46	13	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
58	47	11	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)
59	67	4	EX GIRL TO THE NEXT GIRL	GANG STARR (CHRYSALIS/ERG)
60	48	10	JAM	MICHAEL JACKSON (EPIC)
61	73	2	I ADORE YOU	CARON WHEELER (PERSPECTIVE/A&M)
62	—	1	YEAH, YEAH, YEAH!	VOICES (ZOO)
63	69	9	THE WAY LOVE GOES	BRIAN MCKNIGHT (MERCURY)
64	56	8	REAL LOVE	LORENZO (ALPHA INT'L/PLG)
65	59	13	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
66	71	5	MY KINDA GIRL	RUDE BOYS (ATLANTIC)
67	54	13	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
68	—	1	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)
69	61	3	COMMITTED	THIRD WORLD (MERCURY)
70	—	1	LATIN LINGO	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
71	57	13	I WANT TO BE FREE	TOO SHORT (JIVE)
72	72	2	TRUE FUSCHNICK	FU-SCHNICKENS (JIVE)
73	51	4	CLEAN UP MAN	WILLIE D. (RAP-A-LOT/PRIORITY)
74	60	13	SILENT PRAYER	SHANICE (MOTOWN)
75	74	3	YOU CAN MAKE THE STORY RIGHT	CHAKA KHAN (WARNER BROS.)

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

- Generation Rooney Tunes, BMI) HL
- 55 RIGHT HERE (Bam Jams, BMI)
- 10 RIGHT NOW (Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) HL
- 83 ROOM 252 (Virgin Songs, BMI/R.D. Britt, BMI/Shocklee, BMI)
- 51 RUMP SHAKER (EMI April, ASCAP/D. Wynn, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP)
- 71 SEX ON THE BEACH (Warner-Tamerlane, BMI/Chicago Bros., BMI/Cheryl Are You Listening, ASCAP) WBM
- 2 SHE'S PLAYING HARD TO GET (Zomba, ASCAP/RHO, ASCAP) CPP
- 67 SKEEZA (Sons Of K-oss, ASCAP)
- 1 SLOW DANCE (HEY MR. DJ) (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP)
- 21 SOMEONE TO HOLD (M Carey, BMI/Sony Songs, BMI/WB, ASCAP/Wallyworld, ASCAP) WBM
- 98 STAND BY MY WOMAN (ATV, BMI/Leftover Souppd, BMI/Music Corp. Of America, BMI/Welbeck, ASCAP/Gimme 1/2, ASCAP/MCA, ASCAP/Baby Ann, ASCAP/Nu Zulu, BMI)
- 12 SWEET NOVEMBER (Kear, BMI)
- 29 TEAR IT UP (ON OUR WORST BEHAVIOR) (FROM BEBE'S KIDS) (Famous, ASCAP/Big H, ASCAP/Teaspoon, ASCAP/Tunes On The Verge Of Insanity, ASCAP/So So Def, ASCAP/EMI April, ASCAP/Ensign, BMI/Suga Wuga, BMI) CPP
- 99 THERE'S A CROWD (Nato/Visions-USA, ASCAP)
- 47 THROUGH THE TEARS (Captain Z, ASCAP/MCA, ASCAP/Joytel-EMI, ASCAP)
- 37 TIL YOU COME BACK TO ME (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Faithful Works, BMI/Mizmo, BMI/EMI Blackwood, BMI/Steve Harvey, ASCAP) WBM
- 86 TOSS IT UP (Salaam Remi, Ziggy Ears, ASCAP)
- 60 TOUCH YOU THERE (Leorose, BMI/Too Smooth, BMI/Armacion, BMI)
- 48 TRIPPIN' OUT (Flow Tech, BMI/EMI Blackwood, BMI/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) WBM
- 52 TRY MY LOVE (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/African Love, BMI)
- 94 WARM IT UP (EMI April, ASCAP/So So Def, ASCAP/House Of Fun, BMI) WBM
- 66 THE WAY LOVE GOES (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
- 46 WELCOME TO THE GHETTO (Willesden, BMI/Amirakami, BMI/Jobete, ASCAP/Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM/PPP
- 24 WHAT ABOUT YOUR FRIENDS (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizib, ASCAP)
- 76 WHEN YOU LOVE SOMEBODY (Zomba, ASCAP/Good Single, ASCAP/Almo, ASCAP) CPP
- 25 WORK TO DO (Ronnie Runs, ASCAP)
- 59 WOULD I LIE TO YOU? (Virgin, BMI)
- 23 YEAH, YEAH, YEAH! (Voices, BMI)
- 28 YOU CAN MAKE THE STORY RIGHT (Zomba, ASCAP/Public Eye, ASCAP/Goodness, ASCAP)
- 34 YOU ME (Trycep, BMI/Willesden, BMI)
- 68 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) WBM

Billboard TOP R&B ALBUMS

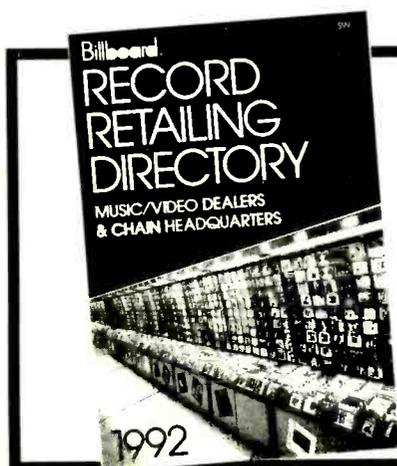
FOR WEEK ENDING OCT. 3, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	2	3	8	MARY J. BLIGE UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
2	1	1	12	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
3	5	8	4	BOBBY BROWN MCA 10417 (10.98/15.98)	BOBBY	3
4	4	5	25	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	4
5	6	4	29	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH...ON THE TLC TIP	3
6	7	6	8	EPMD RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	6
7	8	7	34	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
8	3	2	13	SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	2
9	9	9	26	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
10	11	15	6	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	10
11	10	10	25	KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
12	13	12	10	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
13	12	11	24	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	1
14	15	16	22	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
15	17	21	7	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	15
16	14	13	9	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
17	20	20	6	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	17
18	18	18	67	JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
19	16	14	12	MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10
20	33	61	4	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	20
21	22	24	11	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	21
22	19	17	15	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
23	21	22	8	HOUSE OF PAIN TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	19
24	24	25	9	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL.1	24
25	26	29	9	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	25
26	27	27	16	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	21
27	23	23	23	CHAKA KHAN WARNER BRDS. 26296* (10.98/15.98)	THE WOMAN I AM	9
28	28	28	10	MILES DAVIS WARNER BRDS. 26938* (10.98/15.98)	DOO-BOP	28
29	29	26	31	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	13
30	32	34	44	TEVIN CAMPBELL ● QWEST 26291*/WARNER BRDS. (9.98/15.98)	T.E.V.I.N.	5
31	25	19	13	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	9
32	30	31	13	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	30
33	34	36	8	RUDE BOYS ATLANTIC 82401* (9.98/15.98)	RUDE HOUSE	33
34	39	59	4	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
35	63	—	2	CHUBB ROCK SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO!	35
36	31	30	11	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
37	43	74	3	MC SERCH DEF JAM 52964/CHAOS (9.98 EQ/15.98)	RETURN OF THE PRODUCT	37
38	37	40	18	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
39	42	43	20	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	14
40	38	37	13	AL JARREAU REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH	30
41	41	46	48	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
42	40	38	15	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE	24
43	46	47	7	CHARLIE WILSON BON AMI 10587*/MCA (9.98/15.98)	YOU TURN MY LIFE AROUND	43
44	35	32	18	XCLAN POLYDOR 513225*/PLG (9.98 EQ/13.98)	XODUS	11
45	44	39	32	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22
46	36	33	20	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
47	50	45	33	SIR MIX-A-LOT ▲ DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	19

48	53	54	6	QUAD FORCE ATTITUDE 14002* (9.98/14.98)	FEEL THE REAL BASS	48
49	51	52	6	THE BRAND NEW HEAVIES DELICIOUS VINYL 92178*/ATLANTIC (9.98/13.98)	HEAVY RHYME EXPERIENCE: VOL. 1	49
50	NEW ▶		1	PUBLIC ENEMY DEF JAM 53014/CHAOS (10.98 EQ/15.98)	GREATEST MISSES	50
51	67	—	2	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	51
52	45	41	43	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
53	58	53	20	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
54	52	51	8	THIRD WORLD MERCURY 510279* (9.98 EQ/13.98)	COMMITTED	51
55	49	44	22	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	9
56	47	42	16	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
57	54	48	9	DAVID BLACK BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY	43
58	55	58	52	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
59	48	35	16	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BRDS. 26620* (10.98/15.98)	TRACKS OF LIFE	19
60	57	50	44	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
61	65	56	19	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	55
62	61	67	7	TOTALLY INSANE IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET	61
63	60	55	29	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U.- DON'T TAKE IT PERSONAL	13
64	56	49	19	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	26
65	71	82	4	ART PORTER VERVE FORECAST 511877*/VERVE (9.98 EQ/13.98)	POCKET CITY	65
66	62	70	32	LUKE LUKE 118* (10.98/15.98)	I GOT SHIT ON MY MIND	20
67	59	60	24	THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO	25
68	82	—	2	ZHIGGE POLYDOR 513241*/PLG (9.98/13.98)	ZHIGGE	68
69	69	64	22	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
70	66	65	56	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
71	64	62	70	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
72	79	80	5	HIGHLAND PLACE MOBSTERS LAFACE 26004*/ARISTA (9.98/13.98)	1746DCGA30035	72
73	76	81	4	CLARENCE CARTER ICHIBAN 1141* (9.98/15.98)	HAVE YOU MET CLARENCE CARTER...YET?	73
74	72	66	21	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
75	74	72	50	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
76	73	71	9	ME PHI ME RCA 61036* (9.98/13.98)	ONE	71
77	84	83	23	POISON CLAN LUKE 3006* (9.98/15.98)	POISONOUS MENTALITY	62
78	77	84	5	CRIMINAL NATION NASTYMIX 7107*/ICHIBAN (9.98/15.98)	TROUBLE IN THE HOOD	77
79	91	—	2	FRESH KID ICE LUKE 3007* (9.98/15.98)	FRESH KID ICE IS THE CHINAMAN	79
80	70	68	10	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET	58
81	75	57	30	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC	23
82	92	89	3	K-STONE BRYANT 4127*/ICHIBAN (9.98/15.98)	6 O.1.	82
83	68	63	44	SHANICE ● MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
84	78	76	43	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
85	96	—	2	DON-E GEE STREET/ISLAND 512725*/PLG (9.98/13.98)	UNBREAKABLE	85
86	80	86	11	DJ FURY ON TOP 9011 (9.98/15.98)	FURIOUS BASS	71
87	NEW ▶		1	WILLIE D. RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	87
88	88	95	10	MR. FINGERS MCA 10571 (9.98/15.98)	INTRODUCTION	67
89	83	69	13	YO-YO ATCO EASTWEST 92120* (9.98/15.98)	BLACK PEARL	32
90	86	85	6	TRUTH INC. INTERSCOPE 91763*/ATLANTIC (9.98/13.98)	TRUTH INC.	85
91	87	73	20	SOUL II SOUL VIRGIN 86251* (9.98/13.98)	VOLUME III JUST RIGHT	32
92	98	94	12	DENISE LASALLE MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	73
93	90	75	9	HO FRAT HO! BUST IT 95384* (9.98/13.98)	HO FRAT HO!	63
94	85	78	24	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31
95	NEW ▶		1	BOBBY CALDWELL SIN-DROME 8893* (9.98/15.98)	STUCK ON YOU	95
96	NEW ▶		1	MIKI HOWARD GIANT 24452*/REPRISE (9.98/15.98)	FEMME FATALE	96
97	93	91	28	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
98	94	92	26	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
99	81	77	16	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP	36
100	97	99	23	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS	63

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



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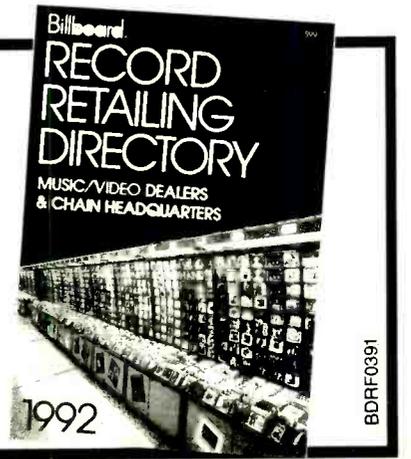
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Grammy-winning reggae star Shabba Ranks is congratulated after his performance at the closing ceremonies. Shown, from left, are Paul Smith, president, Sony Music Distribution; Richard Griffiths, president, Epic Associated/executive VP, Epic; Tommy Mottola, president, Sony Music; Ranks; Hank Caldwell, senior VP of black music, Epic; and Dave Glew, president, Epic.

Sony Music Distributes Sales Awards

TORONTO—Sony Music's distribution, marketing, and promotion staffs came together Aug. 26-29 at the Westin Harbour Castle Hotel here for the annual Sony Music Distribution marketing meetings. Highlights included presentation of awards for outstanding sales achievement and live performances by Shabba Ranks, Soul Asylum, Donovan, Regina Belle, Shawn Colvin, Kirk Whalum, and many other Sony artists.



The staff of the Mid-Central branch cheers as branch manager Jim Hawn, right, accepts the award for Sony Music distributor of the year on behalf of the branch.



Members of Epic Associated group Rage Against The Machine socialize after performing at the conference. Shown, from left, are Michael Goldstone, VP of A&R, Epic Associated; Warren Entner, the group's manager; Dave Glew, president, Epic; Richard Griffiths, president, Epic Associated/executive VP, Epic; band members Zack de la Rocha, Timmy C, and Brad Wilk; Tommy Mottola, president, Sony Music; band member Tom Morello; and Paul Smith, president, Sony Music Distribution.



Joe Carroll of the Mid-Central branch receives the award for Epic Records local promotion manager of the year.



Columbia recording group Toad The Wet Sprocket performed its top 20 single "All I Want" at the Sony Music convention. Shown, from left, are Paul Smith, president, Sony Music Distribution; Chris Blake, manager; Tommy Mottola, president, Sony Music; band members Glen Phillips and Todd Nichols; Don Jenner, president, Columbia Records; and band members Randy Guss and Dean Dinning.



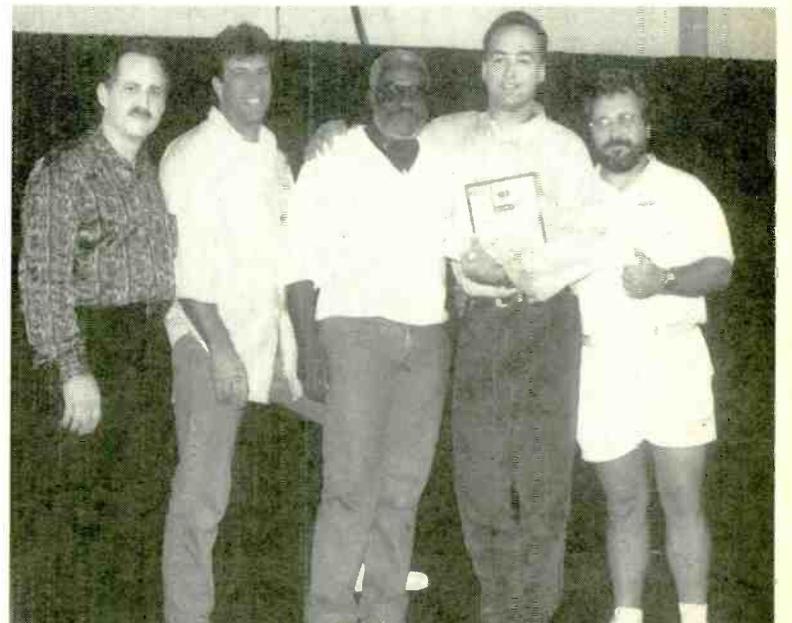
After performing at the conference, members of Columbia group Soul Asylum discuss their upcoming album, "Grave Dancers Union." Shown, from left, are band member Dan Murphy; Don Jenner, president, Columbia Records; band member Dave Pirner; Kim White of Addis Weschler Management; band members Grant Young and Karl Mueller; Tommy Mottola, president, Sony Music; and Paul Smith, president, Sony Music Distribution.



Sony Nashville artist Collin Raye chats with executives after performing at the conference. Shown, from left, are Tommy Mottola, president, Sony Music; Raye; Roy Wunsch, president, Sony Nashville; and Paul Smith, president, Sony Music Distribution.



Sony Music Entertainment chairman Michael P. Schulhof, left, discusses business with Sony Music Canada president Paul Burger.



Jim Burruss is named Columbia P-O-P local promotion manager of the year. Shown, from left, are Rich Kudolla, VP of sales, Columbia; Don Jenner, president, Columbia; Eddie Fugh, senior VP of black music promotion, Columbia; Burruss; and Burt Baumgartner, senior VP of promotion, Columbia.

Orchestra 7 Leads Album Alert; Getting 'Excited'

ALTHOUGH there is no denying that dance music continues to rely more on singles action than album sales, we have been struck by the recent influx of sturdy long-players born out of clubland. The notable common denominator of these sets is they are not merely a few singles padded by filler: They stand tall as complete pieces of work. Even the compilations are better conceived and more consistent than in the past. Could be the start of a lovely new trend.

At the top of the heap is "Liquid Paradise" by **Orchestra 7** (SoHo Sounds), the latest act masterminded by exalted producer/remixer **Roger S.** With the aid of Latin siren **Kathee's** seductive purrs and groans, he has created a set of complex deep-house jams that is similar in concept to classic long-players by **Cerrone** and the **Salsoul Orchestra**. Not really for mainstream minds, cuts like "A Fantasy," "Love In D-Minor (Part 2)," and "Baseline" will heat up underground programs with ease. Will further solidify Roger's stature as a producer, and hopefully provide SoHo Sounds with a much-deserved hit.

After being dormant on the club tip for a while, **Jive Records** steps back into the arena with "Voodoo Soul," a plush, R&B-anchored album by U.K. duo **YoYo Honey**. Exotic beauty **Anita Jarrett** has an equally gorgeous voice that's often reminiscent of **Caron Wheeler**. She's complemented by partner **Mani Shoniwa's** well-crafted, jazz-spiced compositions. Ex-Chimes member **Michael Peden** fleshes out Shoniwa's ideas with rich, shuffling rhythms and caressing strings. The first single, "Groove On," has already clicked with DJs abroad and is now poised for late-night play here. Also primed for release are the title track, which

takes the vibe of **Soul II Soul's** "Keep On Walkin'" to a new level, and the deliciously retro "Don't Come To Leave." A virtually flawless debut.

Although producer/songwriter **Steve Hillage** is better known in college radio circles for his work with the now-defunct rock band **Gong**, he's now slowly starting to win fans in clubs under the guise of **777**. On his sterling **Caroline** debut album of the same name, Hillage has assembled a glittery cast of collaborators, including the **Orb's Alex Paterson**, **Derrick May**, **Paul Oakenfold**, and **Youth**, to concoct techno and deep-house tracks that are far more complex and adventurous than most of us are used to. Besides "Altitude," a cult fave featuring vocals by **Ultra Nate**, there is a nearly bottomless bag of possible singles to choose from. Our picks are the urban-ized "Strange Quotations" (which has a silky vocal by the long-absent **Ulo Rowe**), and the rave-friendly "Dog" at the top of the list. An enriching aural experience.

Italo-house act the **49ers** return to the States with "Playing With My Heart" (**Great Jones**), an album that creatively surpasses their fine 1991 eponymous set. New permanent front woman **Anne-Marie Smith** gives the act an essential depth—both vocally and visually. Among the bright spots are "Walking Down" and "Every Beat Of My Heart," on which she belts as if her life depended on it. Tragically, "Got To Be Free" got lost in the shuffle not long ago. We predict, however, that **Kenny Gonzalez** and **Louie Vega's** smokin' remixes of "The Message" will rise above the competitive ranks.

Freestyle diehards have recently begun to feast on "Hands Off," the full-length debut by **Laissez Faire** (**Metropolitan**, Newark, N.J.)—and



by Larry Flick

with good reason. Here we have a set that flies in the face of folks who regard the genre as second-rate, if not creatively dead. Primarily produced by **Joey Gold**, "Hands Off" overflows with slamin' jams that lock contagious hooks into kinetic grooves. Added pleasure comes from the fact that the group, identified only as **Marlo**, **Gina**, and **Jennifer**, delivers potential club and radio hits such as "To Be In Your Arms," "Tuesday's Gone," and "After The Lovin'," with full and assured voices. A pure delight.

Arista drops a pair of EPs worth investigating. The first is "Jump" by Los Angeles-based hip-hop/techno act the **Movement**. Rapper **Hazze**, DJ **Richard "Humpty" Vision**, and keyboardist **A.J. Mora** combine their talents for seven caustic cuts that flirt with pop radio by glossing each of them with catchy melodies. Best of the bunch is the ragga-flavored "Tell Tu Mama."

Next is "Moodfood" by **Moodswings**, aka London duo **J.F.T. Hood** and **Grant Showbiz**. Here, new-age ambiance softens edgy electro beats. Import-savvy DJs already know "Spiritual High," featuring **Chrissie Hyde**, which is a little more than a year old, though "Skinthieves," with a guitar solo by **Jeff Beck**, is a new and notable track.

On the compilation front, **Caroline** and acclaimed Belgian **Antler-Subway Records** join forces for "Techno Mancer," one of the best albums of its kind in months. Familiar cuts such as "Rough Sex" by **Lords Of Acid** and "Running Out Of Time" by **Digital Orgasm** are balanced by lesser-knowns like "Free The World" by **Oliver Adams** and "Jungle People" by **Zafari**. The true allure of "Techno Mancer," the first in a series of compilations coming from the two labels, is that it swerves away from paint-by-numbers music and mines new and interesting territory.

With "Respect For France," **FNAC Music** offers an eye-opening glimpse into French dance music. Ga-

rage, house, and techno are represented with fine tracks by **Laurent Garnier** ("Storm"), **Beckie Bell** ("Movin' Up"), and **Deepside** ("Shudder"). Could do the trick in generating some much-needed credibility for the country's club scene.

THE SINGLE LIFE: Single-of-the-week honors go to **Mike Pickering** and his fab act, **M-People**, for "Excited" (**Arista**, U.K.)—yet another in an ever-growing string of brilliant efforts. As in the past, he lays a sturdy house foundation, covering it with an appetizing blend of retro-soul/disco influences, and memorable melodies. An instant smash, "Excited" comes in four markedly different mixes, catering to both pop and underground programmers. If only a U.S. major would finally get a clue and give Pickering a deal.

Steve Anderson and **Dave Seaman**, aka **Brothers In Rhythm**, momentarily pause from recording their first album for **Island** to drop "The Mighty Ming!" (**Stress**, U.K.) under the moniker **Brothers Love Dubs**. The track is an invigorating hard-houser, etched with a understated techno flavor. Tough enough to click along the underground, although **Anderson** and **Seaman's** natural pop intuition bleeds into the cut and renders it bright enough for mainstream play. Don't miss the equally potent and loopy "Right Up There Forever" on the flip side.

New York's **E-Legal Records** appears to have another smash on its hands with "Tumblin' Down" by **Hermann**. Possessing a distinctive baritone and a gift for jazz-scatting, the singer glides atop a percolating deep-house groove with considerable multi-format potential. **MK**, **Funky Felix**, and **Jim "Bonzai" Caruso** (who gets our vote as this season's most promising new producer/remixer) contribute strong mixes—any of which could be edited down for crossover radio play. Keep an eye (and ear) on this one.

Venturing off into a different direction, we warmly recommend "Sweet Lullaby" by **Deep Forest** (**Columbia**, Germany), a soothing, down-tempo gem that merges elements of hip-hop, world-beat, and new-age music. A softly chanted chorus is a cushion for a haunting African incantation that serves as the lead vocal. **Jam El Mar** weaves three lovely, early-a.m. remixes, which will appeal to DJs who

embraced "Sadness" by **Enigma** last year.

TID-BEATS: We're relieved that the merging of **Virgin** and **Charisma** has not resulted in any dance department dismissals. Instead, **Virgin's Rick Squillante** has been upped to national director of dance music, while **Charisma's Peter Albertelli** has been named East Coast dance promotion manager. They'll combine efforts on current releases by **MK**, **Altern 8**, **Neneh Cherry**, **Inner City**, **Definition Of Sound**, **Ryuichi Sakamoto**, and the **More Protein** U.K. label roster... Latin club vixen **India** twirls back to her roots for "Llego La India" (**Sony Discos**), a collaboration with Grammy-winning producer/pianist **Eddie Palmieri**. She sounds at home amid traditional salsa and merengue arrangements. An inspired outing that could lure a whole new audience to the genre.

Hot Dance Breakouts

CLUB PLAY

1. A LITTLE LOVE AURRA SALSOL
2. PEACE & LOVE INC. INFORMATION SOCIETY TOMMY BOY
3. REAL LOVE MARY J. BLIGE UPTOWN
4. SEE THE DAY ANN CONSUELO BIG BEAT
5. TRUE FUSCHNICK FU-SCHNICKENS JIVE

MAXI-SINGLES SALES

1. SAMBA HOUSE OF GYPSIES FREEZE
2. STRAIGHTEN IT OUT PETE ROCK & C.L. SMOOTH ELEKTRA
3. LATINO LINGO CYPRESS HILL RUFFHOUSE
4. TIMEBOMB 808 STATE TOMMY BOY
5. HAZY SHADE OF CRIMINAL PUBLIC ENEMY DEF JAM

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

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• DOUBLE YOU WE ALL NEED LOVE (REMIX)	HOUSE
• OLIMPIA COME ON COME ON (REMIX)	CLUB
• MARMALADE MI PLACE	PROGRESSIVE HOUSE
• UNITY 3 THE AGE OF LOVE SUITE	TRANCE
• JAM JAM-GIRLS (JUST WANNA HAVE FUN) LEE MARROW PROD	HOUSE/RAP
• RAY BAKER STREET	HOUSE
• GYPSY & QUEEN GET INTO ACTION	HINRG
• KAM JOYCE WHILE YOU SEE A CHANGE	HOUSE
• THE CREATOR IN THE CHURCH	TECHNO
• FOLTZ NAMIDIA NAMIDIA	UNDERGROUND
• GHOSTNOTE LOVE AND DREAMS	AMBIANT HOUSE
• MAGDALENE YOU CAN DO	HINRG
• JT COMPANY LOVE TENDR	CLUB
• D.U.B. COLOURS	HOUSE
• QUASIMODO I NEED LOVING YOU	CLUB
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	3	6	6	THE COLOUR OF LOVE GIANT 40401/WARNER BROS. 1 week at No. 1 THE REESE PROJECT/RACHEL KAPP	
2	2	3	9	MY PEACE OF HEAVEN ATCO EASTWEST 96153/ATLANTIC	TEN CITY
3	5	9	5	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) COLUMBIA 74431	◆ C+C MUSIC FACTORY
4	4	5	9	YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009	FIERCE RULING DIVA
5	1	2	7	EVERYBODY'S FREE (TO FEEL GOOD) EPIC 74444	◆ ROZALLA
6	7	10	7	WE CAN MAKE IT RELATIVITY 1131	TRACIE DAVES
7	8	12	8	FEELING GOOD EMOTIVE 728	JAMES HOWARD
8	6	1	10	LSI (LOVE SEX INTELLIGENCE) EPIC 74401	◆ THE SHAMEN
9	10	16	6	REAL COOL WORLD WARNER BROS. 40575	◆ DAVID BOWIE
10	13	20	6	DISAPPOINTED WARNER BROS. 40562	◆ ELECTRONIC
11	15	21	5	SOMETHING GOOD LONDON 869 843/PLG	◆ UTAH SAINTS
12	17	23	5	PEOPLE EVERYDAY CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
13	18	24	4	HYPNOTIZED GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
14	27	39	3	GROOVY BEAT GUERILLA 13865/I. R.S.	D.O.P.
15	22	25	4	HUMPIN' AROUND MCA 54343	◆ BOBBY BROWN
16	30	46	3	SAVED MY LIFE EPIC 74410	LIL LOUIS & THE WORLD
17	20	26	5	I BELIEVE IN YOU NETTWERK 13864/I. R.S.	THE FINAL CUT
18	23	32	4	LOOK TO THE FUTURE MUTE 66395/ELEKTRA	◆ FORTAN 5 FEATURING LARRY GRAHAM
19	9	11	8	ALL OVER THE WORLD CHAOS 74292	◆ WAILING SOULS
20	24	31	6	SET YOUR LOVING FREE ARISTA 1-2451	LISA STANSFIELD
21	33	48	3	TAKE A CHANCE ON ME MUTE PROMO/ELEKTRA	◆ ERASURE
22	31	37	4	FUCK YOU SBK 19764/ERG	OTTORONGO
23	12	4	11	THE BEST THINGS IN LIFE... PERSPECTIVE 7406/A&M	◆ LUTHER VANDROSS & JANET JACKSON
24	28	34	5	PACIFIC SYMPHONY SONIC 2008/INSTINCT	TRANSFORMER 2
25	19	8	9	HARDCORE HEAVEN FFRR 350 003/LONDON	◆ DJ SEDUCTION
26	32	36	4	DILDO ZYX 6655	◆ INTERACTIVE
27	14	14	8	MASS OF EMOTION SAVAGE 50013	MOCCA SOUL
28	39	49	3	OBSESSION GIANT 40545/WARNER BROS	◆ ARMY OF LOVERS
29	25	19	11	BURNING CHARISMA 12600	MK FEATURING ALANA
*** Power Pick ***					
30	46	—	2	STINKIN' THINKIN' ELEKTRA 66363	◆ HAPPY MONDAYS
31	36	44	3	FREE LOVE WARNER BROS. 40529	JULIET ROBERTS
32	11	7	12	RHYTHM IS A DANCER ARISTA 1-2445	◆ SNAP
33	37	43	3	STYLOPHONIA RADIKAL 12308	TWO LITTLE BOYS
34	29	27	7	EVEN BETTER THAN THE REAL THING ISLAND 864 281/PLG	◆ U2
35	26	18	12	GET WITH U MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
36	34	30	8	EVERYBODY IN THE PLACE ELEKTRA 66411	◆ THE PRODIGY
37	16	13	12	YOUR LOVE WARNER BROS. 40393	◆ CHIC
*** Hot Shot Debut ***					
38	NEW ▶	1	1	TIMEBOMB TOMMY BOY 540	808 STATE
39	NEW ▶	1	1	HEART EPIC 74464	KATHY SLEDGE
40	21	15	11	JAM EPIC 74334	◆ MICHAEL JACKSON
41	42	—	2	CROSSOVER RAL 74172/CHAOS	◆ EPMD
42	35	28	7	WORKAHOLIC RADIKAL 12322	◆ 2 UNLIMITED
43	NEW ▶	1	1	EVAPOR-8 VIRGIN 12599	◆ ALTERN 8
44	45	45	4	ALTITUDE CAROLINE PROMO	777 FEATURING ULTRA NATE
45	NEW ▶	1	1	WORK TO DO WING 863 541/MERCURY	◆ VANESSA WILLIAMS
46	NEW ▶	1	1	LET ME GO COLUMBIA 74451	T42
47	NEW ▶	1	1	SAMBA FREEZE 50019	HOUSE OF GYPSIES
48	NEW ▶	1	1	HOUSE OF MAGIC CHEETAH 9511	◆ D.J. MAGIC MIKE
49	NEW ▶	1	1	YOU LIED TO ME POLYDOR 863 453/PLG	◆ CATHY DENNIS
50	NEW ▶	1	1	I'LL KEEP HOLDIN' ON ACTIVE 66385/ELEKTRA	DSK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
*** No. 1 ***					
1	1	1	6	EVERYBODY'S FREE (TO FEEL GOOD) (T) (X) EPIC 74444	◆ ROZALLA
2	3	3	5	HUMPIN' AROUND (M) (T) (X) MCA 54343	◆ BOBBY BROWN
3	4	6	10	THE HITMAN (M) (T) INTERSCOPE 96168/ATLANTIC	◆ AB LOGIC
4	2	2	14	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	◆ THE MOVEMENT
5	6	7	7	LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401	◆ THE SHAMEN
6	5	5	9	RHYTHM IS A DANCER (M) (T) ARISTA 1-2445	◆ SNAP
7	7	11	8	DISAPPOINTED (T) (X) WARNER BROS. 40562	◆ ELECTRONIC
8	9	14	6	THE COLOUR OF LOVE (T) (X) GIANT 40401/WARNER BROS.	THE REESE PROJECT/RACHEL KAPP
9	8	13	7	MY PEACE OF HEAVEN (T) ATCO EASTWEST 96153/ATLANTIC	TEN CITY
10	12	16	7	PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
11	13	17	5	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) (M) (T) (X) COLUMBIA 74431	◆ C+C MUSIC FACTORY
12	19	41	3	SAVED MY LIFE (M) (T) EPIC 74410	LIL LOUIS & THE WORLD
13	10	10	9	MIC CHECKA (M) (T) ATCO EASTWEST 96159/ATLANTIC	◆ DAS EFX
14	14	20	5	FREE LOVE (T) (X) WARNER BROS. 40529	JULIET ROBERTS
15	15	26	3	REAL LOVE (M) (T) (X) UPTOWN 54456/MCA	◆ MARY J. BLIGE
16	11	4	16	JUMP AROUND (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
17	16	22	5	ONE NITE STAND (M) (T) (X) UPTOWN 54446/MCA	◆ FATHER M.C.
18	25	32	3	YOU LIED TO ME (M) (T) (X) POLYDOR 863 453/PLG	◆ CATHY DENNIS
19	27	—	2	WORK TO DO (T) WING 863 541/MERCURY	◆ VANESSA WILLIAMS
20	24	29	4	HYPNOTIZED (T) (X) GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
21	23	21	6	360 DEGREES (WHAT GOES AROUND) (M) (T) ELEKTRA 66405	◆ GRAND PUBA
22	31	—	2	REAL COOL WORLD (T) (X) WARNER BROS. 40575	◆ DAVID BOWIE
23	17	15	12	IT'S A FINE DAY (M) (T) ATCO EASTWEST 96187/ATLANTIC	◆ OPUS III
*** Power Pick ***					
24	35	—	2	PUMP THAT BODY (M) (T) EPIC 74369	STEVIE B
25	29	34	14	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	◆ K.W.S.
26	18	18	10	CROSSOVER (M) (T) (X) RAL 74172/CHAOS	◆ EPMD
27	26	23	8	WHERE DOES THAT LEAVE LOVE (M) (T) (X) COLUMBIA 74405	◆ GEORGE LAMOND
28	32	37	4	THE MUSIC'S GOT ME (T) (X) ZYX 6659	◆ BASS BUMPERS
29	44	—	2	HOT SEX (M) (T) (X) JIVE 42094	◆ A TRIBE CALLED QUEST
30	39	43	4	SOMETHING GOOD (T) LONDON 869 843/PLG	◆ UTAH SAINTS
31	28	19	7	BABY-BABY-BABY (M) (T) LAFACE 1-4032/ARISTA	◆ TLC
*** Hot Shot Debut ***					
32	NEW ▶	1	1	HEART (T) EPIC 74464	KATHY SLEDGE
33	22	12	12	GET WITH U (M) (T) MERCURY 864 081	◆ LIDELL TOWNSELL & M.T.F.
34	33	33	5	MASS OF EMOTION (T) SAVAGE 50013	MOCCA SOUL
35	38	40	10	EVEN BETTER THAN THE REAL THING (T) (X) ISLAND 864 281/PLG	◆ U2
36	41	—	2	SESAME'S TREET (M) (T) (X) BIG BEAT 10082/ATLANTIC	◆ SMART E'S
37	NEW ▶	1	1	FREE YOUR MIND (T) (X) ATCO EASTWEST 96128/ATLANTIC	◆ EN VOGUE
38	42	—	2	HOUSE OF MAGIC (M) (T) (X) CHEETAH 9511	◆ D.J. MAGIC MIKE
39	NEW ▶	1	1	BLOW YOUR MIND (M) (T) RAL 74424/CHAOS	◆ REDMAN
40	21	9	18	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
41	36	39	5	SHE'S PLAYING HARD TO GET (T) JIVE 42066	◆ HI-FIVE
42	37	36	7	BACK TO THE HOTEL (T) PROFILE 7367	◆ N2DEEP
43	34	27	12	YOU REMIND ME (T) UPTOWN 54447 MCA	◆ MARY J. BLIGE
44	NEW ▶	1	1	RUMP SHAKER (M) (T) MCA 54389	◆ WRECKX-N-EFFECT
45	30	25	6	MOVE THIS (T) SBK 19765/ERG	◆ TECHNOTRONIC FEATURING YA KID K
46	NEW ▶	1	1	PSYCHO (M) (T) PENDULUM 66383/ELEKTRA	◆ LORDS OF THE UNDERGROUND
47	NEW ▶	1	1	HE SAID SHE SAID (M) (T) CUTTING 263	GIGGLES
48	NEW ▶	1	1	ALL OVER THE WORLD (M) (T) (X) CHAOS 74292	◆ WAILING SOULS
49	20	8	10	JAM (M) (T) (X) EPIC 74334	◆ MICHAEL JACKSON
50	45	—	2	TRUE FUSCHNICK (T) (X) JIVE 42078	◆ FU-SCHNICKENS

○ 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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Nights & Sounds, Milwaukee Journal

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David Zimmerman, USA Today

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Male Vocalist
of the Year
Album
of the Year,
ROPIN' THE
WIND



**MARY-CHAPIN
CARPENTER**

Female Vocalist
of the Year
Single
of the Year,
"I Feel Lucky"
Song
of the Year,
"Down At The
Twist & Shout"



BAILLIE & THE BOYS
Vocal Duo of the Year



CLINT BLACK
Vocal Event of the Year



MAX T. BARNES
Song of the Year,
"Love Me"



BELLAMY BROTHERS
Vocal Duo of the Year



SUZY BOGGUSS
Horizon Award



**EARL
THOMAS
CONLEY**
Vocal
Event of
the
Year



ALAN JACKSON
Entertainer
of the Year
Male Vocalist
of the Year
Song of the Year,
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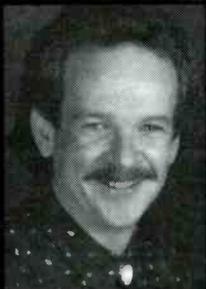
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Vocal Group of the Year



REBA McENTIRE
Entertainer
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Female Vocalist
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FOR MY BROKEN HEART
Music Video
of the Year,
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**EDDIE
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Musician
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**BRENT
ROWAN**
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ROY ROGERS
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SAWYER BROWN
Vocal Group of the Year



JOHN MELLENCAMP
Vocal Event of the Year



SHENANDOAH
Vocal Group of the Year

SWEETHEARTS OF THE RODEO
Vocal Duo of the Year



TRISHA YEARWOOD
Female Vocalist of the Year
Horizon Award



RANDY TRAVIS
Vocal Event of the Year

WORLD OF COUNTRY MUSIC

In the past, rankings for the World Of Country Music year-end charts have been determined by accumulating weekly chart rankings according to a pre-set point scale for each chart. Since we now have actual unit sales data from SoundScan and gross impressions airplay data from BDS available on a weekly basis, we are now using the following methodology:

Album categories are determined by accumulating the total number of units sold each week. Singles categories will be determined by accumulating the total number of gross impressions registered each week.

Due to the difficulty of combining album sales data with singles airplay data, combined album and singles categories are still determined by the old system of using weekly chart rankings with a fixed number of points assigned to each position on the weekly singles and albums charts.



Wynonna; Tracy Lawrence; Garth Brooks



TOP PUBLISHERS

- Pos.—PUBLISHER (No. of charted singles)
- 1—SONY TREE, BMI (29)
 - 2—SONY CROSS KEYS, ASCAP (21)
 - 3—SONGS OF POLYGRAM, BMI (18)
 - 4—WB, ASCAP (20)
 - 5—WARNER-TAMERLANE, BMI (19)
 - 6—ZOO II, ASCAP (3)
 - 7—ACUFF-ROSE, BMI (10)
 - 8—MAYPOP, BMI (10)
 - 9—MCA, ASCAP (14)
 - 10—EMI APRIL, ASCAP (13)

TOP PUBLISHING CORPORATIONS

- Pos.—PUBLISHING CORPORATION (No. of charted singles)
- 1—SONY MUSIC GROUP (52)
 - 2—EMI MUSIC (47)
 - 3—WARNER/CHAPPELL MUSIC (48)
 - 4—POLYGRAM MUSIC (29)
 - 5—IRVING/ALMO MUSIC (21)
 - 6—HOWLIN' HITS MUSIC (7)
 - 7—OPRYLAND GROUP (10)
 - 8—MCA MUSIC (18)
 - 9—MAYPOP MUSIC (10)
 - 10—SEVENTH SON MUSIC (7)

Films, Television, Product Endorsement

Country Stars Capitalize On A Powerful Surge In Popularity As Their Music Takes The Whole Country By Storm

By Edward Morris

Mainstream America has always been receptive to country music and musicians—in small, suitably packaged doses. Eddie Arnold, Hank Williams, Jimmy Dean, Tennessee Ernie Ford, Roger Miller, Johnny Cash, Flatt & Scruggs, Glen Campbell, Tammy Wynette, Lynn Anderson, Roy Clark, Kenny Rogers, Loretta Lynn, Willie Nelson, Charlie Daniels, Dolly Parton, Barbara Mandrell, Gary Morris, the Judds, Dwight Yoakam, Randy Travis and Reba McEntire are among the dozens of acts who managed to reach beyond the core country audiences with their music, personalities and acting skills.

But it took Garth Brooks' massive record sales in 1991 to really focus the nation's attention on the power and variety of country music. From the time Brooks' "Ropin' The Wind" entered The Billboard 200 albums chart at No. 1 last September (dislodging Metallica), the top entertainment story for months to come would be the popularity of country music. And it would be based on statistics—not hope or hype.

"Ropin' The Wind" has by now sold more than 7 million copies—more than the combined sales of Guns N' Roses' two "Use Your Illusion" albums and almost double the number of sales for Michael Jackson's "Dangerous." Brooks' first two albums have total sales of more than 11 million, and his Christmas album, "Beyond The Season," released in August, had advance orders of around 1.3

(Continued on page WOCM-4)

TOP ARTISTS ALBUMS AND SINGLES

- Pos.—ARTIST (No. of charted albums & singles) Label
- 1—GARTH BROOKS (10) Liberty
 - 2—REBA McENTIRE (8) MCA
 - 3—ALAN JACKSON (8) Arista
 - 4—TRAVIS TRITT (9) Warner Bros., (1) MCA
 - 5—VINCE GILL (6) MCA, (1) RCA
 - 6—DOUG STONE (7) Epic
 - 7—GEORGE STRAIT (9) MCA
 - 8—CLINT BLACK (7) RCA
 - 9—TRISHA YEARWOOD (6) MCA
 - 10—BROOKS & DUNN (5) Arista

TOP ALBUMS

- Pos.—TITLE—Artist—Label
- 1—ROPIN' THE WIND—Garth Brooks—Liberty
 - 2—NO FENCES—Garth Brooks—Liberty
 - 3—SOME GAVE ALL—Billy Ray Cyrus—Mercury
 - 4—GARTH BROOKS—Garth Brooks—Liberty
 - 5—FOR MY BROKEN HEART—Reba McEntire—MCA
 - 6—IT'S ALL ABOUT TO CHANGE—Travis Tritt—Warner Bros.
 - 7—WYNONNA—Wynonna—Curb
 - 8—DON'T ROCK THE JUKEBOX—Alan Jackson—Arista
 - 9—TRISHA YEARWOOD—Trisha Yearwood—MCA
 - 10—POCKET FULL OF GOLD—Vince Gill—MCA

TOP SINGLES LABELS

- Pos.—LABEL (No. of charted singles)
- 1—MCA (51)
 - 2—ARISTA (31)
 - 3—RCA (42)
 - 4—LIBERTY (35)
 - 5—EPIC (30)
 - 6—WARNER BROS. (25)
 - 7—CURB (21)
 - 8—COLUMBIA (30)
 - 9—MERCURY (18)
 - 10—BNA (10)

TOP NEW ARTISTS

- Category—ARTIST (No. of charted singles & albums) Label
- New Male—TRACY LAWRENCE (4) Atlantic
- New Female—WYNONNA (4) Curb
- New Group—LITTLE TEXAS (4) Warner Bros.

TOP SINGLES

- Pos.—TITLE—Artist—Label
- 1—ACHY BREAKY HEART—Billy Ray Cyrus—Mercury
 - 2—IS THERE LIFE OUT THERE?—Reba McEntire—MCA
 - 3—WHAT SHE'S DOING NOW—Garth Brooks—Liberty
 - 4—DALLAS—Alan Jackson—Arista
 - 5—LOVE, ME—Collin Raye—Epic
 - 6—I SAW THE LIGHT—Wynonna—Curb
 - 7—NEON MOON—Brooks & Dunn—Arista
 - 8—A JUKEBOX WITH A COUNTRY SON—Doug Stone—Epic
 - 9—SOME GIRLS DO—Sawyer Brown—Curb
 - 10—BETTER CLASS OF LOSERS—Randy Travis—Warner Bros.

TOP DISTRIBUTING LABELS ALBUMS & SINGLES

- Pos.—LABEL (No. of charted albums & singles)
- 1—MCA (79)
 - 2—RCA (69)
 - 3—LIBERTY (59)
 - 4—SONY (28)
 - 5—ARISTA (40)
 - 6—WARNER BROS. (55)
 - 7—MERCURY (27)
 - 8—CURB (20)
 - 9—ATLANTIC (17)
 - 10—BNA (12)

TOP ALBUM ARTISTS

- Pos.—ARTIST (No. of charted albums) Label
- 1—GARTH BROOKS (3) Liberty
 - 2—BILLY RAY CYRUS (1) Mercury
 - 3—REBA McENTIRE (3) MCA
 - 4—TRAVIS TRITT (3) Warner Bros.
 - 5—ALAN JACKSON (2) Arista
 - 6—VINCE GILL (2) MCA, (1) RCA
 - 7—CLINT BLACK (3) RCA
 - 8—THE JUDDS (3) Curb
 - 9—WYNONNA (1) Curb
 - 10—TRISHA YEARWOOD (1) MCA

TOP LABELS ALBUMS & SINGLES

- Pos.—LABEL (No. of charted albums & singles)
- 1—MCA (73)
 - 2—RCA (65)
 - 3—LIBERTY (52)
 - 4—ARISTA (40)
 - 5—CURB (36)
 - 6—WARNER BROS. (36)
 - 7—EPIC (42)
 - 8—COLUMBIA (45)
 - 9—MERCURY (27)
 - 10—ATLANTIC (17)

TOP ALBUM DISTRIBUTING LABELS

- Pos.—LABEL (No. of charted albums)
- 1—LIBERTY (19)
 - 2—MCA (23)
 - 3—RCA (26)
 - 4—SONY (28)
 - 5—MERCURY (9)
 - 6—WARNER BROS. (18)
 - 7—ARISTA (9)
 - 8—CURB (8)
 - 9—ATLANTIC (4)
 - 10—BNA (2)

TOP SINGLES ARTISTS

- Pos.—ARTIST (No. of charted singles) Label
- 1—GARTH BROOKS (7) Liberty
 - 2—ALAN JACKSON (6) Arista
 - 3—BROOKS & DUNN (4) Arista
 - 4—MARK CHESNUTT (5) MCA
 - 5—REBA McENTIRE (5) MCA
 - 6—DOUG STONE (4) Epic
 - 7—TRAVIS TRITT (6) Warner Bros., (1) MCA
 - 8—ALABAMA (4) RCA
 - 9—TANYA TUCKER (4) Liberty
 - 10—TRISHA YEARWOOD (5) MCA

TOP ALBUM LABELS

- Pos.—LABEL (No. of charted albums)
- 1—LIBERTY (17)
 - 2—MCA (22)
 - 3—RCA (23)
 - 4—MERCURY (9)
 - 5—CURB (15)
 - 6—ARISTA (9)
 - 7—WARNER BROS. (11)
 - 8—COLUMBIA (15)
 - 9—EPIC (12)
 - 10—REPRISE (5)

TOP SINGLES DISTRIBUTING LABELS

- Pos.—LABEL (No. of charted singles)
- 1—MCA (56)
 - 2—ARISTA (31)
 - 3—RCA (43)
 - 4—LIBERTY (40)
 - 5—WARNER BROS. (37)
 - 6—EPIC (30)
 - 7—COLUMBIA (30)
 - 8—CURB (12)
 - 9—MERCURY (18)
 - 10—BNA (10)

WORLD OF COUNTRY MUSIC

Overseas

(Continued from page WOOCM-4)

Liberty has set up an international department headed by Cindy Wilson, with Marty Craighead as international VP. "I told Cindy not to come in here and expect to turn this around in a year," Bowen reveals. "We set up a three-year plan, and in those three years we hope to have three acts with some credibility in Europe." Other targets are Australia, New Zealand and Japan. Bowen believes in playing up the artists and not the genre: "The only way you're going to happen in Europe is to be artists, not hillbillies. If you say 'hillbilly' or 'country,' you put a negative on it."

A commitment from artist and management is imperative for cracking the global market, says Bruce Hinton, president of MCA Records/Nashville. He received that commitment from Trisha Yearwood, and she'll receive major campaign backing. George

Strait and Reba McEntire have also worked the European market with success. "Country music doesn't transcend cultures, so you have to take it on a pure music basis," comments Hinton.

No Golf Or Stetsons

Citing stereotype problems, Tony Powell, managing director of MCA Records U.K., notes that the major goal is to "persuade radio and TV that these acts should be taken seriously and are not just twangy-guitar, Stetson-hat people." Three acts who have done so with resultant British success are Steve Earle, Nancy Griffith and Lyle Lovett.

RCA, which has named Brenna Davenport-Leigh to serve as liaison for the Nashville roster internationally, is working such acts as Clint Black, K. T. Oslin, Don Williams, Lorrie Morgan, Restless Heart and Matraca Berg. PolyGram is punching through

with Billy Ray Cyrus, who is hitting international charts.

The Country Music Association's plans include industry seminars and a 1993 board meeting in Frankfurt, a London seminar and an expanded thrust from the Nashville office. "Country music's ability to grow in the next century is directly proportional to our ability to impact the worldwide marketplace," states CMA executive director Ed Benson, who cites another benefit: "The international marketplace could help level out the peaks and valleys in the American marketplace."

Commitment remains the operative word. One European label executive bemoans, "I want to get behind some artists who, when they come over here, have a mission other than shopping or playing golf." ■

Loot Scootin' Boogie

Now That Country's Big Business, Top Stars Are Watching Bottom Lines, Cash Flows & Financial Futures As Never Before

By Debbie Holley

NASHVILLE—Business managers, financial planners and accountants report expectations of long-term financial security for the chart-topping, business-savvy country artists of the '90s. They say the stereotypical wealthy-to-day-broke-tomorrow artist who spends his earnings as quickly as they're made is a dying breed. Today, few big-league country artists are without a business manager or financial planner, and they are educating themselves about the challenges of being business people.

While the renewed health of country music has come in the form of more record sales, greater concert attendance, expanded marketing opportunities and more country listeners, there is also a greater number of artists competing for consumer dollars. "It is like the environment for sports players, where they have a career for X amount of years because of physical requirements," says Kerry O'Neil of O'Neil, Hagaman & Co., a firm that works exclusively in the entertainment business. "Here, they're realizing their career may only last X amount of years because of the competitive environment."

Lynn Link, a tax consultant with Deloitte & Touche, says, "We're seeing more and more long-range planning. Artists are seeking ways to make their finances work for them. Once a financial plan is designed, artists will monitor their royalty statements more closely, while keeping a close eye on costs associated with music and video production as well as the various other expenses they encounter with touring and merchandising. All of these elements affect the artist's bottom line."

Houses, Boats & Blooming Roses

Additionally, artists are taking on more financial decision-making responsibilities, while seeking wills, educational funds, retirement plans and insurance coverage for themselves, their bands and crews. "You see them acting more responsibly," says O'Neil, "buying their house for cash, putting money away for future purposes with a much higher rate of savings than was typical eight to 10 years ago. Artists are understanding their business and handling it better."

Planners and business managers are spending a great deal of time grooming their clients toward systematic record-keeping and consulting them in areas ranging from buying versus renting equipment to purchasing a home, from insurance plans to recording agreements. "Ultimately," says Mary Ann McCready of Flood, Bumstead, McCready & Sayles, Inc., a financial and

business management firm in Nashville, "the decision is the client's. We explain the advantages and disadvantages and let them decide."

Because of potential income swings associated with the public's change in musical interests, entertainers operate in a high-risk business with high levels of uncertainty. Proper planning early in a career, however, can help those in the music industry avoid financial strains later.

Years ago, entertainers would spend more money than they made "in order to keep their image up," explains Link. "Many of them assumed they would always have the same level of income rolling in."

McCready says the reins still have to be pulled in a little. "When an artist starts to gain in popularity and sees a net forming below the tightrope they've been walking financially, it's a



Trisha Yearwood with manager Ken Krage (left) and Opry manager Hal Durham

real easy time to go buy that new car and the new house, send Mom and Dad money, buy Mom and Dad a house and get that boat they've always wanted.

"There has to be a plan. We have to assume the window of success is going to be limited, so we try to guide our clients toward a strong financial foundation in a relatively short period of time."

Generally, say managers, high-risk businesses call for conservative investment practices—as opposed to those used with clients who maintain a steady income flow. "Usually, we recommend assets be invested fairly conservatively," adds McCready, "and in those areas that are likely to generate enough income to support a client's lifestyle even after the bloom is off the rose."

Fat City Story

Discussing some of the stars today who are in financial trouble, McCready says, "Even if they had been working with a no-brainer financial planner who said, 'Okay, let's pay all the taxes you owe and put everything else in a passbook account,' they'd be in fat city. Often, stars are attacked by the many unscrupulous salesmen who come along and say, 'Hey, for every dollar you put in this, you're going to make 10.' Some are of the mindset that believes in the possibility of an overnight success story with investments. A lot of their lives are like that."

Most managers/planners agree that there are basically four graduating steps toward sustaining income for an entertainment client: basic budget, emergency cash reserves, foundation investments and the higher risk investments. Once the paperwork is in place, adds Link, they "recommend covering basic budgets and emergency cash reserves first." Emergency reserves can be cash that covers up to 12 months, but preferably no less than

(Continued on page WOOCM-8)



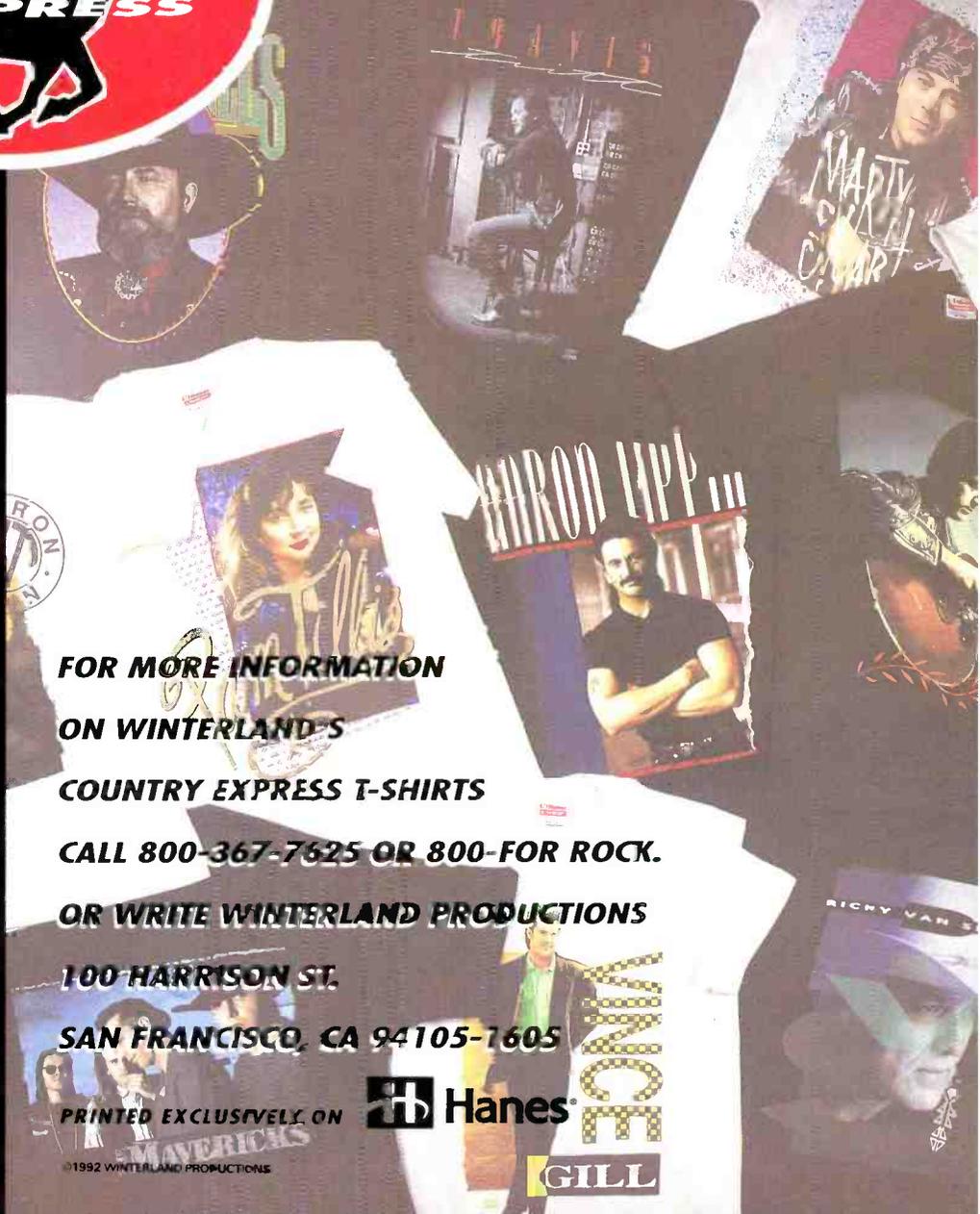
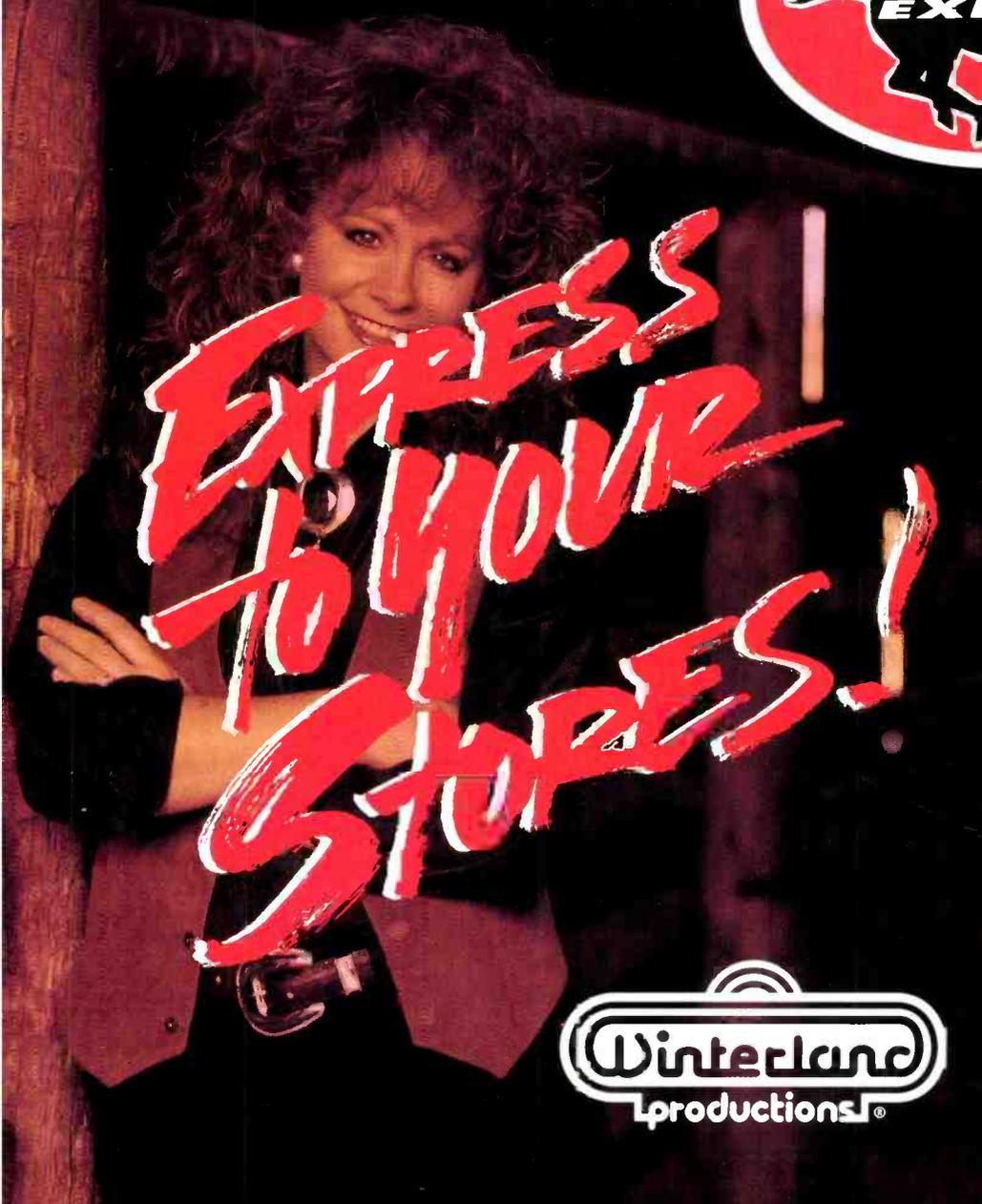
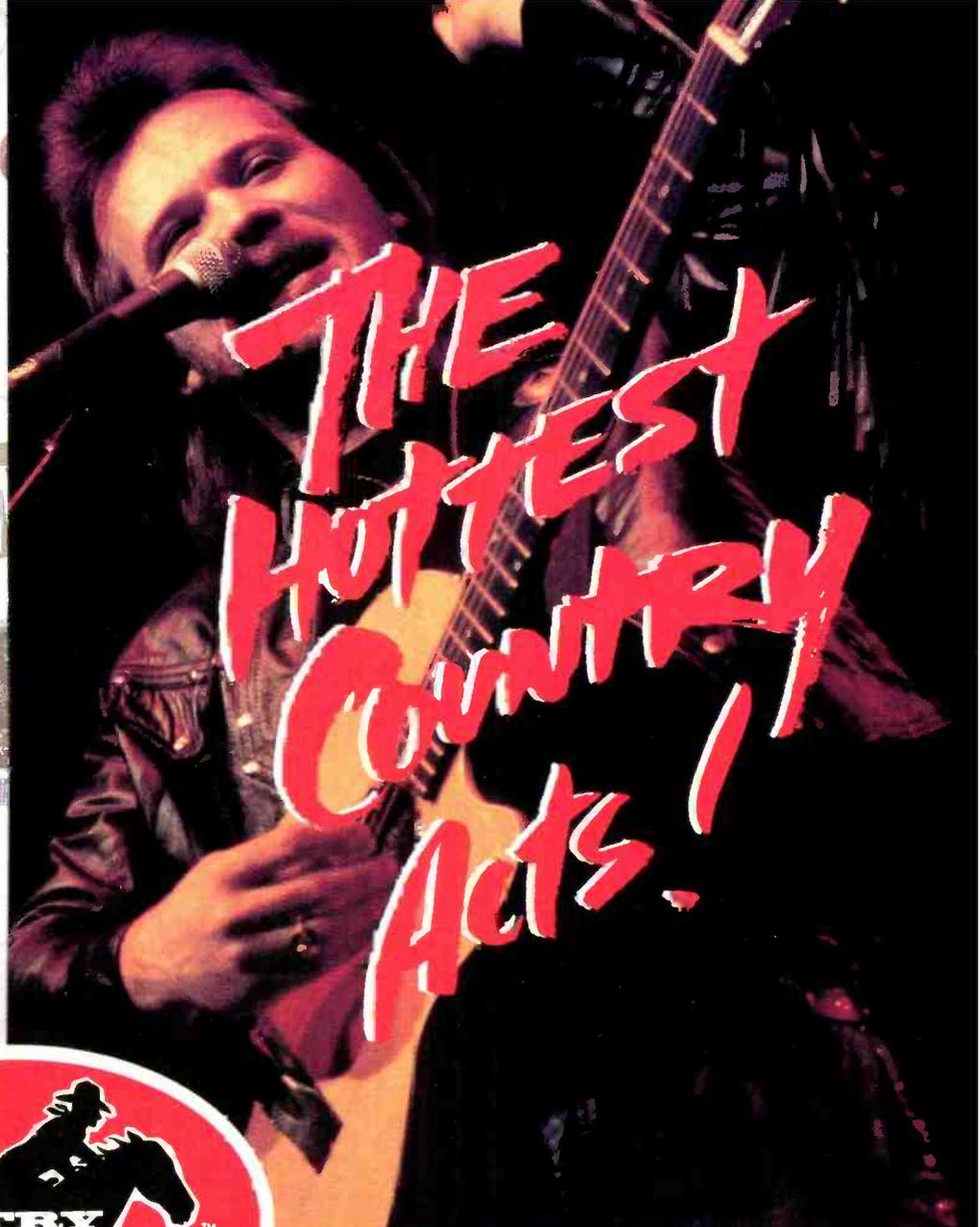
Travis Tritt

Flood, Bumstead, McCready & Sayles, Inc. offer the following financial planning tips:

- Be wary of a financial planner who is in the business of selling you products.
- No one works harder to accumulate your money than you do. Your dollars need to be working just as hard to fight inflation and taxes.
- No one cares more about your money than you do. Be involved in your own retirement planning.
- The real competition in retirement planning is the new car dealership, the appliance showroom, the clothier, the favorite restaurant.
- The enemies of retirement planning are inflation, time, Congress, Social Security's false sense of security, company-sponsored retirement plans.
- If you have Schedule C income, ask your tax advisor about a SEP or a KEOGH retirement plan.
- If neither you nor your spouse is eligible for a company retirement program, you qualify for a deductible IRA contribution if your income exceeds \$2000.
- Don't buy annuities without checking the insurance company's financial statements and asking about any surrender charges.
- Don't try to achieve investment returns in excess of what experience tells us is prudent.
- Any investments (or debts) will double in the number of years obtained by dividing 72 by the rate of return.
- Keep debt within the bounds of what you can pay if things do not go as well as you expect.
- The chances of success are very reduced for one who is debt-laden.
- Spend less money than you make.



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MARTY BROWN
TRACY BYRD
MARY-CHAPIN CARPENTER
CHARLIE DANIELS BAND
VINCE GILL
THE HIGHWAYMEN
ALAN JACKSON
HAL KETCHUM
THE MAVERICKS
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Loot

(Continued from page WOCM-6)

three, of personal expenses—accessible income put in no-risk, short-term, easy-to-reach investments.

Clients are advised according to individual needs and desires. Once an artist moves to the third step, investments commonly include—but are not limited to—FDIC insured CDs, high-grade municipal bonds, high-grade corporate bonds and treasury bills. When the level of income can sustain all basic needs and investments, an artist may have the latitude to move to tier number four—longer-term investments such as equity market, real estate and other areas of higher risk.

During the early stages of an artist's career, some personal managers say a large percentage of the income should be reinvested into the artist. Others say the decision must be made on a case-by-case basis. According to Ken Kragen, reinvesting money back into the career is "one of the tricks of [his] approach to management. It goes into advertising, promotion, stage shows, wardrobe and consultants." Kragen manages Kenny Rogers, Travis Tritt and Trisha Yearwood.

"We try to help them decide when to invest in certain areas," adds McCready, "and when to put it back into the live show or

build that expensive set or purchase that other bus."

As an added source of royalty income, merchandising is being emphasized more than ever, say business managers. Merchandising includes income from tour sales, licensing to retail and wholesale, product endorsements and 900 numbers. It can equal and, in some cases, surpass live-performance revenue.

Financial planning is not only necessary to support a successful operation day-to-day, it can help those in the entertainment business maintain a financially sound lifestyle well beyond the peak of one's career. ■

Garth's Books

The Numbers Behind The Billion-Dollar Man

By Debbie Holley

NASHVILLE—Financially, it can be assumed that Garth Brooks' hat runneth over. It is also safe to conclude that he has had and continues to have a Garth-gantuan impact on the entertainment business since the release of his debut album in April 1989. Moderate estimates indicate Brooks has generated more than a half-billion dollars for the industry, from concerts to merchandise, and from record and video sales to music publishing and songwriting.

When Billboard contacted Brooks' co-manager Bob Doyle seeking the dollar figure the superstar has grossed across-the-board for the duration of his career, Doyle opted to remain silent. So, we set out to test the half-billion dollar estimate. We took a conservative look at Brooks' many pools of income through the eyes of numerous industry insiders who spoke candidly on the condition they remain anonymous.

We determined Brooks' gross record sales at **\$275,730,000**. To arrive there, we used 21-million records (not including his newly-released Christmas album or his fourth album, "The Chase"). With a 65/35 CD to cassette ratio for country product (as the industry advised), we applied the ratio to 14-million units and used \$13.98 and \$9.98 CD and cassette retail prices. The remaining 7-million units were multiplied by the third album's \$15.98 and \$10.98 prices.

Remember, the above figures do not reflect foreign sales. Additionally, 2.1 million copies of his Christmas album shipped, and at presstime, orders for "The Chase" were at 3.7 million units.

Brooks' career has seen the release of two longform videos: "Garth Brooks" and "This Is Garth Brooks," both of which remain on Billboard's Top Music Videos chart. The first one retailed at \$14.95 and is said to have sold 440,000 copies. The other one, priced at \$24.98, has moved more than 450,000 units, according to a Liberty Records source. That tallies to **\$16,819,000**.

By the end of 1992, Brooks is expected to have grossed **\$50 million** at the box office. He played 175 dates his first year, 250 dates his second, and has 78 dates on the books this year (he started his tour in June following a five-month sabbatical). Using modest numbers—a \$15 ticket price (this year's is \$17) multiplied by a 7,000-seat venue figure (some are as high as 27,500, some were as low as 1,500) multiplied by 450 dates (actual figure is 503 through Dec. 1992)—we total \$47,250,000.

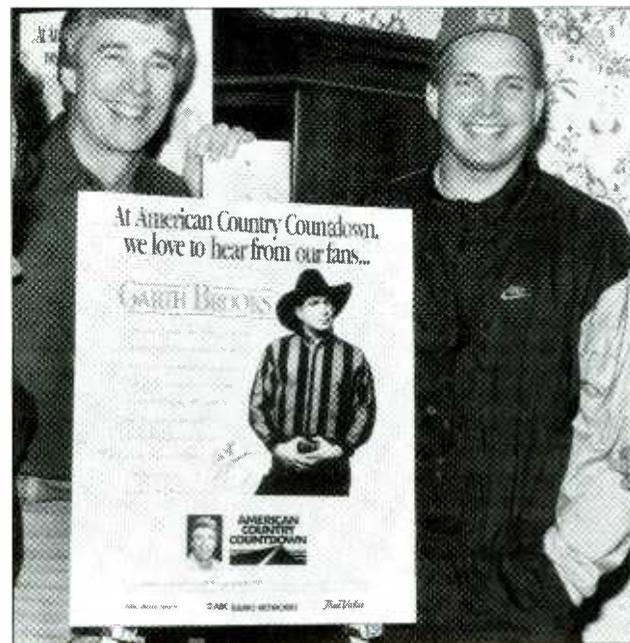
Shirts To Wal-Mart

In the area of merchandise, Brooks has been fruitful. We were told the average purchase is \$9 per person, and one insider says Brooks has performed before approximately 10 million people during his three years. That rounds out to \$90 million, a figure the same insider says is conservative and is probably about \$35 million shy of the actual figure. In case the brain has become weary from all of this accounting, we're talking **\$125 million**.

Brooks' retail merchandise and licensing, which started late last year, was trumpeted at well over **\$10 million**. That includes T-shirts and sweat shirts placed in stores such as Wal-Mart and K-Mart. Nashville-based NGI (New Generation Inc.) took over Brooks' retail and licensing in June of this year. Elaine Gustat, owner of NGI, refused to disclose numbers, adding that she really had none to disclose. "I have been doing his licensing and retail as of June 1. I started shipping shirts around the second week in August." Initially, Winterland handled Brooks' retail and licensing.

NGI fulfills mail orders generated by a toll-free number—which appears in Brooks' *The Believer* magazine and is featured on his (900) fan-information line—. NGI also operates a small retail business where one can purchase Brooks' tour merchandise.

The Believer is Brooks' alternative to what became an overwhelming fan club. According to Tami Rose, editor of the publication, all fan club information was pulled from Brooks' music packaging nearly a year ago. "We sent everyone a check back and they got to keep all of the fan-club paraphernalia.



Garth Brooks and ABC Radio's Bob Kingsley

Then we reorganized." Currently, *The Believer* has more than 20,000 members who paid \$10 (U.S.) and \$15 (outside U.S.) to subscribe to the quarterly publication. With no breakdown available, we multiplied the membership by \$10. The total is **\$200,000**.

900-Get-Garth

Music publishing and writer performance royalties were probably most difficult and near impossible to calculate. Fifteen of Brooks' records have charted on Billboard's charts—nine of those were No. 1's. Using a combined writer/publisher income of \$100,000 for a No. 1 country record and \$60,000 for a Top 10, we totaled **\$1,260,000**. Bear in mind those figures are for country radio play and don't reflect performance royalties from other formats, the variety of other performance income sources or foreign royalties. Publishers and writers collect for print and synchronization as well.

According to two sources, Brooks' NBC television special brought in about **\$1 million**, not including dollars generated by sponsors and other advertising.

Figures could not be obtained for the amount that Brooks' (900) number—1-900-Get Garth—has generated.

Totaling the highlighted figures, we arrive at \$480,009,000. Factoring in the amounts we were unable to obtain, along with adjustments for our modest numbers, it is easy to conclude that country music's white knight has generated well over a half-billion dollars.

How does one reach this level in such a short amount of time? Through strategic planning and goal setting, says co-manager Doyle. "Garth is reflective of the types of people we see making the decisions in entertainment today," explains Doyle. "He is educated, he participates and he has a real understanding of what he needs to do in order to help everyone else do their job—from in-stores to warehouse visits. He has slowly built a network of people."

"Garth is very much in control of his career," says Joe Harris, Brooks' agent at Buddy Lee from day one. "He's the closest thing to a perfect act I've come in contact with." Harris says Brooks isn't motivated by money on the road. "The market is his motivator. He works everything from coliseums to fairs. Garth is concerned with getting to all of the people and he'll wade in mud or play in the rain to do it."

Doyle says Brooks thinks beyond a hit record and tries to impact people's lives "in terms of making them think some-

thing or feel something that maybe they've never thought or felt before. Garth has worked extremely hard. He has earned everything he has."

Discussing Brooks' future, Doyle says the next major goal is "to develop the international market. We hope to do some touring there next year and plan some media stops as well." Doyle says the NBC special is being used as a tool for breaking Brooks internationally. "It is being aired throughout Europe, now," he allows. "One interesting phenomenon, internationally, is Spain. Spain, in the last few months, has sold 25,000 albums."

Movie options haven't been explored yet, according to Doyle. "We had some goals to accomplish prior to doing that." As for product endorsements and sponsorships, he says "although we've had some wonderful offers, we just haven't been approached by the right one yet."

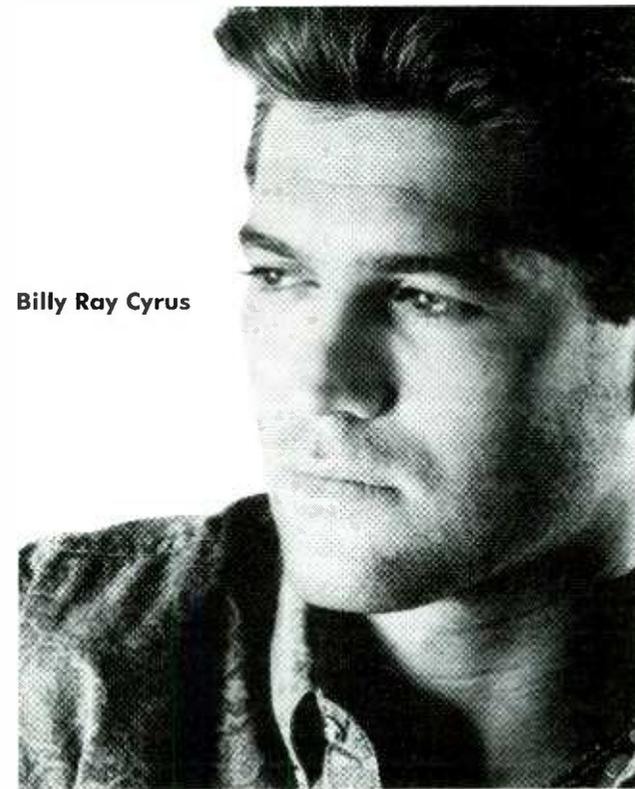
If he maintains his existing pace, perhaps one day we'll see Brooks' face on a dollar bill or a postage stamp. ASCAP's Shelby Kennedy sums up the Garth phenomenon: "If he isn't careful, Garth is going to end up with his own book in the Bible. 'The book of Garth.'" If all goes well, this time next year, Brooks might just have the whole world in his hat. ■

Country Employs Video To Promote The Music, Fire Up Public Interest And Spotlight Stars

By Bob Paxman

An artist's manager once observed that music videos were "a great way to tour the country in four minutes." At the time, the reference pointed strictly to national television, namely TNN and CMT. In current marketing schemes, though, videos are becoming the carry-on luggage of artist promotion, portable and fundamental enough to transport anywhere. Videos now go club-hopping, make the

(Continued on page WOCM-10)



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Video
(Continued from page WOCM-8)

rounds of local television and assume well-defined positions in retail store chains. As their impact grows, so does their selling capability. Label and management teams are beginning to use the medium to promote not only the act, but also such related activities as concert tours, dance contests and club performances.

The boom is most evident at dance clubs and local video shows, according to Jeff Walker, president of AristoMedia, a video-marketing company in Nashville. "We actually do several club promotions, and we're using clubs as an additional area of exposure for new acts especially," Walker says. "Clubs are doing all sorts of things to create a mystique about an artist, like 'Sing Along With The Video' contests. If an artist is scheduled to do a concert in town, a club will often promote it with the artist's current video or cross-promote with a local radio station." Adds Walker, with more than a hint of enthusiasm, "The clubs are an exciting area in which to break acts with video."

Two Reels And Tripled Clientele

Bob Huntington, marketing director for the Milwaukee-based Wolfram video service, shares Walker's conviction. In slightly more than a year's time, the number of reels the company produces for its club clientele has nearly tripled.



Brooks & Dunn

"We're seeing the biggest impact with country videos," says Huntington. "The majority of our new business is in the country-oriented clubs, which have really blossomed. We used to do a new country reel about every two or three months; now, we do a new two-hour reel every month." Obviously, that leads to more opportunities for promotions, even outside of the country marketplace.

"We participated [with AristoMedia] in the all-time classic club promotion earlier this year, a nationwide dance contest using Billy Ray Cyrus' 'Achy Breaky Heart' video," reports Huntington. "The reaction was incredible, and I think that contest partly helped put Billy Ray on

the [Billboard 200 album] chart. And now, Brooks & Dunn have moved over to other charts with 'Boot Scootin' Boogie,' which means that some of these Top 40 clubs may have to start playing a little more variety. The charts will reflect it. That's going to change music and video promotions drastically."

Cable Voids And New Avenues

Country clips stand to gain the most from club exposure, says Huntington, if only for lack of a television alternative in some markets: "Every city is pretty much MTV-saturated, but there are lots of markets that don't have TNN or CMT. That's one reason videos are having a greater effect in the clubs, particularly the

(Continued on page WOCM-12)



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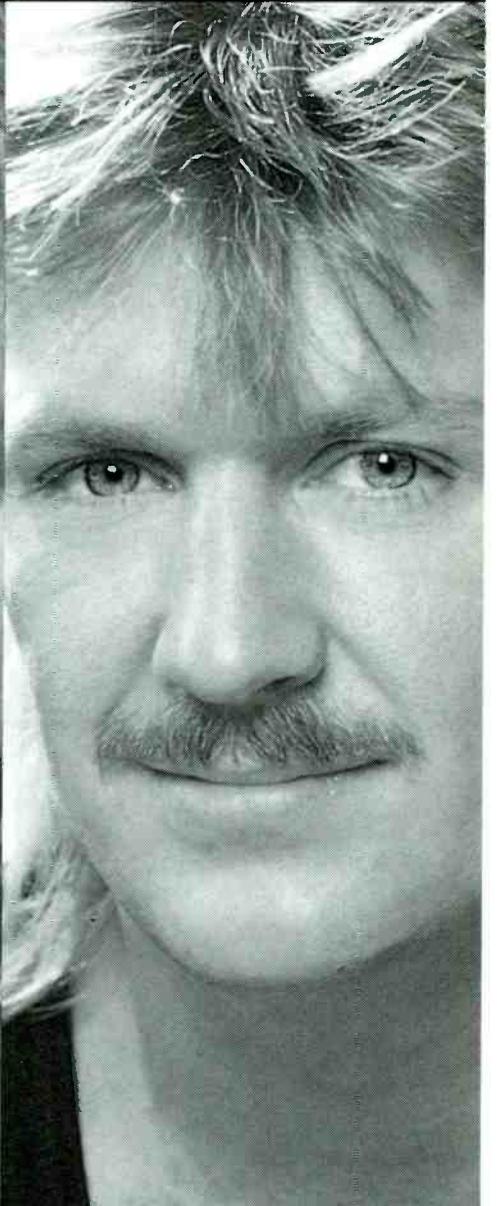
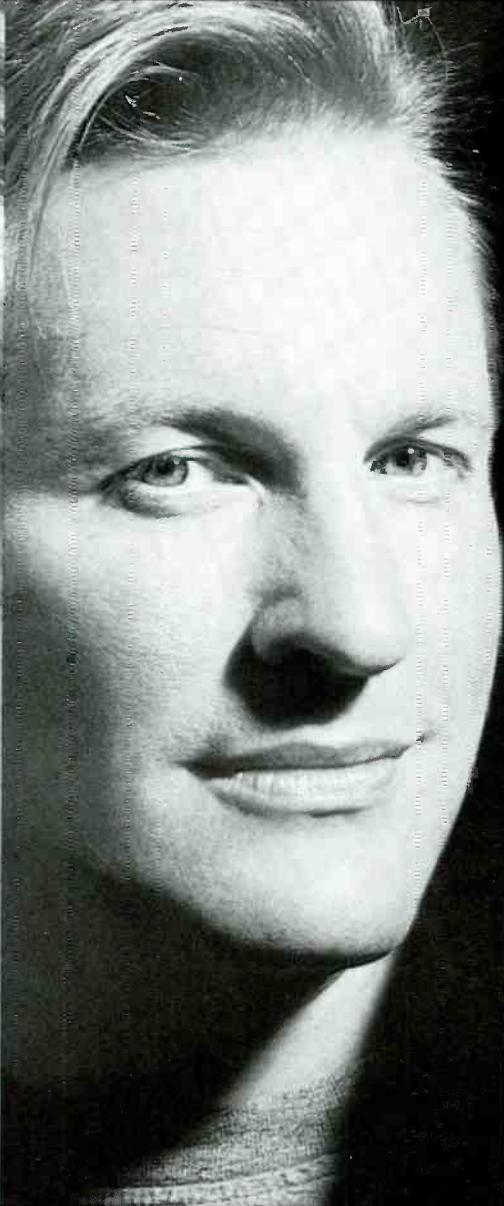


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Video

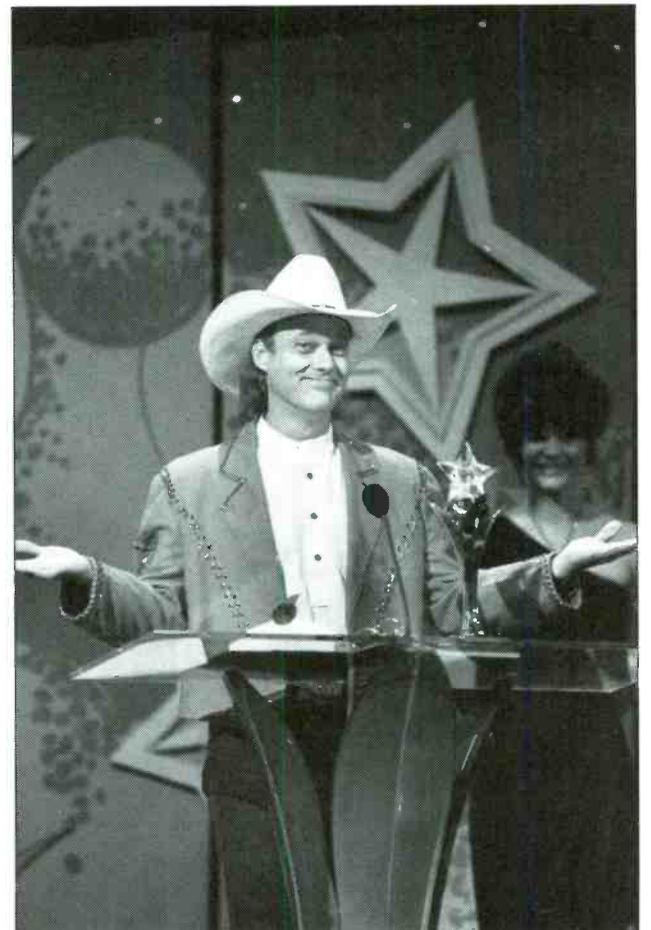
(Continued from page WOCM-10)

ones in rural settings."

Regional and local country-video programs also fill the cable void in many cities, sharing the promotional load with a formerly strange bedfellow: radio. "About 40 regional shows have direct tie-ins with radio," says Walker, citing entries such as those produced by KNIX in Phoenix and WMZQ in Washington, D.C. "A lot of these shows are ranked No. 1 in their time slots. They've really built up a dedicated audience. Artists can appear on them to tie in with a club or concert appearance. In many ways, the regionals are responsible for the big upsurge in country music, because they air on broadcast affiliates or local independents. No market is 100 percent wired for cable. So for some audiences, this is their opportunity to watch country videos." Distribution to those outlets is essential to the overall developmental plan, Walker stresses.

Further avenues remain for videos to reach their promotional potential. The next logical step calls for even more aggressive marketing techniques. "We're looking at putting videos in fast-food chains, on airplanes and in movie theaters," explains Walker. "Retail Stores like K mart and Wal-Mart already have their own in-house video system [Selavision] for selling records and other merchandise. So we're definitely getting more marketing-oriented with videos. When you see new acts like Brooks & Dunn going platinum, or Billy Ray Cyrus going triple platinum, you know that videos are really impacting the business." ■

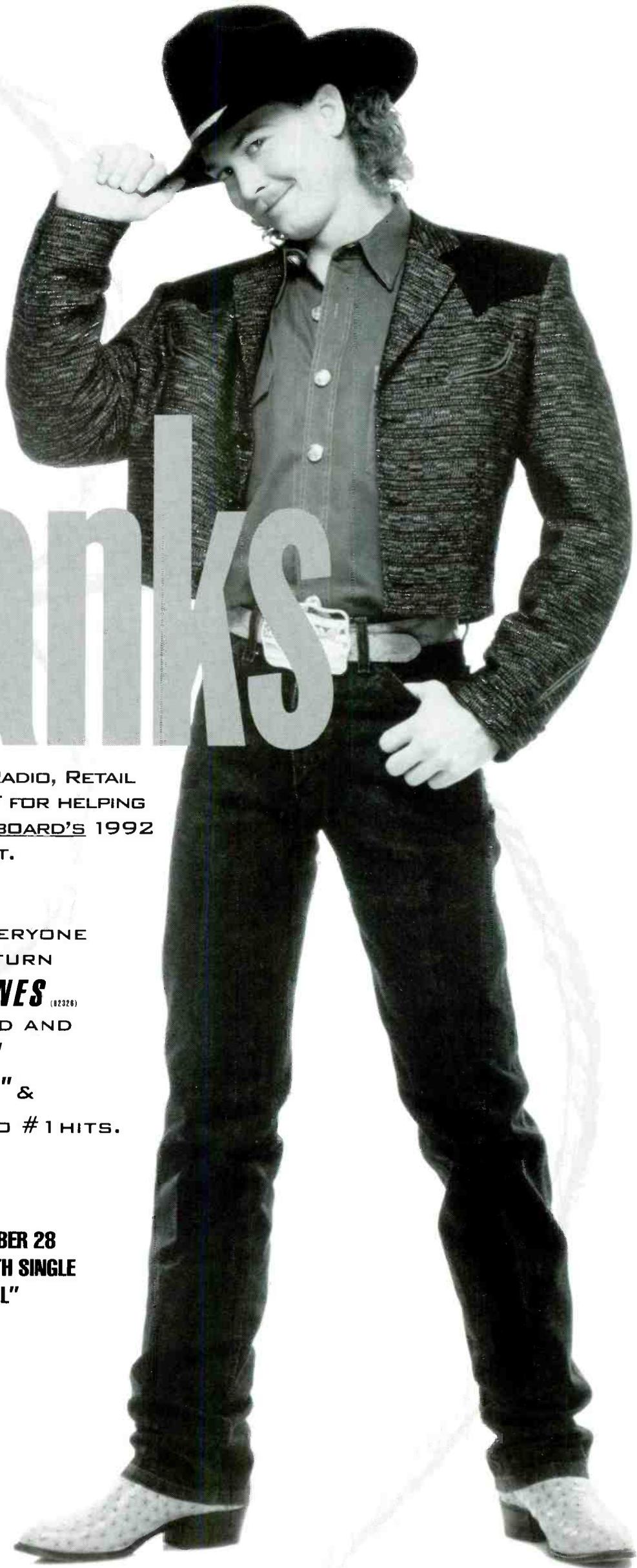
Label and management teams are using video to promote not only the act, but such related activities as tours, dance contests and club dates.



Ricky Van Shelton, Video Of The Year Winner At TNN Music City Awards.

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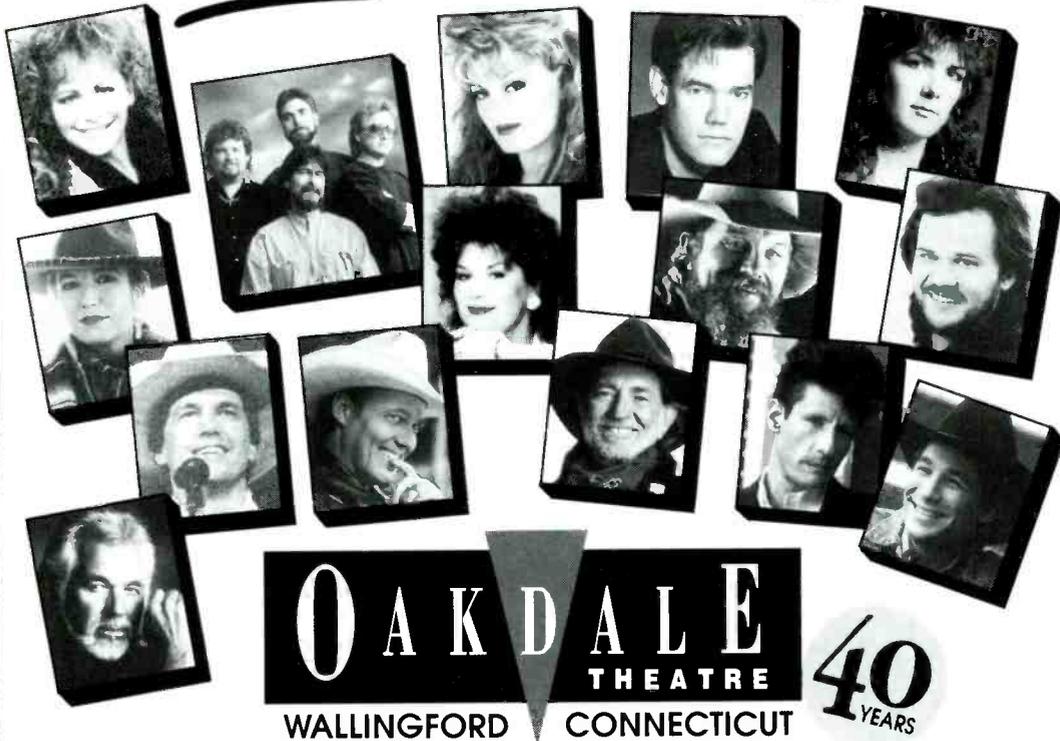


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COUNTRY.....

Nashville's '90s Gold Rush

A Passel Of L.A., N.Y. Emigres Hits Music City Seeking Greener Pastures

By Jay Orr

In recent years, Nashville's thriving music industry has attracted new talent the way a lottery winner attracts old friends. From both coasts and points in between, music professionals come looking for jobs, for a better quality of life and for more affordable real estate. "Armies of those people are showing up lately," songwriter Fred Koller says of the influx.

"I'd say, if you haven't bought a house, buy one now because it's going to end up being pretty crowded here," says singer-songwriter Beth Nielsen Chapman. "L.A. and New York are really different atmospheres for raising a family. This is the last sane, creative frontier."

Many recent arrivals agree with Chapman. Four Seasons founder, Bob Gaudio—who's produced Frank Sinatra, Neil Diamond, Marvin Gaye and Diana Ross, among others—first visited Nashville to do some songwriting. "It reminded me of the energy that was in New York at the Brill Building in the late '50s and early '60s," says Gaudio. "You just stay in a creative frame of mind in this town. No hassles—like L.A. had become for me. I had real difficulty getting to and from projects." Gaudio and his wife moved to Nashville in February. In addition to writing songs, he has produced Canadian country singer George Fox since his arrival.

LA. Exits

Gary Tallent, an independent producer and longtime bassist with Bruce Springsteen's E Street Band, relocated to Nashville in 1989. "It was time to get away from New York City and all that hoopla," he says. "It seemed like there was a lot going on here: a lot of good studios, a lot of good players, a lot of music being made."

Warner Bros. publicist Mary Hyde arrived in July from Edmonton, Alberta, where she and her husband, Malcolm Kerr, worked for k.d. lang. Before that, Hyde lived in New York and worked often in L.A. "I thought this was the perfect place to bring up my children and to work, to have a career and a home life," she says. "I put off having children until I was 30 so I could have them in

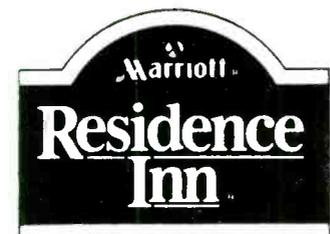
(Continued on page WOCM-18)

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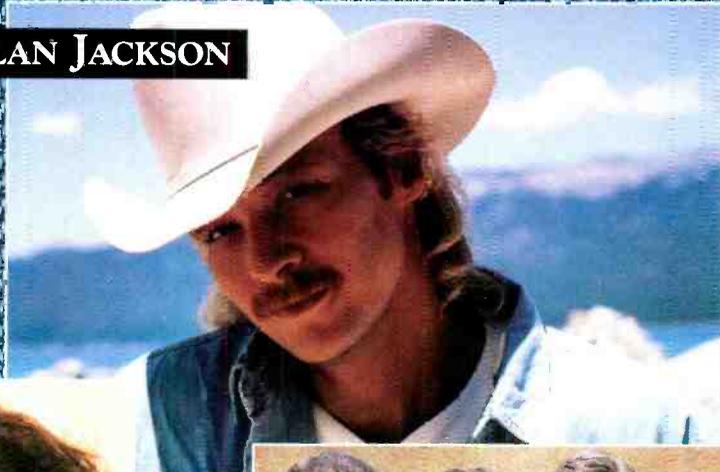
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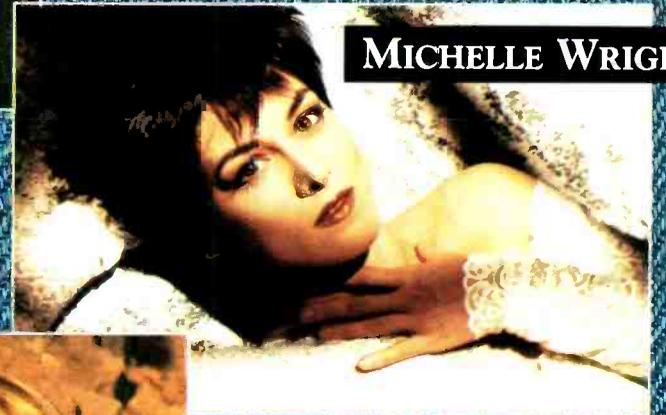


PAM TILLIS

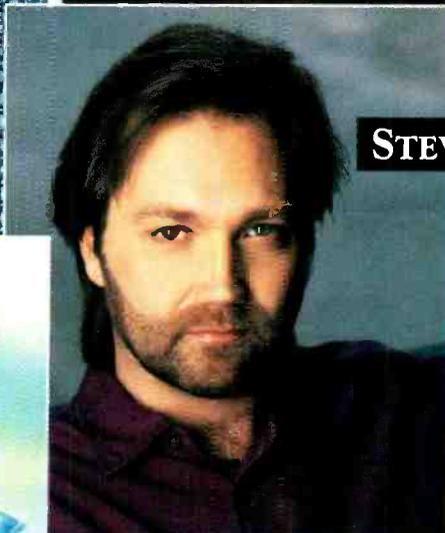
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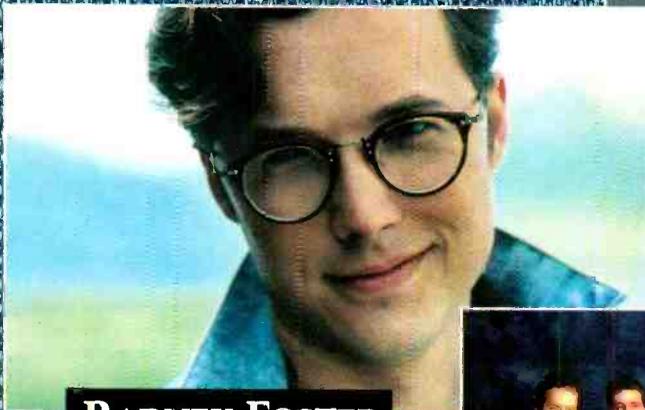
MICHELLE WRIGHT



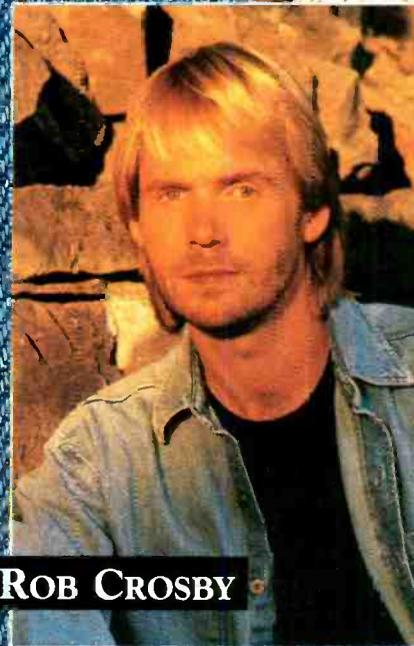
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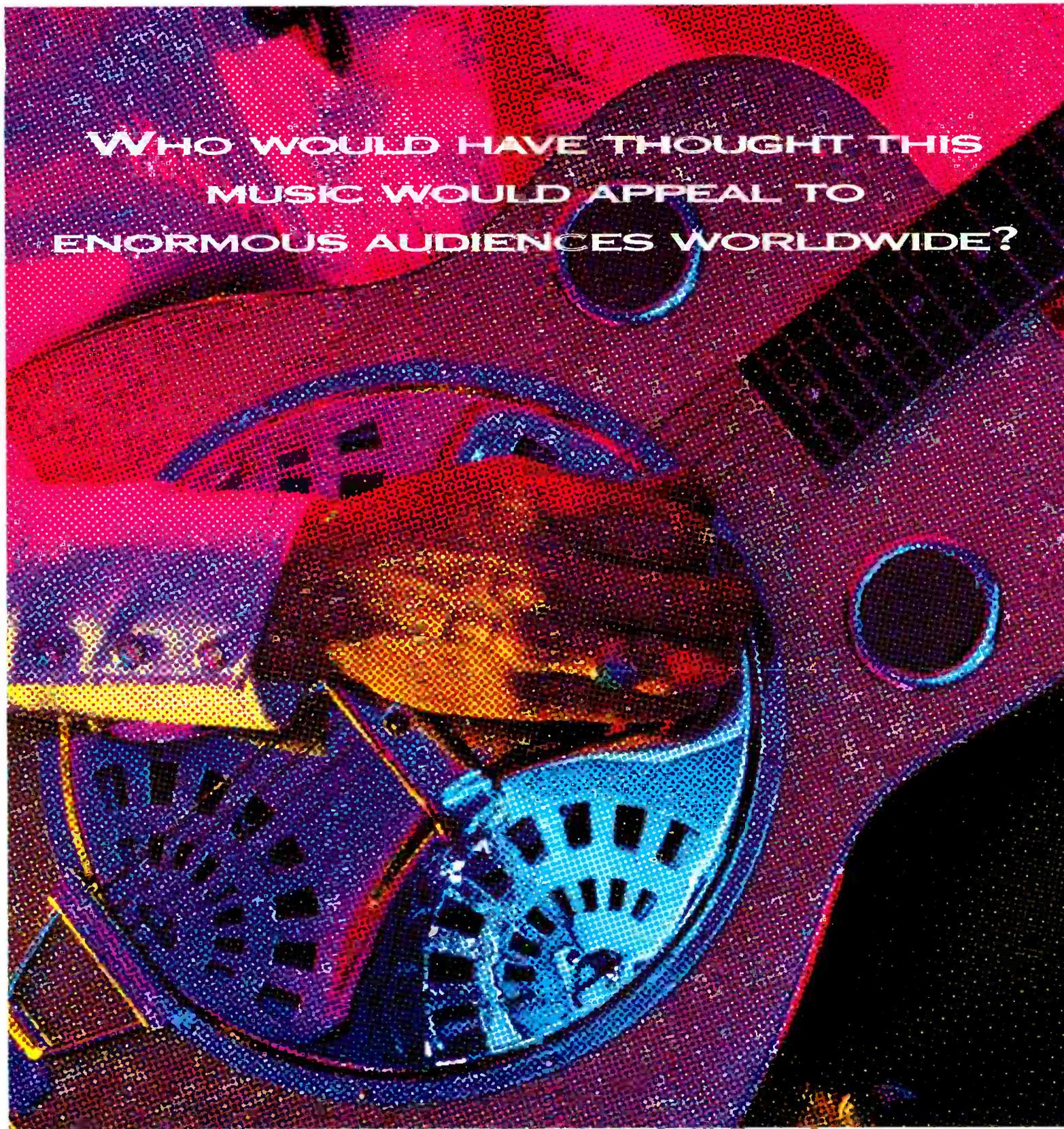


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Gold Rush

(Continued from page WOCM-16)

a place they'd be safe."

Environmental Improvement

For those with jobs waiting, however, prospects are bright in Nashville. Mercury/Nashville director of sales and marketing, Steve Miller, arrived from Dallas in June 1991. "I had a couple of offers to move to New York and didn't want to move to an environment like that. When the opportunity to move to Nashville came up—a smaller city, just as creative as New York or L.A.—there was no question."

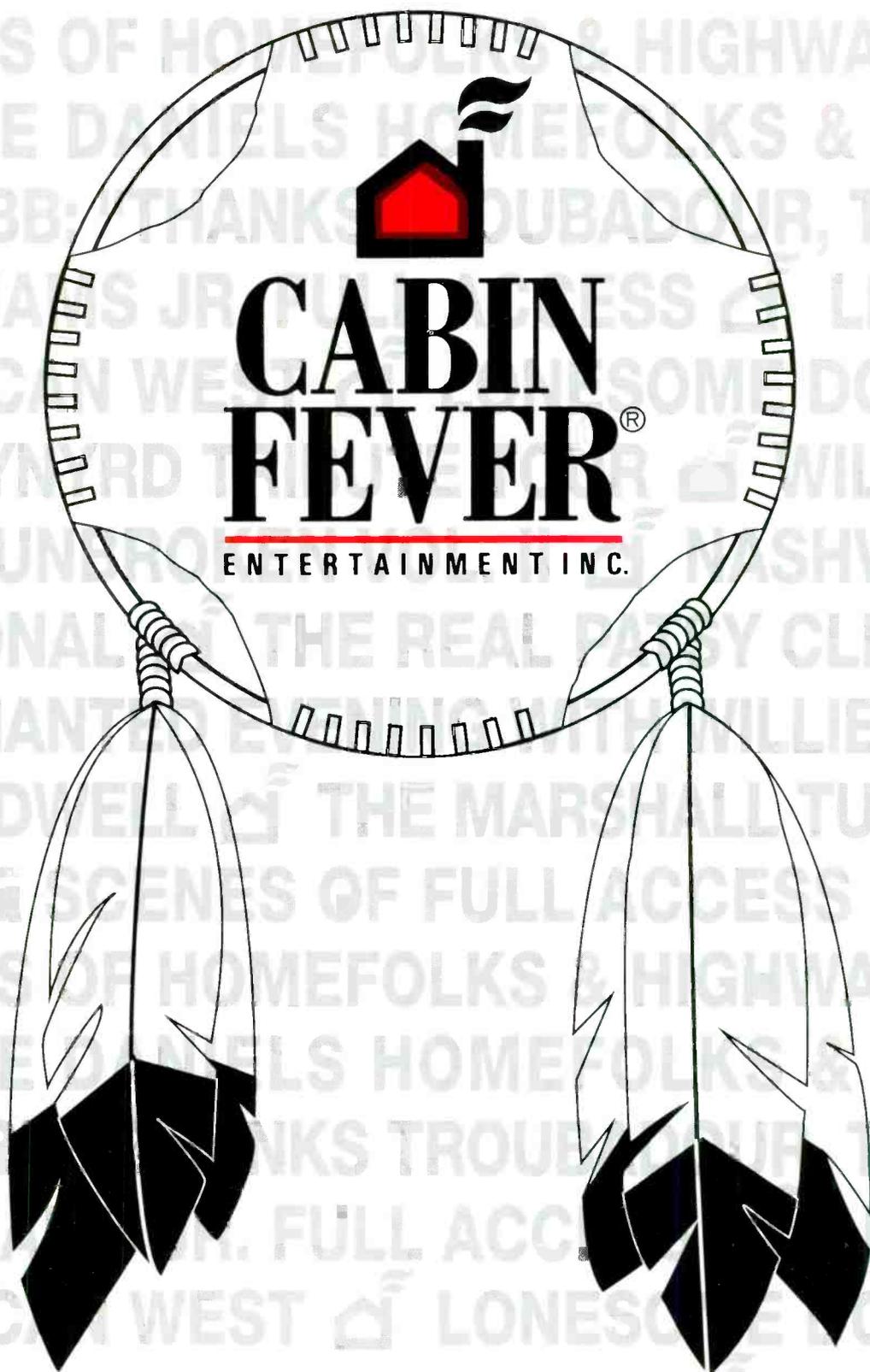
Garth Brooks' success allowed Liberty Records to branch out into other areas. Artist manager and producer Charlie Lico moved to Nashville from Los Angeles in December 1991 to become Liberty's VP for alternative music. Besides having the opportunity to work with music that has not been focused on before in Nashville, Lico says he was attracted by "the quality of life, the accessibility of individuals and the excitement of where the music is going in Nashville."

When asked why he moved to Nashville in December 1991, John Huie of Creative Artists Agency says, "I've got a 4-year-old and a 6-year-old. Any more questions?" Huie, who lived in New York for eight years and in Los Angeles for five, works with Michael W. Smith, Amy Grant, DC Talk, Steven Curtis Chapman, Russ Taff, Dolly Parton, Dwight Yoakam and Paul Overstreet. "It's an obvious center of growth, done in a family-type atmosphere, where people know each other and like each other. You feel more warmth in business relations here. I told the realtor I'm looking for a house my grandkids can visit me at."

Sparrow Communications moved its entire operation—and 47 employees—from Chatsworth, Calif., to Nashville in 1991. "It made sense to be in close proximity to our artists," president Bill Hearn says. "When the company's leases were up in L.A., we began investigating Nashville. Quality of life, cost of living, cost of operating a business in Nashville versus Los Angeles...Nashville just comes up a winner in all those areas. When we actually made the move, the people here—the media, construction companies, the bankers, real estate people—were very helpful in relocating. We've tripled the number of homeowners among our employees. The quality of life for our employees and their children is far better in Nashville."

Recent arrivals also include Wayne Kramer of the MC5, Felix Cavaliere, the Rascals, Steve Winwood and George Marinelli of Bruce Hornsby and the Range. Producer, session veteran and Blood, Sweat & Tears founder Al Kooper moved to Nashville in 1989. "I spent a lot of time here over the years and found Los Angeles to be unlivable," Kooper says. "Nashville offered no stress." Kooper has had to go elsewhere to find work, however. "To me, this is not Music City; it's Country Music City, and that's not a negative. Nobody twisted my arm and said, 'Move here and you'll get work.' I really didn't expect to get work here."

Nevertheless, he's glad he moved south. "I feel like I'm home," he says. "I feel like a fool for not living here all the time that I wasted not living here." ■

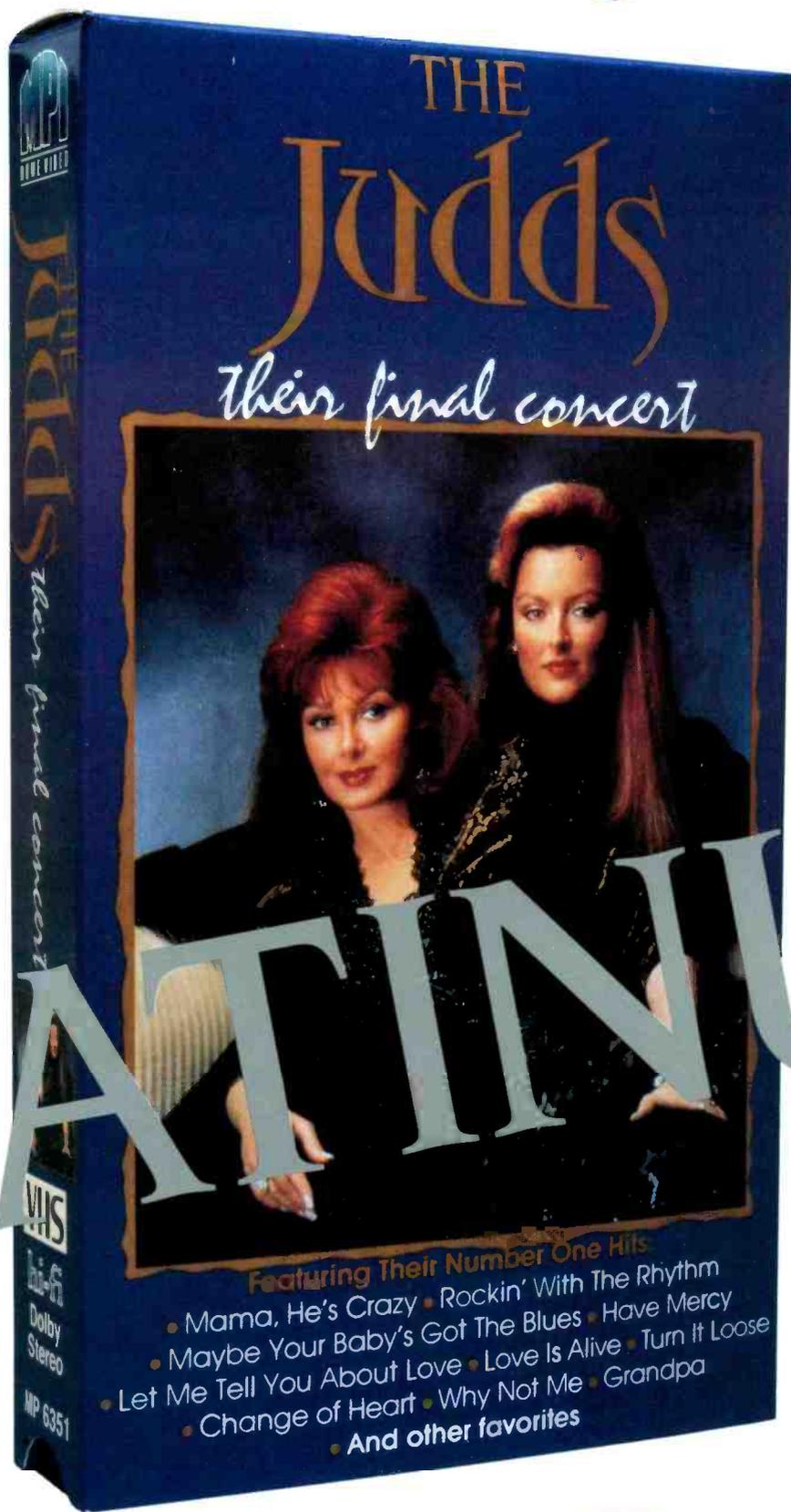


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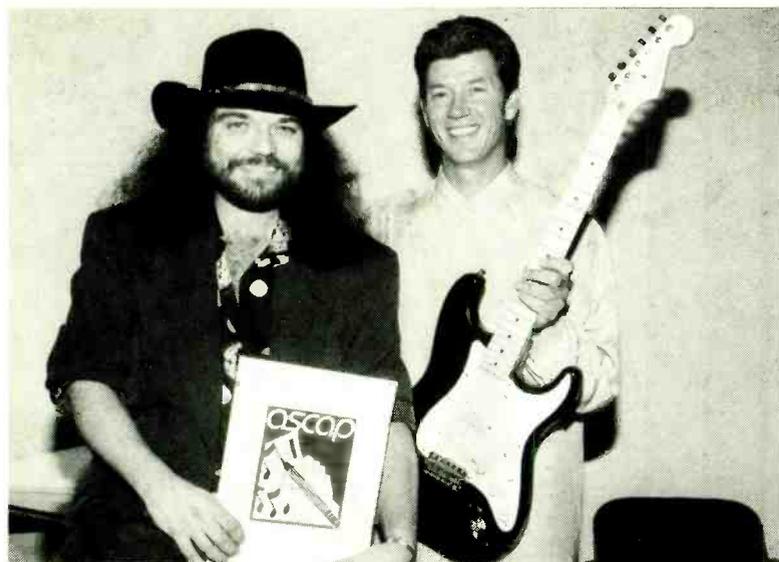
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Sweet Home ASCAP. ASCAP membership representative Larry Willoughby is pictured with Gary Rossington of Lynyrd Skynyrd after Rossington signed with ASCAP during a break from the band's recent Nashville recording sessions. Barry Beckett produced the album tracks scheduled for release on Atlantic.

Wright On At Canadian Country Awards Tyson, Prairie Oyster Also Big Winners

■ BY LARRY LeBLANC

TORONTO—Michelle Wright, Ian Tyson, and Prairie Oyster were the big winners at the 11th annual Canadian Country Music Awards, held Sept. 20 at the Jubilee Auditorium in Calgary, Alberta.

Prairie Oyster walked off with the award for top vocal-duo/group, beating out Blue Rodeo, Tracey Prescott & Lonesome Daddy, South Mountain, and the Johner Brothers. Prairie Oyster also won for top album for "Everybody Knows."

"So what's the problem, you didn't like the other songs," the group's keyboardist, Joan Besen, joked on accepting the top-song award for "Did You Fall In Love."

After winning the top-male award,

Ian Tyson—whose latest Stony Plain album, "And Stood There Amazed," recently reached "gold" status here (50,000 units), making him the sole Canadian male singer to earn two Canadian gold records—told the crowd, "We've done two gold albums now right here at Sunday Sound in Calgary."

"You don't have to leave home to record. You can do it right here in Alberta."

It was Wright, however, who walked away with the two-hour CTV televised show, hosted by WEA Canada's George Fox, produced by Ken

Gibson, and directed by Joan Tosoni. Not only did Wright win the top-female-singer award as well as nods for single of the year and top video (both for "Take It Like A Man," directed by Steven Goldman), but she also provided the evening's top performance, a breathtaking rendition of "He Would Be 16."

Wright, who recently saw her album "Now And Then" achieve Canadian "gold" here, seemed proud of her win for "Take It Like A Man," which reached No. 1 on Canadian trade magazine *The Record's* chart. "Thank you (Continued on page 49)

'Live' & Liberty With SNL's G.E. Smith Plus: TV Tug-Of-War Over Acts; Railroad 'Exposure'

SUNDAY AFTERNOON LIVE: One of the late additions to the Volunteer Jam lineup here Sept. 20 was **G.E. Smith & the Saturday Night Live Band**. Smith, like Jam founder **Charlie Daniels**, is a recent signee to Liberty Records. Despite the Nashville-based label, Smith's upcoming album will be worked to album rock stations rather than country. Called "Get A Little," the album is due out Oct. 12. The title cut shipped Sept. 25.

As the Jam gathers musical momentum this overcast Sunday afternoon at Starwood Amphitheatre, Smith sits at a picnic table backstage and recounts how he came to be with a Nashville label: "[Liberty president **Jimmy Bowen**] called me and said, 'I'm going to be up in New York. Why don't you come talk to me?' And I said, 'Sure.' I really didn't have it in my mind to want to make a record—well, you always want to—but it wasn't something I was actively pursuing. I met him, and he was such an ebullient guy. He's got a lot on the ball. I was real happy about it."

Smith composed eight of the 10 songs on the album and produced it at the Hit Factory in New York, completing the project in 11 days. His fellow musicians are **Cheryl Hardwick**, **Leon Pendarvis**, **Lew Del Gatto**, **Lenny Pickett**, **Earl Gardiner**, **Christopher Parker**, and **Steve Turre**.

Smith says he is eager to do his part in promoting the album. He has just finished a video for "Get A Little" and says he looks forward to taking the band on tour. "The great thing about 'Saturday Night Live' is that it's a real open schedule... Most of January's open. I hope to get the band out on the road then."

Pennsylvania-born Smith says he learned to play guitar when he was four and was supporting himself as a musician by the time he was 11. "It's not that I don't get along with my parents," he hastens to explain. "I love them and they love me. But my dad was always proud of me that I was able to do that." He put himself through East Stroudsburg State College, in Pennsylvania, intending to become a high school teacher. But before that could happen he started playing with a band in New Haven, Conn., a spot especially attractive because of its proximity to New York City—"where the good work was."

In the late '70s, Smith took a job in a Broadway show starring "Saturday Night Live" veteran **Gilda Radner**, whom he subsequently married. He also became acquainted with "SNL" producer **Lorne Michaels**. In 1985, Michaels hired him to be the program's musical director. Prior to taking his present post, Smith toured for several years with **Hall & Oates**. But he says his three years in **Bob Dylan's** band was "one of the greatest experiences of my life, on stage and off." Dylan, he recalls, is synonymous with access: "When we came to Nashville, they took us to the Country Music Hall of Fame, opened it up a little early, so Bob could walk around it without getting mobbed, and let him go downstairs to look at the stuff that hadn't been cataloged. It was great. And that [kind of leeway] happened all over the world."

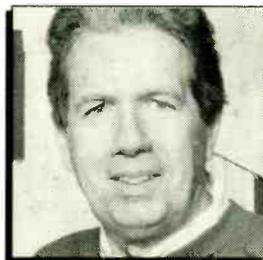
What is Liberty's grand plan for positioning and selling "Get A Little"? "I think we're going to sneak up on people, heavily armed," Smith deadpans, "and say, 'You got 10 bucks?'"

MAKING THE ROUNDS: While its historic headquarters at 8 Music Square West is being expanded, Sony/Tree has set up shop at 1111 16th Avenue South, where Capitol Records used to be located... Atlantic Records has moved from 1025 16th Avenue South, where it has been housed for the past three years, to 1812 Broadway... The well-chronicled tiff between "Tonight" show executive producer **Helen Kushnick**, and **Ken Kragen**, who manages **Travis Tritt** and **Trisha Yearwood**, seems to have ended with the announcement by NBC-TV that Kushnick has been fired. According to Kragen, Kushnick took umbrage at his refusal to pull Tritt from an already scheduled appearance on "Arsenio"—and then canceled Yearwood's spot on "Tonight." Bruised sensibilities notwithstanding, isn't it glorious that country stars have reached such a level of popularity that shows of this magnitude are squabbling over them?

MARK YOUR CALENDAR: Listen for **Confederate Railroad's** new single, "Queen Of Memphis," on the Sept. 28 edition of "Northern Exposure"... **Billy Ray** (Continued on page 34)



by Edward Morris



Curb Records Sure Of Ketchum's 'Sure Love'

■ BY DEBBIE HOLLEY

NASHVILLE—As the title cut and first single from Hal Ketchum's new Curb album, "Sure Love," begins a heated ascension on the Hot Country Singles & Tracks chart, Ketchum says his career is moving naturally and strategically "one step at a time." "Sure Love," terrifically commercial and accompanied by a well-suited video, debuted at No. 64 on the singles chart last week, and moves to No. 51 with a bullet in the current issue.

The single was delivered to radio Sept. 8. "They all tell us it's a smash," says Mike Borchetta, VP of country promotion, Curb Records. "We're hoping to have it No. 1 the week before Christmas." Borchetta says the record is "our No. 1 priority" and he has hired a "stack" of independent record promoters to work it. But, "at this stage," says Borchetta, "there are no special promotional tools planned."

According to Borchetta, the feedback from radio "is that we've got a No. 1 record. WYNY in New York, after one week, went from light to medium, and by the end of the second week, every major market had added the record. We had 114 adds the first day and in the first two weeks, we have 162 stations on it out of 201."

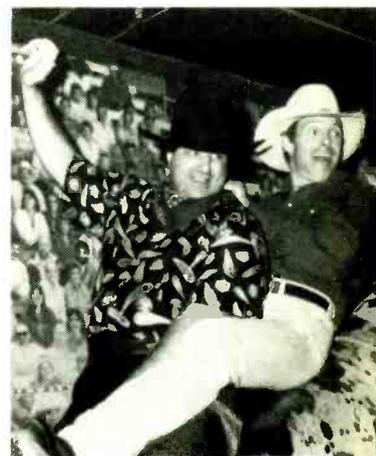
Borchetta says the video "is getting great response at TNN and CMT and all of the other video outlets." The majority of the "Sure Love" video—another video marking country music's efforts toward sharper video production and its appeal across formats—was shot on Beale Street in Memphis. "We shot from eight p.m. until dawn," says Ketchum, "and tried to complete it all in one shot—with no cuts, but we literally ran out of night time." Tent performance shots were set up and shot in Nashville.

The new album hit the streets Sept. 22. According to Andrea Kinloch, director of marketing, Curb Records, "the pre-orders were at 300,000 units, which was pretty exciting considering we went out with 11,600 units on his

first album." Kinloch says Curb is "doing a lot of advertising, we have a really neat video out—it's really progressive for country, and I'll be doing a national promotion with CMT probably in February." The CMT promotion will center around the second single's video and will feature Ketchum and the album. "It's sort of a national advertising thing that they do," says Kinloch. "Viewers can win a trip by mailing in a postcard for entry in a contest. But, all of the details haven't been ironed out yet."

Ketchum's debut album, "Past The Point Of Rescue," climbed to gold status within approximately 15 months and continues to hold a position in the 30s in its 58th week on the Top Country Albums chart.

Dennis Hannon, VP of marketing and sales, Curb Records, says he is working on "a very likely television advertising campaign that will happen late in the fourth quarter." It will involve CMT and TNN, WTBS in Atlanta, and probably WWOR in New York. According to Hannon, the campaign will predominantly use "Sure (Continued on page 34)



Promotional Bull. Singer and real rodeo-er Chris LeDoux, right, gives ersatz wrangler Bill Catino a lesson in bull-riding at Billy Bob's nightclub, Fort Worth, Texas. Catino is VP of promotion at Liberty Records, LeDoux's label.

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	7	10	*** No. 1 *** IN THIS LIFE G.FUNDIS, J.HOBBS (M.REID, A.SHAMBLIN)	◆ COLLIN RAYE (C) EPIC 74421
2	1	1	11	LOVE'S GOT A HOLD ON YOU S.HENDRICKS, S.STEGALL (K.STEGALL, C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
3	5	8	13	SO MUCH LIKE MY DAD J.BOWEN, G.STRAIT (C.MOMAN, B.EMMONS)	GEORGE STRAIT (V) MCA 54439
4	4	4	13	WARNING LABELS D.JOHNSON (K.WILLIAMS, O.TURMAN)	◆ DOUG STONE (V) EPIC 74399
5	12	16	8	IF I DIDN'T HAVE YOU K.LEHNING (S.ewing, M.D.BARNES)	◆ RANDY TRAVIS (V) WARNER BROS. 18792
6	10	13	9	WRONG SIDE OF MEMPHIS G.FUNDIS (M.BERG, G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
7	8	10	13	NOWHERE BOUND M.POWELL, T.DUBOIS (M.POWELL, J.MEDDERS)	◆ DIAMOND RIO (V) ARISTA 1-2441
8	11	15	8	NO ONE ELSE ON EARTH T.BROWN (S.LORBER, S.HARRIS, J.COLUCCI)	WYNONNA (C) (V) CURB 54449/MCA
9	15	20	12	GOING OUT OF MY MIND S.GIBSON, T.BROWN (KOSTAS, T.MCBRIDE)	◆ MCBRIDE & THE RIDE (V) MCA 54413
10	14	17	14	JESUS AND MAMA B.BECKETT (D.B.MAYO, J.D.HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
11	7	9	11	WHATCHA GONNA DO WITH A COWBOY A.REYNOLDS, J.CRUTCHFIELD (G.BROOKS, M.D.SANDERS)	CHRIS LEDOUX LIBERTY ALBUM CUT
12	6	5	16	YOU AND FOREVER AND ME J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, S.HARRIS)	◆ LITTLE TEXAS (V) WARNER BROS. 18867
13	16	24	8	SEMINOLE WIND J.STROUD, J.ANDERSON (J.ANDERSON)	◆ JOHN ANDERSON (V) BNA 62312
14	3	2	14	COULD'VE BEEN ME J.SCAIFE, J.COTTON (R.NIELSEN, M.POWELL)	◆ BILLY RAY CYRUS (V) MERCURY 866 998
15	17	26	8	THE GREATEST MAN I NEVER KNEW T.BROWN, R.MCINTIRE (R.LEIGH, L.MARTINE, JR.)	REBA MCINTIRE (V) MCA 54441
16	18	25	9	CAFE ON THE CORNER R.SCRUGGS, M.MILLER (M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
17	19	30	4	WE SHALL BE FREE A.REYNOLDS (S.DAVIS, G.BROOKS)	GARTH BROOKS (V) LIBERTY 57994
18	9	3	14	I STILL BELIEVE IN YOU T.BROWN (V.GILL, J.B.JARVIS)	◆ VINCE GILL (V) MCA 54406
19	23	28	6	LORD HAVE MERCY ON THE WORKING MAN G.BROWN (KOSTAS)	◆ TRAVIS TRITT (V) WARNER BROS. 18779
20	21	22	8	NEXT THING SMOKIN' B.MONTGOMERY, J.SLATE (J.DIFFIE, D.MORRISON, J.SLATE)	JOE DIFFIE (V) EPIC 74415
21	30	35	7	SHAKE THE SUGAR TREE P.WORLEY, E.SEAY (C.HARTFORD)	◆ PAM TILLIS (V) ARISTA 1-2454
22	33	40	5	WATCH ME R.LANDIS (T.SHAPIRO, G.BURR)	◆ LORRIE MORGAN (V) BNA 62333
23	25	29	8	LETTING GO J.BOWEN, S.BOGGUSS (D.CRIDER, M.ROLLINGS)	◆ SUZY BOGGUSS LIBERTY ALBUM CUT
24	24	18	20	BOOT SCOOTIN' BOOGIE S.HENDRICKS, D.COOK, B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2440
25	13	6	16	I WOULDN'T HAVE IT ANY OTHER WAY E.GORDY, JR. (A.TIPPIN, B.CURRY)	◆ AARON TIPPIN (V) RCA 62241
26	28	31	11	WEAR MY RING AROUND YOUR NECK S.BUCKINGHAM (B.CARROLL, R.MOODY)	◆ RICKY VAN SHELTON (V) COLUMBIA 74418
27	27	21	16	WE TELL OURSELVES J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62194
28	41	50	16	BUBBA SHOT THE JUKE BOX M.WRIGHT (D.LINDE)	MARK CHESNUTT (V) MCA 54471
29	38	42	6	IF THERE HADN'T BEEN YOU C.HOWARD, T.SHAPIRO (T.SHAPIRO, R.HELLARD)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
30	26	14	17	I'LL THINK OF SOMETHING M.WRIGHT (J.FOSTER, B.RICE)	◆ MARK CHESNUTT (V) MCA 54395
31	29	19	16	RUNNIN' BEHIND J.STROUD (E.HILL, M.D.SANDERS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
32	31	32	19	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIRO, C.WATERS)	TANYA TUCKER (V) LIBERTY 57768
33	22	11	15	WHAT KIND OF LOVE L.KLEIN (R.CROWELL, W.JENNINGS, R.ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
34	34	38	9	HEY MISTER (I NEED THIS JOB) R.BYRNE, K.STEGALL (K.CHATER, R.ARMAND)	◆ SHENANDOAH (V) RCA 62290
35	43	45	6	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIE, D.COOK)	◆ MARK COLLIE (V) MCA 54448
36	35	34	19	I FEEL LUCKY J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
37	36	33	19	A WOMAN LOVES S.HENDRICKS, T.DUBOIS (S.BOGARD, R.GILES)	STEVE WARINER (V) ARISTA 1-2426
38	42	43	8	JUST CALL ME LONESOME S.FISHELL, R.FOSTER (R.FOSTER, G.DUCAS)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2448

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	37	37	18	TAKE A LITTLE TRIP J.LEO, L.M.LEE, ALABAMA (R.ROGERS, M.WRIGHT)	ALABAMA (V) RCA 62253
40	57	—	2	*** POWER PICK/AIRPLAY *** I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO, L.M.LEE, ALABAMA (R.MURRAH, R.VANWARMER)	◆ ALABAMA (V) RCA 62236
41	46	54	4	NOW THAT'S COUNTRY R.BENNETT, T.BROWN (M.STUART)	◆ MARTY STUART (V) MCA 54477
42	40	39	20	BILLY THE KID C.HOWARD, T.SHAPIRO (B.DEAN, P.NELSON)	◆ BILLY DEAN (V) SBK 57745/LIBERTY
43	49	56	4	NOT TOO MUCH TO ASK J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, D.SCHLITZ)	MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
44	50	57	4	WHEN SHE CRIES J.LEO, RESTLESS HEART (M.BEESON, S.LENAIRE)	◆ RESTLESS HEART (V) RCA 62334
45	44	41	18	THIS ONE'S GONNA HURT YOU R.BENNETT, T.BROWN (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405
46	48	51	7	THAT'S ME P.WORLEY, E.SEAY (T.HASELDEN, B.ALAN)	◆ MARTINA MCBRIDE (V) RCA 62291
47	45	48	6	KEEP ON WALKIN' P.BUNETTA, R.CHUDACOFF (M.REID, A.MCBROOM)	◆ MIKE REID (V) COLUMBIA 74443
48	51	52	4	L.A. TO THE MOON R.MILSAP, R.GALBRAITH, T.COLLINS (S.LONGACRE, L.WILSON)	RONNIE MILSAP (V) RCA 62332
49	53	58	4	CRASH COURSE IN THE BLUES S.HENDRICKS, T.DUBOIS (S.WARINER, J.JARVIS, D.COOK)	STEVE WARINER (V) ARISTA 1-2461
50	39	23	17	YARD SALE B.CANNON, N.WILSON (L.BASTIAN, D.BLACKWELL)	◆ SAMMY KERSHAW (V) MERCURY 866 754
51	64	—	2	SURE LOVE A.REYNOLDS, J.ROONEY (H.KETCHUM, G.BURR)	◆ HAL KETCHUM (V) CURB 87243
52	32	27	13	ME AND MY BABY B.BANNISTER, P.OVERSTREET (P.OVERSTREET, P.DAVIS)	PAUL OVERSTREET (V) RCA 62254
53	58	66	3	LOST AND FOUND S.HENDRICKS, D.COOK (D.COOK, K.BROOKS)	◆ BROOKS & DUNN (V) ARISTA 1-2460
54	63	—	2	LONESOME STANDARD TIME B.MAHER (J.RUSHING, L.CORDLE)	◆ KATHY MATTEA (V) MERCURY 868 343
55	67	—	2	TWO SPARROWS IN A HURRICANE J.CRUTCHFIELD (M.A.SPRINGER)	◆ TANYA TUCKER LIBERTY ALBUM CUT
56	54	49	18	COWBOY BEAT H.BELLAMY, D.BELLAMY, E.SEAY (D.BELLAMY, J.BELAND)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
57	52	47	9	SEND A MESSAGE TO MY HEART P.ANDERSON (KOSTAS, K.LOUVIN)	DWIGHT YOAKAM & PATTY LOVELESS (V) REPRISE 18846/WARNER BROS.
58	NEW	—	1	*** HOT SHOT DEBUT *** I CROSS MY HEART T.BROWN, G.STRAIT (S.DORFF, E.KAZ)	◆ GEORGE STRAIT (V) MCA 54478
59	47	44	11	ONE TIME AROUND S.BOGARD, R.GILES (C.HARTFORD, D.PFRIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
60	55	46	18	TWO-TIMIN' ME L.M.LEE, J.LEO (R.MAINEGRA, R.YANCEY, J.GRIFFIN)	THE REMINGTONS (V) BNA 62276
61	56	55	19	FIVE O' CLOCK WORLD A.REYNOLDS, J.ROONEY (A.REYNOLDS)	HAL KETCHUM (C) CURB 76903
62	60	62	5	THERE AIN'T NOTHIN' I DON'T LIKE ABOUT YOU J.STROUD (K.WALLACE, M.IRWIN)	NEAL MCCOY ATLANTIC ALBUM CUT
63	62	64	5	NO SIR J.STROUD (S.DEAN, B.MONTANA, D.ELLIS)	◆ DARRYL & DON ELLIS (C) EPIC 74454
64	59	60	5	MY SIDE OF TOWN R.LANDIS, J.STROUD (D.ROBBINS, B.DIPIERO, J.S.SHERILL)	◆ DENNIS ROBBINS (V) GIANT 18786
65	68	—	2	WHO NEEDS IT R.PENNINGTON (B.MASON, J.MEHAFFEY)	◆ CLINTON GREGORY (V) STEP ONE 442
66	61	59	7	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
67	74	—	2	BURN ONE DOWN J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS, F.MILLER)	CLINT BLACK (V) RCA 62337
68	NEW	—	1	LOVE WITHOUT MERCY S.HENDRICKS, B.BECKETT (D.PFRIMMER, M.REID)	◆ LEE ROY PARNELL (V) ARISTA 1-2462
69	NEW	—	1	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN, S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
70	66	65	15	TOO MUCH J.BOWEN, R.ALVES (G.CLARK, L.R.PARNELL)	◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
71	69	69	8	BE MY ANGEL B.BECKETT (D.SEALS, B.MCDILL, J.KIMBALL)	◆ LIONEL CARTWRIGHT (V) MCA 54440
72	70	63	14	OUR LOVE WAS MEANT TO BE C.FARRIN (J.STEELE, C.FARRIN)	◆ BOY HOWDY CURB ALBUM CUT
73	NEW	—	1	ANYWHERE BUT HERE B.CANNON, N.WILSON (B.CANNON, J.S.SHERILL, B.DIPIERO)	◆ SAMMY KERSHAW (V) MERCURY 864 316
74	72	72	3	THE TROUBLE WITH DIAMONDS T.BROWN, M.MCANALLY (M.MCANALLY)	◆ MAC MCANALLY (V) MCA 54448
75	65	61	7	MOTHER'S EYES S.BUCKINGHAM, L.STRICKLAND (K.STALEY, G.HARRISON)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 74400

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	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS, B.BECKETT (A.CARMICHAEL, G.GRIFFIN)	LEE ROY PARNELL ARISTA
2	1	—	2	I SAW THE LIGHT T.BROWN (L.ANGELLE, A.GOLD)	WYNONNA CURB
3	2	1	7	ACHY BREAKY HEART J.SCAIFE, J.COTTON (D.VON TRESS)	◆ BILLY RAY CYRUS MERCURY
4	5	4	5	WHEN IT COMES TO YOU J.STROUD, J.ANDERSON (M.KNOPFLER)	◆ JOHN ANDERSON BNA
5	3	2	3	THE RIVER A.REYNOLDS (V.SHAW, G.BROOKS)	GARTH BROOKS LIBERTY
6	4	3	7	ROCK MY BABY R.BYRNE, K.STEGALL (B.SPENCER, P.WHITLEY, C.WRIGHT)	◆ SHENANDOAH RCA
7	7	7	11	SOME GIRLS DO R.SCRUGGS, M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB
8	6	6	8	NORMA JEAN RILEY M.POWELL, T.DUBOIS (M.POWELL, D.TRUMAN, R.HONEY)	DIAMOND RIO ARISTA
9	9	5	9	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON COLUMBIA
10	8	9	14	PAST THE POINT OF RESCUE A.REYNOLDS, J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB
11	12	14	22	STRAIGHT TEQUILA NIGHT J.STROUD, J.ANDERSON (K.ROBBINS, D.HUPP)	◆ JOHN ANDERSON BNA
12	14	16	14	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY, JR. (A.TIPPIN, B.BROCK)	◆ AARON TIPPIN RCA
13	15	10	12	EVERY SECOND J.FULLER, J.HOBBS (W.PERRY, G.SMITH)	COLLIN RAYE EPIC

14	16	8	5	SHIPS THAT DON'T COME IN B.MONTGOMERY, J.SLATE (P.NELSON, D.GIBSON)	◆ JOE DIFFIE EPIC
15	11	12	13	NEON MOON S.HENDRICKS, D.COOK (R.DUNN)	BROOKS & DUNN ARISTA
16	10	11	7	TAKE IT LIKE A MAN S.BOGARD, R.GILES (T.HASELDEN)	◆ MICHELLE WRIGHT ARISTA
17	13	13	10	SACRED GROUND S.GIBSON, T.BROWN (V.RUST, K.BROOKS)	◆ MCBRIDE & THE RIDE MCA
18	18	17	12	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK, R.VAN HOY)	MARK CHESNUTT MCA
19	—	—	37	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER, J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA
20	17	15	17	IS THERE LIFE OUT THERE T.BROWN, R.MCINTIRE (S.LONGACRE, R.GILES)	◆ REBA MCINTIRE MCA
21	21	18	12	BURN ME OOWN R.BENNETT, T.BROWN (E.MILLER)	MARTY STUART MCA
22	—	—	42	DON'T ROCK THE JUKEBOX S.HENDRICKS, K.STEGALL (A.JACKSON, R.MURRAH, K.STEGALL)	◆ ALAN JACKSON ARISTA
23	—	19	22	EXCEPT FOR MONOAY R.LANDIS (R.NIELSEN)	LORRIE MORGAN RCA
24	—	—	42	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.I.M.S)	◆ TRISHA YEARWOOD MCA
25	25	23	14	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID, B.MAHER, D.POTTER)	◆ TANYA TUCKER LIBERTY

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

Michael Martin Murphey Presides Over Best West Fest Yet

■ BY GERRY WOOD

COPPER MOUNTAIN, Colo.—Buoyed by the success of his previous five western-themed festivals held here, and encouraged by the launch of the critically acclaimed Warner Western label, Michael Martin Murphey staged his biggest and best West Fest yet, Sept. 5-7.

The attraction drew more than 30,000 paying customers for 25 hours of concerts that featured western and country music, dances, jam sessions, and foods, arts, crafts, and exhibitions by Native Americans, cowboys, mountain men, and western artists.

Sponsored by Justin Boot Co. and represented by American Express, the sixth annual West Fest showcased such country acts as Vince Gill, the Nitty Gritty Dirt Band, Michael Johnson, the Texas Tornados, John McEuen, Brooks & Dunn, and Suzy Bogguss.

Western acts performing included Red Steagall, Don Edwards, Sons Of The San Joaquin, Riders In The Sky, and cowboy poet Waddie Mitchell. Among the Native American entertainers were Bearheart, Robert Mirabal, the Dennis Alley Wisdom Indian Dancers, and Bill Miller.

The celebration spotlighted the music, art, and culture of both the old and new West. Kicking off the event at the Copper Mountain Resort Sept.

4 was West Fest Art Preview And Ball. Proceeds benefited the Justin Boot Cowboy Crisis Fund to aid rodeo-injured cowboys and their families.

Author Jim Bob Tinsley, consultant on Murphey's "Cowboy Songs" album, delivered a humorous and informative speech while the Dennis Alley Wisdom Indian Dancers and Emilio Navaira provided the entertainment.

Among the highlights of the concerts: Mitchell's captivating poetry, Miller's Springsteen-of-the-Southwest style, Don Edwards' warm and wonderful voice (that could make "Chicago" sound like a cowboy song), Gill's courageous performance as he gamely battled a severe sore throat, Steagall's masterful delivery, the skewed humor of the Riders, the rich harmonies of the Sons, and the closing circle dance as the audience joined the performers for the traditional ending of West Fest.

Murphey played a set each day, ranging from cowboy rap to country to western, and introduced a brilliant new Hal Ketchum/Gary Burr song about Frank and Jesse James that will be on his 1993 outlaw album: "Tonight I can hear Jesse calling/and tonight we will ride once again/I believe I have seen my last sunset/I believe I have jumped my last train." His personality and philosophy molded the

diverse elements, musical styles, and cultures into a warm and gentle portrait of what the world could be.

When "Home On The Range" and "Happy Trails" (the latter sung by Murphey's 6-year-old daughter, Laura Lynn) faded into the setting sun, the show came to a golden end.

"By far and away, this year's West Fest was the most spiritual of all of them," Murphey told Billboard. "The spiritual aspect was stronger than ever, and I didn't have one complaint or any fires to put out."

Noting that Mitchell, Edwards, and the Sons Of The San Joaquin now have their own albums out on Warner Western, Murphey commented, "There has been more response to them than ever before. This year we had more people who really seem to be western music fans."

The label is now finishing albums on Mitchell and Steagall, according to Bob Burwell, West Fest producer, and a principal in Real West Productions with Terry Cline, who is president of the American West Agency, a division of World Class Talent. "We're really enthusiastic about the initial response to the first three albums, and we intend to build on that momentum with the Miller and Steagall albums," Burwell said.

Murphey cites such 1992 festival changes as an emphasis on family activities, a larger Indian village, a sig-

nificant boost in booths (from about 200 to some 300), an extra hour of show time each day, and the realization of his goal to "create an ageless event."

Already deliberating on West Fest '93, Murphey says he would like to stress Western literature by booking more authors, perhaps expand the dates for exhibits and art shows, and add some outdoor activities, such as a

mountain bike race or fund-raising golf tournament.

The Warner Bros. artist and chairman of the National Indian Education Assn. also plans to stage a West Fest '93 event to raise money for Indian education: "We've concentrated on the cowboys for several years, and that won't go away, because there are Indian cowboys, too. But I want to do something for Indian education."



Honorable Mention. RCA artist Aaron Tippin is honored by the U.S.O. and the Disabled American Veterans after a recent performance in Columbia, Md. Tippin was cited for the visits he makes to Veterans' hospitals across the country while on tour. Typically, he signs autographs, visits the hospital wards, and takes his band along to perform a miniconcert for the patients. Pictured, from left, are Kevin McCarthy, director of marketing and entertainment for the U.S.O.; Tom Rivers, PD of WMZQ Washington, D.C.; Tippin; and Bruce Nitsche, national director of voluntary services, DAV.

WYNONNA · RANDY TRAVIS · RICKY VAN SHELTON
 GEORGE STRAIT · LORRIE MORGAN · ALAN JACKSON
 REBA MCKENTRE · DIAMOND RIO · WAYLON JENNINGS
 HANK WILLIAMS JR. · BILLY DEAN · HIGHWAY 101
 KENNY ROGERS · MICHELLE WRIGHT · ROBCROSBY
 RONNIE MILSAP · TAMMY WYNETTE · DENNIS ROBBINS
 CLEVE FRANCIS · RONNAREEVES · CHARLIE DANIELS
 MATTHEW SWRIGHT & KING · DIXIANA · DOUG STONE
 VERN GOSDIN · LIONEL CARTWRIGHT · PAM TILLIS
 MARTY BROWN · STEVE WARINER · GREAT PLAINS
 TANYA TUCKER · COLLIN RAYE · TRACY LAWRENCE
 SAMMY KERSHAW · NEAL MCCOY · MARTIN DELRAY
 TRAVIS TRITT · LEE GREENWOOD · HAL KETCHUM

the best names in country music turn to...

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Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING OCT. 3, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★★★ No. 1 ★★★			
1	1	1	18	BILLY RAY CYRUS ▲ ³ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
2	2	2	4	GARTH BROOKS LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2	
3	3	5	3	VINCE GILL MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
4	6	4	106	GARTH BROOKS ▲ ⁸ LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
5	5	3	54	GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
6	8	7	25	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
7	7	6	58	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
8	4	8	5	SOUNDTRACK EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
9	9	9	5	TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
10	12	13	177	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
11	11	10	10	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2	
12	10	11	4	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
13	16	15	32	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
14	14	14	6	RICKY VAN SHELTON COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
15	NEW	1	1	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	15	
16	13	16	3	TRISHA YEARWOOD MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	13	
17	15	12	12	MARY-CHAPIN CARPENTER ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
18	18	17	6	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
19	17	18	71	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
20	19	20	51	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
21	NEW	1	1	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	21	
22	NEW	1	1	GEORGE STRAIT MCA 10651* (10.98/15.98)	PURE COUNTRY	22	
23	20	19	8	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
24	21	21	45	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
25	23	22	25	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
26	22	23	47	SUZY BOGDUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15	
27	25	26	6	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19	
28	24	24	75	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8	
29	28	29	69	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	
30	27	25	11	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12	
31	26	27	69	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
32	29	28	52	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
33	31	32	64	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2	
34	37	34	22	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5	
35	30	30	28	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6	
36	32	35	58	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6	
37	35	37	64	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6	
38	41	42	129	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12	
39	34	38	98	DWIGHT YOAKAM ● REPRISE 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
40	39	39	4	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39
41	40	40	21	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
42	33	33	18	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
43	36	31	43	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10
44	38	36	80	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
45	43	45	21	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
46	42	44	52	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
47	47	50	215	THE JUDDS ▲ ² CURB 8318*/RCA (9.98/15.98)	GREATEST HITS	1
48	44	41	48	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
49	45	46	29	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
50	53	56	17	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	50
51	46	43	18	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
52	49	48	36	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
53	52	49	19	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
54	48	47	132	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
55	50	53	106	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
56	51	55	133	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
57	54	51	101	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
58	56	54	50	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
59	55	52	58	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
60	61	60	23	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
61	57	57	143	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
62	59	62	74	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
63	60	58	98	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
64	58	59	177	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
65	63	63	23	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
66	66	65	54	THE JUDDS ● CURB 6101B*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
67	64	64	36	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22
68	65	66	38	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
69	71	68	110	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
70	67	69	156	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
71	62	61	6	PAUL OVERSTREET RCA 66029* (9.98/15.98)	LOVE IS STRONG	60
72	75	—	44	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
73	69	70	102	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
74	73	71	24	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
75	68	67	56	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan** FOR WEEK ENDING OCTOBER 3, 1992

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	72
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	72
3	3	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	58
4	7	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	43
5	4	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	17
6	5	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	72
7	6	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	72
8	9	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	15
9	12	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	71
10	15	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	67
11	10	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	72
12	8	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	72
13	13	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	65

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	62
15	11	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	71
16	17	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	52
17	16	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	70
18	19	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	72
19	18	DWIGHT YOAKAM ● REPRISE 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	33
20	22	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	41
21	20	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	55
22	23	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	70
23	21	WILLIE NELSON ▲ ⁴ COLUMBIA 35305*/SONY (6.98 EQ)	STARDUST	6
24	24	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	50
25	—	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	58

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

GOLD

OVER 600,000 COPIES SOLD

SAMMY KERSHAW



SAMMY KERSHAW

AND STILL GOING

“ANYWHERE BUT HERE”

The New Single

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Instant add at WSM.”* KEVIN O’NEAL — Operations Manager WSM



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a PolyGram company

Management: JIM DOWELL
Produced by BUDDY CANNON & NORRO WILSON

COUNTRY CORNER



by Lynn Shults

MAKE IT TWO No. 1's for Collin Raye as "In This Life" moves up from No. 2. Raye previously topped the Hot Country Singles & Tracks chart with "Love, Me." His debut single, "All I Can Be," peaked at No. 28 in August '91. Raye's original success came under the direction of co-producers Jerry Fuller and John Hobbs. However, both the single and the album "In This Life" are co-produced by Hobbs and Garth Fundis. The song was co-written by Raye's label mate Mike Reid and Allen Shamblin.

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "I'm In A Hurry (And Don't Know Why)" (57-40), by Alabama, followed by "Bubba Shot The Juke Box" (41-28), by Mark Chesnutt; "Sure Love" (64-51), by Hal Ketchum; "Going Out Of My Mind" (15-9), by McBride & the Ride; "Watch Me" (33-22), by Lorrie Morgan; "Lonesome Standard Time" (68-54), by Kathy Mattea; "If I Didn't Have You" (12-5), by Randy Travis; "Two Sparrows In A Hurricane" (67-55), by Tanya Tucker; "I Cross My Heart" (debut-58), by George Strait; and "Even The Man In The Moon Is Crying" (43-35), by Mark Collie.

RECORDS ARE MADE TO BE BROKEN, but who could have guessed Billy Ray Cyrus' debut album, "Some Gave All" (1-1), would set a new precedent for consecutive weeks (17) at the top of The Billboard 200?

DEBUTS ARE THE NEWS ON THE Top Country Albums chart. Randy Travis leads the way with "Greatest Hits Volume I," entering at No. 15, and "Greatest Hits Volume II," at No. 21. George Strait's motion picture soundtrack to "Pure Country" bows at No. 22. High debuts create backward bullets, and this week there are five on Top Country Albums. Moving backward in position but forward in sales are "Don't Go Near The Water" (21-24), by Sammy Kershaw; "Longnecks & Short Stories" (23-25), by Mark Chesnutt; "From The Heart" (25-27), by Doug Stone; "Confederate Railroad" (40-41); and "Sacred Ground" (43-45), by McBride & the Ride.

REPORTS ON the first day's sales of "The Chase," by Garth Brooks, appear elsewhere in this issue. Brooks' release, combined with Randy Travis' hits packages, plus forthcoming releases from platinum artists Alan Jackson and Kathy Mattea, and gold achievers such as Lorrie Morgan, Diamond Rio, Tanya Tucker, and Restless Heart, point to a healthy fall and holiday run by Nashville-based artists. Probabilities are high Brooks' "The Chase" and "Beyond The Season" and Billy Ray Cyrus' "Some Gave All" will be inside the top 10 on The Billboard 200. Speculation is also high that one-third of the top 30 Billboard 200 positions will be claimed by Nashvillians. Of this number, Brooks could have five albums in the top 20—and certainly the top 25.

'DATELINE NBC' co-anchor Jane Pauley, during her segment on Garth Brooks, reported Brooks accounts for 67% of Capitol Records' sales. Nashville insiders believe his share of Liberty Records' sales now exceeds 90%. Estimates are that Tanya Tucker accounts for 5% of Liberty's sales. What makes this interesting is Tucker's career had already rebounded and Brooks scored his first No. 1, "If Tomorrow Never Comes," the week of Jimmy Bowen's takeover of Capitol Nashville in December '89.

CURB SURE ABOUT KETCHUM'S 'SURE LOVE' SET

(Continued from page 29)

Love," but will also tie in the "Past The Point Of Rescue" album and home video. "It's a 30-second spot that I'm in the middle of producing right now. It will be tied in with several retailers nationwide."

Hannon says much of Curb's focus will be at retail. The label's marketing team realized earlier this year, and began to capitalize on, "the incredibly strong retail base that we have for Hal Ketchum." On the first album, "we went from 11,600 to just about 150,000 or 160,000 units through February," notes Hannon. Shortly after that, he says the label was able to get the record moving more strongly. "We are very pleased with the retail following he has," says Hannon, "obviously with the consumer, but with the retail clerk and buyer level that has allowed us to get to that 700,000 number on 'Past The Point' and go out with 300,000 on the new album in a very, very competitive atmosphere. That is a uniqueness that we have with Hal Ketchum that we don't have with many artists on our roster." The album's suggested retail price is \$9.98 for cassette and \$13.98 for CD.

THE 'LONG' HELLO

Hannon says Ketchum's CD is the first one Curb has introduced in a generic longbox (made of recycled board). Both the label and Ketchum wanted to be "one of the first in the industry to use the generic longbox," says Kinloch, "because in April [1993] everything is going to jewel-box-only." Though there are no in-store appearances scheduled at this time, Kinloch says Ketchum is "doing some of the customer conventions. The Handelman convention, and some others."

Kinloch says Curb is supplying retailers with "a lot of point-of-purchase material" on the second album. A poster, 1-foot-by-1-foot flats, and there are bin cards going out to retail. "Bin cards are somewhat rare, says Kinloch, "but now that he has two albums out—and we wanted to make this one very visible in the stores—we decided to go ahead with the card." She says feedback indicates the Ketchum album is one of retail's "big commitments."

Ketchum says the making of his second album "felt really good. I have

such a faith in [producers] Allen Reynolds and Jim Rooney." He says they take an "ensemble approach. They rarely get on the talk-back. They don't dictate beyond trying to get the right players." The same core of five session pickers that played on his first album was used on the new album: Milton Sledge on drums, Bob Wray on bass, Richard Bennett on acoustic guitar, Chris Leuzinger on electric guitar, and Pete Wasner on piano.

Ketchum says he and the production team searched for five or six sides that would "stick to the wall and let that determine the direction of the remainder of the album." Ketchum wrote or co-wrote six of the 10 cuts on the album. He says the finished product "is all evolutionary. My feeling is that this record is the right progression. It just seems the natural 'next step.'" Ketchum describes the album as "a little broader in terms of its scope" than "Past The Point Of Res-

cue," and hopes it will pull in additional fans.

There are no specific tour plans centered around the album, but Ketchum is booked steadily throughout the remainder of 1992. During the past summer, he spent a lot of time on the road. "My theory is that the only way to become a headliner is to act like one," Ketchum explains. "I really limit the amount of co-bills that I do." In recent months, he has worked with Wynonna and is booked on several more dates with her. "Musically, those shows have been very pleasing," he says. "Kathy Mattea and I have been successful performing together as well. But, for the most part, I'd rather play to 1,500 people who come to see me."

Ketchum says his goal is "slow growth that will ensure that I can do this for a long time and do it the way that I want to do it. My other professional goal is to never be a slave to this career."

NASHVILLE SCENE

(Continued from page 29)

Cyrus, the Four Guys, Janie Fricke, Patti Page, Gram Parsons, Connie Smith, Marty Stuart, Steve Wariner, and Trisha Yearwood will be inducted into the Country Music Hall of Fame's Walkway Of Stars at 10 a.m. Thursday (1) . . . Among the celebs booked to play in the Academy of Country Music Golf Classic Oct. 12 in Burbank, Calif., are Ray Benson, Kathy Baillie, Michael Bonagura, Mark Collie, Earl Thomas Conley, Billy Dean, Eddie Dean, Dennis Franz, Rick Hurst, Johnny Lee, Ron Masak, Buck Owens, Rick Alves, Bill McCorvey, James Sicking, David Soul, Doug Stone, Aaron Tippin, Donna Ulisse, and Bruce Weitz. The members of Sawyer Brown host. Funds raised will go to the T.J. Martell Foundation For Cancer, AIDS, and Leukemia research . . . A benefit concert to aid hurricane-stricken victims in Florida, Louisiana, and Hawaii will be held Oct. 19 at the Grand Ole Opry House. It will be co-hosted by Floridians John Anderson and Billy Dean and feature performances by Mark Chesnutt, Diamond Rio, Darryl & Don Ellis, Tracy

Lawrence, McBride & the Ride, the Mavericks, Pirates Of The Mississippi, Mike Reid, and Doug Stone . . . The third annual Vince Gill Celebrity Basketball Game & Concert is set for Nov. 2 at Belmont Univ. in Nashville. The game will begin at 6:30 p.m. in Striplin Gymnasium, with the concert to follow there. Proceeds will go to the school's athletic and music business departments. Tickets can be purchased at the school and at radio station WSIX starting Oct. 5. In addition to Gill, the celebrity players will include Collin Raye, Joe Diffie, Billy Dean, Mark Miller, Kix Brooks, Radney Foster, Jeff Hanna, Davis Daniel, Matthews Wright & King, Mark Collie, and members of Diamond Rio. Playing an eight-minute half-time game will be Holly Dunn, the McCarter Sisters, Lisa Stewart, Sweethearts Of The Rodeo, Michelle Wright, Wynonna Judd, the Forester Sisters, and Paulette Carlson.

SIGNINGS: Billy Burnette to Capricorn Records . . . Billy Bremner to Bluewater Music for publishing.

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

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

- 73 ANYWHERE BUT HERE (Pri, ASCAP/Buddy Cannon, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI)
- 71 BE MY ANGEL (Pink Pig, BMI/Polygram, ASCAP/Ranger Bob, ASCAP/Amachrist, ASCAP/Popcorn Family, ASCAP) HL
- 42 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL
- 24 BOOT SCOOTIN' BOOGIE (Alfred Avenue, BMI/Sony Tree, BMI) HL/WBM
- 28 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM
- 67 BURN ONE DOWN (Howlin' Hits, ASCAP)
- 16 CAFE ON THE CORNER (Beginner, ASCAP) WBM
- 14 COULDN'T BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM
- 46 COWBOY BEAT (Bellamy Brothers, ASCAP)
- 59 CRASH COURSE IN THE BLUES (Steve Wariner, BMI/Irving, BMI/Sony Tree, BMI/Inspector Barlow, ASCAP) HL/PPP/CLM
- 35 EVEN THE MAN IN THE MOON IS CRYIN' (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL
- 61 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI) WBM
- 9 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL

- 15 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/Lion Heated, ASCAP/Laying Marline, Jr., BMI) HL
- 66 HELP, I'M WHITE AND I CAN'T GET DOWN (Almarie, BMI)
- 34 HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI) HL
- 58 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Dorff, BMI/Zena, ASCAP)
- 36 I FEEL LUCKY (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/PPP
- 5 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP
- 29 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL/PPP
- 32 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
- 30 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL
- 40 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarmer, ASCAP)
- 1 IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) CPP
- 18 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, ASCAP/Bug, ASCAP) WBM
- 25 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP

- 10 JESUS AND MAMA (Tom Collins, BMI) CPP
- 38 JUST CALL ME LONESOME (St. Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL
- 47 KEEP ON WALKIN' (Almo, ASCAP/Brio Blues, ASCAP/McBroom, BMI) CPP
- 48 L.A. TO THE MOON (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM
- 23 LETTING GO (Warner-Tamerlane, BMI/Zesty Zacki's, BMI) WBM
- 69 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP)
- 54 LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP)
- 19 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL
- 53 LOST AND FOUND (Sony Cross Keys, ASCAP)
- 2 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Patti Hurt, BMI) WBM
- 68 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP)
- 52 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI) CLM
- 75 MOTHER'S EYES (AMR, ASCAP/Sixteen Stars, BMI)
- 64 MY SIDE OF TOWN (Corey Rock, ASCAP/Oxide Stars, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) HL/WBM
- 20 NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of State, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP) CPP
- 8 NO ONE ELSE ON EARTH (Sony Tunes, ASCAP/EMI

- Golden Torch, ASCAP/Hearth Street, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) HL
- 63 NO SIR (Tom Collins, BMI/Music Corp. Of America, BMI/Brand New Town, BMI/Midnight Crow, ASCAP) HL/PPP
- 43 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/PPP
- 7 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM
- 41 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
- 59 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL
- 72 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)
- 31 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL
- 13 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP) CPP
- 57 SEND A MESSAGE TO MY HEART (Songs Of PolyGram, BMI/Tillis, BMI) HL
- 21 SHAKE THE SUGAR TREE (Sony Tree, BMI) HL
- 3 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Attaduo, BMI) HL
- 51 SURE LOVE (Foreshadown, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP)
- 39 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Shedhouse, ASCAP) HL
- 46 THAT'S ME (Millhouse, BMI/Shedhouse, ASCAP) HL
- 62 THERE AIN'T NOTHING I DON'T LIKE ABOUT YOU (Polygram Int'l, ASCAP/EMI April, ASCAP) HL
- 45 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
- 70 TOO MUCH (EMI April, ASCAP) HL

- 74 THE TROUBLE WITH DIAMONDS (Beginner, ASCAP)
- 55 TWO SPARROWS IN A HURRICANE (Murray, BMI)
- 60 TWO-TIMIN' ME (Careers-BMG, BMI/Ritz's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL/WBM
- 4 WARNING LABELS (Sony Cross Keys, ASCAP/Sony Tree, BMI) HL
- 22 WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/PPP
- 26 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI) CPP
- 17 WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/PPP
- 21 WE TELL OURSELVES (ASCAP) CPP
- 17 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
- 33 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Orbisongs, BMI) HL
- 44 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI)
- 65 WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/ Monk Family, BMI)
- 37 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM
- 6 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM
- 50 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP
- 12 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL

ANALOG-TAPE TROUBLE CITED IN DCC DELAY

(Continued from page 6)

phase of manufacture [of the DCC900], there were all kinds of very little things needing correction. They needed to be eradicated before we started mass production."

Wielens was speaking to Billboard during a three-day series of meetings and presentations organized by Philips for a small group of journalists from the U.S., U.K., France, Japan, and the Netherlands.

During the course of the program,

Sept. 26), PolyGram president Alain Levy said it was happening only in England and "England is not the world."

Levy added that it was "ludicrous" that any such discussions should be conducted "in the public eye." However, he stated, "when you look at how much money is being put in, it's going to take a lot of DCC sales for record companies to make money."

MARKETING CAMPAIGN

Initial marketing for DCC will concentrate on the overt advantages of digital systems and not on the intricacies of the technology involved.

Nico Brokking, commercial director of Philips audio, says the system campaign will begin in earnest Oct. 15 and will have the aim of "fixing the letters DCC in people's minds."

TV and press advertising will revolve around such slogans as "how to hear the future without giving up the past"—a reference to DCC's backward compatibility—and "your music will never be the same."

One advertisement apparently advocates home-taping by picturing a blank DCC cassette with the copyline, "The missing part of your CD collection."

The generic, consciousness-raising ads will continue for 14 or 15 months, according to Brokking. However he says there will be no TV ads in the U.S. ahead of the presidential election as this would be "a waste of money"—presumably a reference to the expected blitz of campaign ads.

Brokking says that by the end of November, there will be 2,500 stores selling DCC hardware and software in six countries: the U.S., Japan, Germany, France, the U.K. and the Netherlands. Software outlets will outnumber hardware shops by two-to-one, he adds.

The staggered introduction of players reflects respective distances from the Japan plant

Wielens reiterated the reasons why the DCC900 was launched in Japan Sept. 21 and will reach North Europe "during the second week of October" and the U.S. "during the first week of November" (Billboard, Sept. 26). He says the machines were shipped from the Sagami-hara factory as soon as they were ready; the players' staggered introduction around the world simply reflects respective distances from Sagami-hara.

Wielens contends that the penetration rate for DCC will grow twice as fast as it did at the introduction of CD because there will be a steady replacement of analog equipment with digital players.

He predicted that between 750,000 and 1 million machines will have been sold worldwide by the end of next year.

As for the public debate on DCC mechanical royalty rates (Billboard,

Classical KEEPING SCORE



by Is Horowitz

BETTING ON FUTURES: Deutsche Grammophon is moving quickly to build core and contemporary catalog with **Pierre Boulez** and **Giuseppe Sinopoli**, both of whom are now exclusive label artists.

Observers see the activity, along with programs devoted to such conductors as **James Levine** and **Claudio Abbado**, as DG's attempt to nurture a roster from which superstar replacements for the late **Leonard Bernstein** and **Herbert von Karajan** may emerge.

In this country, Boulez recordings will feature both the Cleveland Orchestra and Chicago Symphony. It's DG's intent to record him whenever he appears in their home cities, annual events in both instances.

The conductor's debut disc with the Cleveland under his new pact will be released in October. It couples Stravinsky's "Sacre" and "Petrouchka," and will be followed early next year with a Debussy set. Both composers, in fact, will be the focus of new recordings with the orchestra next year.

Boulez's first with the Chicago, due out in November, pairs Bartok's "Wooden Prince" with his "Cantata Profana." The disc initiates an extensive Bartok project with the orchestra, slated to include the piano concertos with **Kristian Zimerman** as soloist and the violin concertos with **Gil Shaham**.

Last week Boulez was in Paris directing his own Ensemble InterContemporain in vocal chamber works by Webern. The ensemble will figure prominently in his future work for DG.

Other material by Webern, as well as by Ravel, will be among the scores Boulez will record with the Berlin Philharmonic for DG beginning next year. He is also expected to begin a Mahler series with the Vienna Philharmonic in 1993, most likely opening with the Sixth Sym-

phony.

Sinopoli's recordings for DG find him fronting both the Philharmonia and Dresden State Orchestra. In the can with the former is a Mahler Seventh and a Tchaikovsky Fifth. Also awaiting release, with the Dresden, are Schubert's Eighth and Ninth Symphonies, and Bruckner's Seventh.

There's also lots of opera on Sinopoli's DG agenda, with "Arabella" (Dresden) and "Il Trovatore" (Philharmonia) due for taping starting the end of this year and continuing into 1993. **Cheryl Studer** is featured in both projects. She will also be the soloist in later Dresden recordings of Strauss' "Four Last Songs" and Wagner's "Wesendonck Songs."

Other 1993 Sinopoli/Dresden sessions will find them backing **Gidon Kremer** and **Martha Argerich**, respectively, in the Schumann violin and piano concertos. Among works on the conductor's Philharmonia recording agenda next year are Mahler's Ninth Symphony, and Schoenberg's "Verklarte Nacht" and "Pelleas und Melisande."

CRITICAL TEST: DG's last entry in Bernstein's "Final Recordings" series programs string orchestra arrangements of two late Beethoven Quartets. Due out in November, the release kicks off a joint promotion with Gramophone magazine. Readers will be asked to review one of the recordings in the series, with the best to be published in an upcoming issue of the magazine.

PASSING NOTES: The Museum of Television & Radio in New York opens a seven-month exhibition Oct. 20 exploring the broadcast legacy of the New York Philharmonic, now celebrating its 150th anniversary.

Among the scores of broadcasts attendees will be able to audition is the Dec. 7, 1941, concert where **Artur Schnabel**'s performance of the Brahms Piano Concerto No. 2 was interrupted to announce the bombing of Pearl Harbor. In all, more than 100 hours of broadcast material, some dating back to the '30s, will be on hand.

Violinist **Robert McDuffie** is soloist with the Prague Chamber Orchestra, currently on a 32-concert tour of North America. Junket winds up in New York Nov. 8.



Betty's Latest. PolyGram Classics & Jazz president David Weyner congratulates Betty Carter on the release of her latest Verve recording, "It's Not About The Melody," at New York's Blue Note.

Jazz BLUE NOTES



by Jeff Levenson

SO, what do you know about numbers? Are they traditional or contemporary? Do they eat meat? Can they tell the difference between radio airplay and cutout trash heaps? Do they peruse release schedules vying for choice album assignments? Do they *know* they're being watched. Charts. Positions. Entry slots. Crazy business, man.

• Is there anyone who doubts that keyboardist **Bob James** has a golden touch? No sooner does his "Four-play" collaboration (with **Lee Ritenour**, **Nathan East**, and **Harvey Mason**) drop off the contemporary jazz chart after a meager(!) 47-week stay, than another of his Warner joint efforts, this one with **Earl Klugh**, pops up in the top 10. The album is titled "Cool," an allusion, I'm sure, to the kind and quantity of cash the project will reap by the time it finishes its run (which may be never!).

• Call it name recognition as much as quality control. James' issue is not the only album to fly, sans rev-up time, into the contemporary top 10. It took the **Rippingtons** and "Weekend In Monaco" precisely three weeks to grab hold of the No. 5 slot; and it took **Bela Fleck** and "U.F.O. Tofu" (don't ask me—I haven't a clue) those same three weeks to secure a home (albeit temporarily, I'm sure) at No. 9.

• Last week we cited **Mel Torme's** upcoming Christ-

mas album on Telarc, conveying the impression, perhaps, that the Velvet Fog was just sittin' around, knocking back egg-nogs, waiting for his seasonal release to catapult him into the spotlight. The fact is, Torme is currently enjoying a winning, first-time collaboration with **Cleo Laine**, "Nothing Without You," on **Concord**. It's No. 8 on the traditional side after only seven weeks.

• A trend perhaps? The Torme/Laine issue is one of five entries held down by singers on the traditional chart's top 10. Add **Shirley Horn**, **Dr. John**, **Jimmy Scott** (who used to be "Little," before his big comeback), and **Joe Williams** to the list of hit-it-big vocalists whose instruments require no excess-baggage charge.

• It's nice to see pianist **John Hicks** among the traditional entries with his latest from **RCA/Novus**, "Friends Old And New." The Atlanta-born Hicks is one of those ubiquitous types that jazz insiders tend to take for granted because he's so good and because he's basically uninterested in glomming much of the limelight. Just his personality, I guess. Interestingly enough, his RCA album is one of three current (or soon to be) issues. He's got "Crazy For You," a collection of **Gershwin** readings on **Red Baron**; and the any-day-now "Luminous," a collaboration with flutist **Elise Wood**, on **Evidence**.

• The "Gotcha Gang" (yes, I know that's a William Safire ripoff, but I've got to make this work somehow) informs me that **Coster** (as in **Tom Coster**) has an "er" ending, not an "a," which one (moi?) might mistakenly use if following a verbal pronunciation of the keyboardist's name. The ex-Santana-ite has a record out called, well, "Gotcha," an appropriate enough title given the typo. It's his first release for **JVC Music** and my first official fumble of the season. (Keeping stats, are you? I don't want to know about it.)

Hot Latin Tracks™

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

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

Artists & Music

Sony Takes Three; Festival OTI Report; 'Opera Merengue' Bows; Xuxa In Studio

SONY TRIANGULATES: Two years after splitting in two, Sony Discos has announced the company will divide its promotion sales operations into three labels: Sony Discos for regional Mexican acts; Sony Latin for pop artists; and Sony Tropical for tropical music. The three labels, set to go into operation Nov. 1, will supplant the Sony Discos and Discos International imprints. "This strategy will permit our staff to be more specialized and efficient in their marketing and promotion efforts," says Sony's marketing VP, **George Zamora**.

Sony president **Frank Welzer** also points out the three-way split allows all of the label's acts to take advantage of Sony's name recognition. "The name Sony is so valuable," says Welzer, "that our artists on the Discos label were not entirely comfortable. They prefer to enjoy the prestige Sony provides. Now they have their wish."

FESTIVAL OTI—Underwhelming: Los Angeles-based singer/songwriter **Carlo de la Cima** won first place at the 15th annual Festival de la OTI, held Sept. 17 in Miami, with his emotive ode "No Te Mueras, América." Miami's **Jimmy Paredes** placed second with his self-penned tune "Vamos A Cambiar." The third-place honor went to "América Peregrina," sung by **Alma Rocío** and composed by **Hernán Moreno**, both of whom represented San Francisco.

Last place went to **Univision** for televising a well-intentioned, but ultimately boring, competition. The polite audience that filled the 1,200-seat Gusman Center was rarely moved by any of the 13, mostly bland, ballad entries. Stripped of its competitive suspense, the OTI began with a whisper and ended with a sigh.

Worse still, the OTI's overnight Arbitron numbers in both Los Angeles (2.6) and New York (1.8) fell short of that of the programs regularly scheduled in the 8-11 p.m. Wednesday slot. (Due to Hurricane Andrew, Miami's Arb tally was unavailable.)

Unhappily, this year's competition seemed an incidental occurrence, wrapped around mostly lip-synced performances and too-long interviews turned in by guest artists **Los Bukis**, **Willie Colón**, **Victor Victor**, **Luis Angel**, **Rudy La Scala**, and **Braulio**. By contrast, no information or interviews were given about the TTI participants. Lamentably, the crisply paced program's lone bright spot was **Luis Angel's** thumping live(!) take of "El Loco."

THE DOMINICAN REPUBLIC'S Operatic Past: "Opera Merengue," a merengue-rooted opera recounting the 500-year history of the Dominican Republic, debuted Sept. 25 at the Teatro Nacional in Santo Domingo. Sony artist **Johnny Ventura** starred in the program, whose music was composed by **Sonotone's Victor Victor**, along with **Manuel Tejada**, **Rafael Solano**, and **Ramón Orlando**, among others. Sponsored by



by John Lannert

UNESCO, the opera makes its international premiere Oct. 22 in Guana-jato, Mexico, during that city's Festival Carvantino. An international tour is being planned for the opera.

ARTIST MISCELLANEA: Brazil's kiddie-TV superstar **Xuxa**—slated to launch a children's TV show next year with **MIM Entertainment**—is wrapping up her third album for **Globo**... EMI's fabulous vocal quintet **Barrio Boyzz** are slated to release their bilingual eponymous debut Oct. 6. The album's leadoff track, "Crazy Cooling," and its Spanish-language counterpart "Muy Suavemente" will be worked simultaneously by EMI and Capitol/EMI Latin. Also set to be promoted on both Hispanic and non-Hispanic radio stations is **Cypress Hill's** "Latin Lingo," taken from the trio's gold **Ruffhouse/Epic** debut, "Cypress Hill"... At the behest of Argentinian comic **Porcel**, Sony Discos' **Willy Chirino** is composing a post-Hurricane Andrew paean designed to show outsiders that Miami is still an

attractive tourist locale... Just out on Sony are "Feliz Navidad," a compilation of Christmas songs from the label's Mexican artists, plus an EP from **Lisa M.** titled "Flavor Of The Latin—Remixes."

ON THE ROAD: Sony artists currently on tour in the U.S. and Latin America include **Chayanne**, **Emmanuel**, **Franco de Vita**, and **Luis Enrique**... Several non-Hispanic concert treks, put together in part by veteran promoter **Phil Rodríguez**, also are in effect in Latin America. **Kenny G** completes a nine-date swing through Brazil and Venezuela Friday (2). **Marillion** is scheduled to play Caracas Wednesday (30) and Thursday (1) with **Iron Maiden** set to perform in the Venezuelan capital Oct. 9 and 10. Finally, the **Ramones** followed up their late-September shows in São Paulo and Rio de Janeiro with a two-day stint in Mexico City that commenced Sept. 26... Finally, look for **Guns N' Roses** to tour South America sometime this fall.

CHART NOTE: How about RTP? A little more than one year after forming, the Sony-distributed imprint has landed one top-10 and three top-20 singles. What's more, the Miami-based label recently notched five titles on the Top Latin Albums chart, four of which placed in the Tropical/Salsa survey and one in the pop list.

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Top Latin Albums

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	11	JON SECADA ●	JON SECADA	SBK 98845/CAPITOL-EMI LATIN
	2	2	11	ANA GABRIEL	SILUETA	SONY 80818
	3	3	43	LUIS MIGUEL ●	ROMANCE	WEA LATINA 75805
	4	4	19	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
	5	5	17	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
	6	10	9	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVI SA
	7	8	17	JULIO IGLESIAS	CALOR	SONY 80763
	8	7	7	CHAYANNE	PROVOCAME	SONY 80831
	9	6	9	H2O	DE OTRO PLANETA	SONY 80821
	10	14	45	MAGNETO	MAGNETO	SONY 80670
	11	12	31	RICKY MARTIN	RICKY MARTIN	SONY 80695
	12	11	3	BACHATA MAGIC	BACHATA MAGIC	RTP 80820/SONY
	13	16	29	LOS BUKIS	QUIEREME	FONOVI SA 9040
	14	18	9	FERNANDO ALLENDE	FERNANDO ALLENDE	WARNER 26848
	15	13	9	ROCIO DURCAL	EL CONCIERTO... EN VIVO	ARIOLA 3344/BMG
	16	15	17	RAPHAEL	AVE FENIX	SONY 80767
	17	—	3	MIGUEL TOMAS	MIGUEL TOMAS	WARNER 26797
	18	—	1	LUNNA	YO QUE TE ADORO	CAPITOL-EMI LATIN 42611
	19	9	35	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	20	17	9	ISABEL PANTOJA	CORAZON HERIDO	RCA 3350/BMG
	21	24	33	PROYECTO M	ARDE QUE ME QUEMAS	CAPITOL-EMI LATIN 42529
	22	23	7	FRANCO DE VITA	EN VIVO 16 DE MARZO	SONY 80750
	23	25	3	MYRIAM HERNANDEZ	MYRIAM HERNANDEZ	WEA LATINA 90123
	24	20	75	PANDORA	CON AMOR ETERNO	CAPITOL-EMI LATIN 42451
	25	—	11	LOS HISPANOS	PASSION	SONY 80785
TROPICAL/SALSA	1	1	17	JERRY RIVERA	CUENTA CONMIGO	DISCOS INTERNATIONAL 80776/SONY
	2	4	7	OSCAR D'LEON	EL REY DE LOS SONEROS	SONERO 80823/SONY
	3	3	33	TITO ROJAS	TITO ROJAS	M.P.I. 6061
	4	2	13	MIAMI BAND	MIAMI BAND	RTP 80768/SONY
	5	—	1	ALEX D'CASTRO	REGALAME ESTA NOCHE	TH-RODVEN 2962
	6	6	23	ZONA ROJA	ORQUESTA ZONA ROJA	CANDELA 001/TTH
	7	7	11	OLGA TANON	SOLA	WEA LATINA 77478
	8	11	53	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
	9	8	25	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
	10	13	11	ROKABANDA	LA ROKA	J&N 748
	11	21	3	RUBEN DJ	TODO MOVIDO	RTP 80853/SONY
	12	12	17	GRUPO WAO	GRUPO WAO	HEAVEN 008/COMBO
	13	9	7	JOHNNY RAY	SALSA CON CLASE/LOS 3 SABORES	RTP 80846/SONY
	14	10	5	MAYRA Y SELINES	MAYRA Y SELINES 18.75	PARADISC 3305/BMG
	15	14	23	ANGELA CARRASCO	PIEL CANELA	CAPITOL-EMI LATIN 42591
	16	5	47	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
	17	—	3	VAN LESTER	SOY LA VOZ	SONERO 80811/SONY
	18	24	23	GRUPO NICHE	LLEGANDO AL 100%	DISCOS INTERNATIONAL 80712/SONY
	19	19	13	FRANKIE RUIZ	MI LIBERTAD	TH-RODVEN 2946
	20	—	9	LOUIE RAMIREZ/RAY DE LA PAZ	OTRA NOCHE...	RMM 80748/SONY
	21	16	43	LOS SABROSOS DEL MERENGUE	SIETE VECES MAS...	M.P.I. 6059
	22	—	1	KID POWER POSSE	LOS NENES DE LA MEDICINA	PRIME 3399/BMG
	23	22	85	JUAN LUIS GUERRA Y 4.40	BACHATA ROSA	KAREN 109/BMG
	24	23	23	LA BANDA SHOW	100% LATINO	RTP 80722/SONY
	25	20	21	LIMITE 21	YO TE SEGUIRE QUERIENDO	M.P.I. 6047
REGIONAL MEXICAN	1	1	17	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
	2	4	13	VICENTE FERNANDEZ	QUE DE RARO TIENE	DISCOS INT'L 80809/SONY
	3	2	51	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
	4	3	7	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
	5	13	3	BANDA MACHOS	CASIMIRA	FONOVI SA 5161
	6	7	33	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	7	5	15	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	SONY 80770
	8	8	21	LUCERO	LUCERO DE MEXICO	FONOVI SA 9039
	9	12	13	ANGELICA MARIA	INTERPRETA RANCHERO Y NORTENO	SONY 80771
	10	14	7	FLACO JIMENEZ	PARTNERS	REPRISE 26822/WARNER
	11	6	9	GRUPO MOJADO	LA GORDA	FONOVI SA 5154
	12	15	31	EMILIO NAVAIRA	UN Sung HIGHWAYS	CAPITOL-EMI LATIN 42626
	13	10	47	BRONCO	SALVAJE Y TIerno	FONOVI SA 3106
	14	16	35	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	15	9	59	ANA GABRIEL	MI MEXICO	SONY 80605
	16	11	7	BANDA R-15	COMO TU DECIDAS	DISA 1438
	17	22	53	LOS ACUARIO	LA HIELERA	MAR INT'L 291
	18	24	3	VARIOS ARTISTAS	A BAILAR LA QUEBRADITA	FONOVI SA 3022
	19	—	1	LIBERACION	CON MAS AMOR	FONOVI SA 3031
	20	19	49	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	21	—	11	LOS CAMINANTES	RECUERDOS	LUNA 1226
	22	18	21	JOAN SEBASTIAN	CON BANDA	MUSART 2114/BALBOA
	23	—	1	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY 80847
	24	—	1	BANDA VALLARTA SHOW	ESA CHICA ME VACILA	FONOVI SA 9058
	25	17	19	LOS YONICS	VOLVERE A CONQUISTARTE	FONOVI SA 9047

• Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1992, Billboard/BPI Communications.

Artists & Music

EMI's Buenos Aires Bash



EMI held its Latin American Conference '92 from July 23-29 in Buenos Aires. Highlights included product presentations, artist showcases, and a soccer match that pitted EMI U.K. rock groups Iron Maiden and Thunder against executives from EMI Music. (EMI Music won, 6-5). Here, SBK artist Jon Secada is presented with gold and platinum awards for sales of his self-titled album in Chile. Shown, from left, are David Stockley, managing director, EMI Music International; Secada; Francisco Nieto, managing director, EMI Latin America; and Jim Fifield, president/CEO, EMI Music Worldwide.



EMI Argentina artist Ignacio Copani is congratulated after his showcase performance. Shown, from left, are Roberto Piy, managing director, EMI Argentina; Mario Ruiz, marketing director, EMI Music International; Copani; and Jose Behar, president, Capitol/EMI Latin USA.



EMI executives hold a dinner party at New York City Club for Argentina artist Patricia Sosa, who performed. Shown, from left, are Rolando Hernandez, A&R director, EMI Argentina; Jim Fifield, president/CEO, EMI Music Worldwide; Sosa; Oscar Mediavilla, Sosa's manager; and Mario Ruiz, marketing director, EMI Music International.



Iron Maiden drummer Nicko McBrain socializes with EMI executives before taking the stage at Ferro Stadium, where Iron Maiden and Thunder performed a sellout concert for 33,000 people. Shown, from left, are Roberto Piy, managing director, EMI Argentina; Francisco Nieto, managing director, EMI Latin America; McBrain; Rupert Perry, president/CEO, EMI Records Group, U.K. and Eire; and Mario Ruiz, marketing director, EMI Music International.



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Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	11	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE 11 weeks at No. 1
2	10	3	MICHAEL W. SMITH REUNION 0071*/WORD	CHANGE YOUR WORLD
3	2	11	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY
4	3	11	WHITE HEART STARSONG 8247*	TALES OF WONDER
5	NEW▶		MICHAEL CARD SPARROW 1321*	THE WORD: RECAPTURING
6	4	79	AMY GRANT ▲³ WORD 6907*	HEART IN MOTION
7	5	15	RICH MULLINS REUNION 0072*/WORD	THE WORLD AS BEST I REMEMBER VOL.2
8	12	11	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
9	6	101	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
10	13	5	RAY BOLTZ WORD 52991*/EPIC	SEASONS CHANGE
11	11	49	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
12	9	39	PETRA WORD 48859*/EPIC	UNSEEN POWER
13	7	45	CARMAN BENSON 2809*	ADDICTED TO JESUS
14	8	19	JON GIBSON FRONTLINE 9285*	FOREVER FRIENDS
15	14	11	VARIOUS ARTISTS SPARROW 1329*	NO COMPROMISE REMEMBERING MUSIC OF K. GREEN
16	NEW▶		KIM BOYCE SPARROW 4132*	FACTS OF LOVE
17	18	63	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
18	16	27	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
19	20	63	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
20	21	9	VERN JACKSON TBN 0001*	HIGHER THAN I'VE EVER BEEN
21	17	89	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
22	15	101	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
23	25	5	DELIVERANCE INTENSE 9403*/FRONTLINE	STAY OF EXECUTION
24	19	9	LARNELLE HARRIS BENSON 2902*	I CHOOSE JOY
25	33	79	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
26	NEW▶		CARMAN MINISTRIES STARSONG 8250*	HIGH PRAISES VOLUME 2
27	27	17	WEST ANGELES C.O.G.I.C SPARROW 1319*	SAINTS IN PRAISE VOL.III
28	31	17	VARIOUS ARTISTS SPARROW 1330*	CORAM DEO
29	24	319	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
30	NEW▶		HOSANNA! MUSIC INTEGRITY 045*/SPARROW	TAKE THE CITY
31	32	13	DINO BENSON 2912*	SOMEWHERE IN TIME
32	22	101	SANDI PATTI ● WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
33	23	25	FIRST CALL DAYSPRING 6925*/WORD	HUMAN SONG
34	28	3	MIKE E. REUNION 0076*/WORD	GOOD NEWS FOR BAD TIMES
35	NEW▶		P.I.D. FRONTLINE 9417*	BORN WITH THE GIFT: JOHN 3:16 FACTOR
36	35	27	LISA BEVILL VIREO 2201*/SPARROW	MY FREEDOM
37	26	43	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
38	38	3	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
39	39	13	BROOKLYN TABERNACLE SINGERS WARNER ALLIANCE 4135*	ONLY TO HIM
40	29	3	PRAY FOR RAIN VIREO 2202*/SPARROW	PRAY FOR RAIN

● 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.



by Bob Darden

YOU CAN COUNT the really influential contemporary Christian music producers on one hand. **Brown Bannister** is the first of a select few that includes the likes of **Keith Thomas**, **Michael Omartian**, and **Charlie Peacock**.

Bannister, of course, made his name as **Amy Grant's** producer years ago. It's a name he continues to make as he has racked up several monster secular hits from Amy's "Heart In Motion" release.

But a lot of casual consumers don't realize he's a heckuva songwriter ("Praise The Lord" for the **Imperials**, "Old Man's Rubble" for Grant, among other tunes) and a pretty fair country singer to boot.

Singer? "Well, I made my one and only solo album back in 1981, back when the drum machine was big," Bannister says almost apologetically. "I'm going to try again to record another album, maybe in the next year or two, on Vireo Records."

Oh yeah, that's the other thing Brown has done: He has started Vireo Records (distributed by Sparrow Records).

In recent days he produced **Mike English's** multi-Dove Award debut release, tracks on Grant's Christmas album, **Paul Overstreet's** second release for RCA, a lullaby record for Word, and some tracks for **Steve Wariner's** last MCA album.

"And I'm also working on putting together a 'Brown

Bannister as producer' album for the fall," he says. "It's a collection, à la 'The Dude,' with all of the tracks from a producer's standpoint. All the tracks will be remixed or re-recorded... I want to recut some milestone songs like 'El Shaddai'—turning-point things—that will include a number of artists."

Then there's the work he's doing with Vireo. "Vireo Records just kind of plopped in my lap," Bannister says. "I really wanted to get into a more nurturing relationship with writers and performers. I'd established RBI Productions and publishing through Brown 'n' Serve Productions, but I wanted to do more. One of the first things I did was sign a couple of writers who had production talent. I've always had a heart for production quality, which is why I went to people like **Tom Hemby**, **Wayne Kirkpatrick**, **Chris Harris**, **Mark Himmerman**, **Jimmie Sloas**, and **Tommy Sims**. Not all of them are signed to my publishing company, but I will work with all of them on production one-off projects."

With Bannister's track record, of course, once word got around he was interested in such a venture, a number of labels approached him about a co-venture record label, with Bannister in the executive-producer role.

"I talked to them all and felt close to the Sparrow concept of artist development," he says. "The talks stalled for while mainly because I suddenly realized the work involved on my part. Finally, when they came back they said, 'All we want you to do is be an executive producer and A&R man. We'll take care of all of the mechanics—everything.' That's when it clicked."

When Bannister signed his first artist, **Lisa Bevil**, people began asking, "Is this going to be a pop/dance label? Cross-over? Rock'n'roll?" Bannister's response: "It'll be whatever the body of Christ is—real eclectic," he says. "I'm looking for artists with a passion and a reason to be in music."

New Ways To Spread The Holiday Spirit.



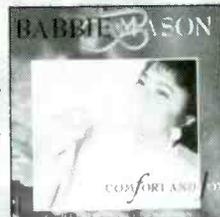
SHIRLEY CAESAR
"Christmasing"
ET/EK 48599 Nice Priced and Newly Released on Word/Epic
The Grammy-winning first lady of Gospel breathes new life into holiday favorites.



SANDI PATTI
"The Gift Goes On"
ET/EK 48596
Seasonal classics from the Gold and Platinum-selling No.1 female inspirational artist.



BABBIE MASON
"Comfort And Joy"
ET/EK 53174 New Recording
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"OUR CHRISTMAS"
ET/EK 48580
Amy Grant, Sandi Patti, Michael W. Smith, Roberta Flack, and more.



"HANDEL'S YOUNG MESSIAH"
ET/EK 48579
First Call, Phil Driscoll, Russ Taff, Wayne Watson, Whiteheart, and more.



AL GREEN
"White Christmas"
ET/EK 48597
Nice Priced and Newly Released on Word/Epic
A one-of-a-kind Christmas classic from one of the greatest R&B singers of all time.

FIRST CALL AND FRIENDS
"An Evening In December Christmas A Cappella"
ET/EK 48598 Nice Priced and Newly Released on Word/Epic
First Call plus Russ Taff, Wayne Watson, Cynthia Clawson, Tanya Goodman, and more.



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Artists & Music

In the SPIRIT



by Lisa Collins

TRADITIONAL GOSPEL is an arena of few superstars, with names like James Cleveland or Mahalia Jackson happening along every other decade. But some industry insiders are projecting that they'll be adding another name to that list: John P. Kee. Many already have.

Kee recently wound down his national "Save Our Youth" tour in Washington, D.C., with his third annual VIP Music & Arts Seminar (July 26-Aug. 2). The seminar drew about 3,000 delegates. Executives from Kee's label, Tyscott, recently awarded the charismatic singer a plaque in recognition of more than \$2.5 million in sales.

"I didn't know how to react," Kee says. "To me, music is only an attention-getter that I might minister. Plus, I know \$2.5 million didn't come to my house!"

For all of his soaring sales, Kee remains grounded. He's currently building the New Life Fellowship Center in his home base of Charlotte, N.C., and hopes to have a new release out soon. The project, "We Walk By Faith," also features Vanessa Bell Armstrong and James Moore.

Even more exciting for Kee are the new groups signed to his production company, some of which he is looking to place on labels besides Tyscott. Other plans include a release featuring the "singing Grandpa" character.

Still, Kee says his biggest challenge remains his Inner City Ministry. "I've started a new choir out of the projects, the Inner City Mass Choir," he says, "and they've just recorded a new album."

AFTER TWO YEARS ON THE ROAD, BeBe & CeCe Winans are looking ahead to a tourless '93. BeBe, who has been turning up his producing profile, says he will redirect his energies to his production deal with Capitol Records. Three acts have already signed with Winans: the Clark Sisters, Howard Smith, and the Winans' younger sisters Angie and Debbie, who have formed a duet called—appropriately enough—Sisters.

BeBe, who recently recorded "I'm Your Friend" with Bobby Brown on Brown's latest album, says he hopes to take all three acts in a familiar direction.

"It's the same direction as BeBe and CeCe, in many ways," he says. "BeBe and CeCe just nudged at the door and I'm excited about maybe being a part of that."

The Clark Sisters, incidentally, are currently in the studio with Michael Powell at work on a project slated for release early next year.

"We're not going to try and change who they are," Winans says, adding that "[a big part is] adding the confidence that was missing when Twinkie left because she did do a lot of the production and writing. But because each of them is so talented, I think it's just giving them the confidence and letting them know that they can continue."

THE WILLIAMS BROTHERS recently celebrated a milestone with their 2-year-old label, Blackberry Records: the release of the first artist signed to the label other than the Williams. "Looking For The Promise" is from Pastor Murphy Pace & the Voices Of Power, and the response thus far has been strong. Also released is a new live project from Melvin Williams titled "In Living Color." Set for October is a compilation Christmas album.

BILLY PRESTON pleaded no contest to cocaine and assault charges stemming from two August 1991 incidents. Sentencing will be Oct. 16. He could get up to 4½ years.

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 ★★ 23 weeks at No. 1	
1	1	29	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
2	3	19	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
3	2	29	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
4	4	11	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
5	6	19	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
6	7	39	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
7	5	51	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
8	8	39	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
9	9	17	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
10	11	17	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
11	10	21	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
12	13	11	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
13	15	7	FLORIDA MASS CHOIR MALACO 6011	NOW, I CAN SEE
14	12	21	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
15	19	3	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
16	18	5	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW
17	16	31	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
18	14	19	WEST ANGELES C.O.G.I.C. SPARROW 1319*	SAINTS IN PRAISE VOL.III
19	20	59	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
20	21	23	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
21	17	77	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSOTT 1401/SPECTRA	WASH ME
22	29	5	FAIRFIELD FOUR WARNER BROS. 26945*	STANDING IN THE SAFETY ZONE
23	NEW		SANDRA CROUCH SPARROW 1325*	WITH ALL MY HEART
24	NEW		THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7105*/MALACO	LIVE FROM SALT LAKE CITY
25	NEW		MISSISSIPPI CHILDREN'S CHOIR MALACO 4454*	CHILDREN OF THE KING
26	28	3	THE N.C. MASS CHOIR FEAT. CHRISTOPHER GRAY LIGHT 730830*/SPECTRA	SING IN THE SPIRIT
27	22	69	DOROTHY NORWOOD/NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
28	23	23	WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
29	NEW		BEAU WILLIAMS LIGHT 730806*/SPECTRA	LOVE
30	24	63	BEBE & CECE WINANS • SPARROW 1257*	DIFFERENT LIFESTYLES
31	39	3	VARIOUS ARTISTS CGI 0004*/A&M	SALUTE TO THE CARAVANS
32	37	3	PASTOR MURPHY PACE III BLACKBERRY 2203301110/SPECTRA	LOOKING FOR THE PROMISE
33	27	29	ADORATION 'N' PRAYZE TM 1007*	TIME IS RUNNING OUT
34	38	53	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
35	30	5	JAMES BIGNON & DELIVERANCE AIR 10181	USE ME
36	25	63	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
37	32	9	REV. PAUL JONES PURE 001	I WON'T COMPLAIN
38	35	21	REV. LAWRENCE THOMISON & THE MUSIC MASS CHOIR NEW HAVEN 20014*	NEVER LET GO OF HIS HAND
39	34	15	CARNELL MURRELL & THE NEWORK COMMUNITY CHOIR SAVOY 14809/MALACO	YOU CAN MAKE IT IF YOU TRY
40	33	3	BEN TANKARD TRIBUTE 790113*/SPECTRA	KEYS TO LIFE

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"TWINKLE OF AN EYE..."

Pro Audio

Int'l Studio Booking Agency Bows Industry Vet Chris Stone Heads Venture

■ BY SUSAN NUNZIATA

NEW YORK—Chris Stone, Record Plant co-founder and industry veteran, is launching The World Studio Group, a Los Angeles-based network of international studios, at the Audio Engineering Society Convention, Oct. 1-4 in San Francisco.

Approximately 25 studios have been chosen as charter members of the group, which will assist in providing internationally oriented recording clients with studio referrals and other services.

In the U.S., members include Conway and Andor in Los Angeles, Right Track and Skyline in New York, Bad Animals in Seattle, Paisley Park in Minneapolis, Ardent in Memphis, Skywalker Sound in San Francisco, and Crescent Moon in Miami. Among the international participants are BOP Studios in Bophutswana, South Africa; Caribbean Sound Basin, Trinidad; Capri Digital Studios, Capri, Italy; MG Sound, Vienna; Hitokuchi-Zaka, Tokyo; Mosfilm, Moscow; Rhinoceros in New South Wales, Australia; Metropolitan, London; and Guillaume Tell, Paris.

In addition, the group has a board of directors consisting of an A&R executive, a recording engineer/producer, and an acoustician, says Stone.

HELPS EXPEITE BOOKING

If a client is recording at one of the member studios and is seeking to move the project to another city, the group can expedite that booking. "The central organization, the world studio group, takes care of negotiations, helps with collection, monetary exchange, and provides telephone consultations of how things work in the world," says Stone.

"For example, if Paisley Park calls me and says they have a band in that needs to record out of the country, they want two weeks at the end of October, someplace warm, they need a minimum 64-inputs, preferably SSL, it's a Sony 48 mix... I send out requests for quotes from four international studios telling them the times available and how much it will cost in each of these places."

The World Studio Group will also do exit interviews with artists after they are leaving a referred studio. "Because we're objective, we'll get very specific answers to any problems, which we'll immediately send to the studios."

The facility that receives a booking through the group pays a 10% commission on the studio time when it is paid by the client, according to Stone. The referring studio receives 5% of that commission for the referral, and the World Studio Group keeps 5% for operating costs. Additionally, member studios pay a \$1,000 annual fee to participate.

Membership is by invitation only, according to Stone, and member studios have to be evaluated annu-

ally, by board members or fellow studios, to make sure they're still up to par. "I'm going after the top 5% of studios in the world," says Stone, who predicts that within 18 months the group will have 125 members. "That's pretty much as far as I can go worldwide to get a nucleus of the best studios," he says. New member candidates will have to be approved by the group's board and the charter members, says Stone.

"Criteria for membership goes beyond the purely technical," he said in a prepared statement. "It won't be just room size and equipment, but also ambiance, the hotels and restaurants, the attitude of the studio management, technical main-

tenance, all the things an artist needs to deal with away from home. We've done our research and discovered that there is a specific niche for this type of mutually beneficial studio group."

He adds that World Studio Group—unlike the Society for Professional Audio Recording Services, which Stone helped launch in 1979—is a for-profit organization. "This is going to be a private club and it's going to be one that can show all of these studios how they can share information through this group and become better studios and have more bookings than they would if they weren't members."



Korg Lends ELP-ing Hand. Korg took to the road with the current Emerson, Lake & Palmer world tour. Above, from left, are Korg manager of marketing support Brad Strickland; Korg marketing coordinator Junko Fukai; the company's senior product manager of keyboards, Jack Hotop; Eddie Jobson, former keyboardist with Roxy Music; and ELP's Keith Emerson. Emerson uses Korg's O-Series, M-1REX, SGX1d, and Wavestation series keyboards and modules.

George Massenburg's 'Feel' For Sculpting Sound

■ BY DAN LEVITIN

EUGENE, Ore.—One of the few recording engineers who is also an electrical engineer, George Massenburg has risen to the top of both fields.

PRO FILE

As a recordist, he has won acclaim for his recordings of Little Feat, Linda Ronstadt, Earth, Wind & Fire, Toto, and others (Ronstadt's "Howl Like A Rainstorm" earned him a best-engineering Grammy). His own GML company is known for producing high-quality signal processing gear, including the legendary GML compressors and equalizers. It was Massenburg who manufactured the first parametric equalizer and in fact coined the term "parametric equalizer" in a now-famous 1972 Audio Engineering Society paper.

Massenburg has also been involved with AT&T Bell Laboratories and Gotham Audio in developing the DISQ digital mixer core, which will have its debut at the AES convention, Oct. 1-4 in San Francisco.

Though all of his recordings are extremely high fidelity, Massenburg's work emphasizes feel over technique. Balancing spontaneity with engineering craftsmanship, he sculpts soundscapes that convey both nuance and informality.

"I've long been chasing 'this is the way it is,' kind of a recording vérité," he says. "Having said that, if there's an artifact, like a microphone that falls over, like on the Lowell George solo record, or if there's a pop, that's something that I don't necessarily try to get rid of. In fact, I like to hear the artifacts of the recording process if they're

arrived at honestly. And I won't wreck a good performance just to get rid of sibilance."

Contrary to the trend among many engineers during the last 20 years to try and capture reality with ever-increasing accuracy, Massenburg, along with engineers such as Bruce Swedien and Hugh Padgham, approaches recording impressionistically. As the Impressionist paint-

*'I like to hear
the artifacts
of the recording
process if
they're arrived
at honestly'*

ers did a century ago, his quest is to provide an interpretation of perceptual reality, to use the soundscape to create an aesthetic experience.

"I'd have to say that I'm trying to conjure up the illusion of reality," he explains.

Lyle Lovett's recent "Joshua Judges Ruth" is a good example of this approach. Each of the instruments is recorded in remarkable detail—Lovett's voice in particular—so that every nuance is heard by the listener. Such detail would, of course, be impossible in a real-life setting; there is nowhere in a room where one could hear all of these details with equal clarity. It is this type of presentation that Massenburg employs to artfully blur the distinction between capturing one reality and creating another.

His microphone and mixing techniques complement this approach. The pianos on "Joshua," for example, are rendered unusually wide in the stereo field. On balancing reality and illusion in this particular

case, Massenburg explains, "This was tough and it's a compromise. I can't make it so that the piano is sitting over there in a corner because a small, mono piano isn't anywhere near as satisfying as this bigger womblike piano that we try to spread across your face."

"But, in fact, the way I work is that I think about sitting in a club in Austin, or a concert hall in London, or a cathedral, or the Grand Canyon, and this sound goes here, and that sound goes there, and so on, and here's what this might sound like; and now I get to decorate the acoustical space, to put in reverbs or delays and other effects that enforce that image. That's how I work and tell myself I'm making something real."

Today's studio frustrations frequently emerge as tomorrow's design ideas in his research laboratory. The GML compressor was one such development, born out of his dissatisfaction with the sonic effect of most commercial units. "I spent a lot of time designing a compressor that would be as kind to a vocal as possible. It has taken me years of

continuous evaluation and changes to get the control algorithm. I was working on this when I was living in Paris in 1973. I used to carry the prototype under my arm on the metro to Montparnasse where I worked in a studio that was a Portuguese beer hall on weekends!"

Similarly, frustrations with digital technology, specifically with cost-cutting design moves by manufacturers of converters, have pushed him into development of his own high-speed converters. "I've been working hard with digital because nobody else is going to do it for me, this much is clear," he says. "The idiots who designed the converters for 10 years were telling us digital was perfect, and when we finally had the nerve and the tools to analyze it, we found out that they were fucking lying to us! They didn't have the tools to analyze digital, either! So now I'm working with guys who are responding to what we need, which are higher-resolution, and eventually, higher-speed converters, which we'll use as a module for our mixer."

The digital vs. analog debate is not merely a trivial or esoteric one. Massenburg argues that the recording medium has historically exerted influence on the music itself. "I think that popular music has responded to the medium [in the McLuhan sense]. Swing bands and some jazz fit very nicely into the textural bandwidth of a 78; certain kinds of rockabilly fit well into the textural bandwidth and feeling of a 45; the [vinyl] LP offered new possibilities to be taken advantage of. And art, so to speak, moved along that way, and now we're trying to figure out how to fill up—to utilize—the CD."

Dan Levitin is a researcher in psychophysics at the Univ. of Oregon, Eugene.



Recording engineer/product designer George Massenburg in his natural habitat. Along with engineering award-winning albums, Massenburg runs GML, known for its high-quality signal-processing gear. (Photo: Elizabeth Annas)

Heart In Motion

Engineers

Jeff Balding
Terry Christian
Brian Malory
Steve Marcussen
Bill Whittington

Producers

Brown Bannister
Michael Omaritan
Keith Thomas

Artist

Amy Grant

Studios

Bennett House
Cam-Am Recorders
The Castle
Lighthouse
Oceanway
Precision Mastering
Quad Studios
RBI Recorders
Schnee Studios
Sixteenth Ave. Sound
Soundhouse Studios
Soundstage

T.E.V.I.N.

Engineers

David Frazer
Nick Guzauski
Susan Rogers

Producers

Prince
Quincy Jones
Al B. Sure
Narada Michael Walden

Artist

Tevin Campbell

Studios

Lighthouse
Paisley Park Studios
Tarpan Studios

Diamonds And Pearls

Engineers

Keith Cohen
Tom Garneau
Michael Koppleman

Producer

Prince

Artist

Prince

Studio

Paisley Park Studios

Blue Light, Red Light

Engineer

Gregg Rubin

Producer

Tracey Freeman

Artist

Harry Connick, Jr.

Studio

BMG Studio A

Romances

Engineers

Benny Faccone

Don Hahn

Producers

Armando Mansinaro

Luis Miguel

Bebu Silveti

Artist

Luis Miguel

Studio

Oceanway Studios

Hush

Engineer

Chris Tergesen

Producers

Steven Epstein
Bobby McFerrin

Artists

Bobby McFerrin

Yo-Yo Ma

Studio

Dreamland Studios

As Ugly As They Want To Be

Engineer

Kyle Bess

Producer

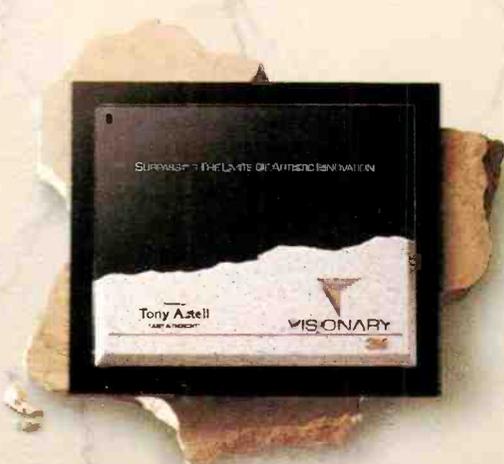
Ryan Dorn

Artist

Ugly Kid Joe

Studios

NRG Studios
Summa Studios



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AIES'92

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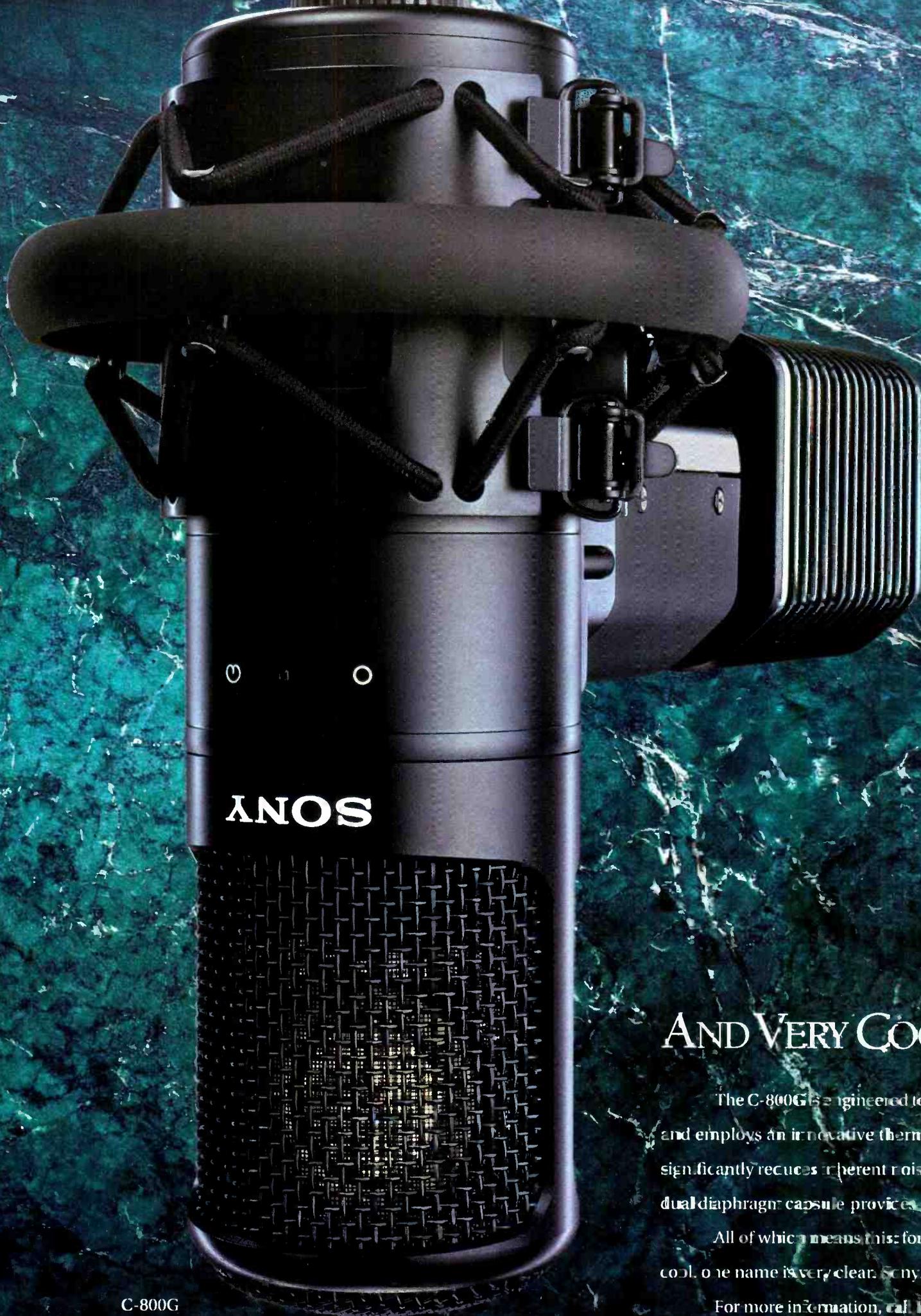
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C-800G

The Home Studio Realignment: The Manufacturers Respond

AS PROJECT AND PERSONAL STUDIOS GAIN MORE PRO RECORDING BUSINESS, THE BALANCE OF POWER IS SHIFTING

By Susan Nunziata

The professional recording industry is under constant evolution as new technologies are brought to the forefront and changing market factors alter the business. One of the significant factors affecting the industry in recent years has been the steady growth of private-use recording studios.

While these "project" studios have always been a factor in the marketplace, the past several years have seen a burgeoning of these facilities, which can range in levels of sophistication from a simple demo set-up to a full-fledged recording studio with high-end equipment. These facilities, owned by artists, musicians, writers, producers, or engineers, have been at the center of controversy in some parts of the industry for some time, as the ongoing zoning dilemma in Los Angeles can attest (Billboard, May 9).

While debate about the legitimacy or fairness of these operations continues to rage, the fact of the matter remains that these operations have had, and will continue to have, a profound effect on the industry, in terms of how business is conducted as well as in what technologies, and at what price point, manufacturers choose to bring to the market.

While manufacturers have always catered to various niches of the market, the lines are becoming increas-

ingly blurred as the needs of private-use studios step up to the level of commercial operations and pressure is put on pricing from all segments of the business.

According to the fourth annual "Professional Audio Marketplace" report issued by SC Research International, N.Y., earlier this year, a significant trend in 1991 was the swing from traditional commercial recording studios to at-home facilities such as project rooms. In a prepared statement, Doug Sheer, co-director of SC Research, says, "[the report] records both the increase of at-home and the decrease of commercial recording facilities, as well as the effect that change is having on equipment purchasing patterns."

The survey reports that there are 120,000 total at-home professional and amateur recording studios of varying degrees of sophistication in the U.S., compared to 1,223 commercial recording studios.

Among commercial recording studios, 49% reported no change in equipment budgets, while 30% reported increases and 21% reported decreases. Conversely, 47% of home recording studios reported increases in audio equipment budgets, while 35% reported no change. While spending budgets for commercial recording studios were expected to increase by about 52% of the studios surveyed, many manufacturers note that the commercial recording market is more finite and not expected to grow at the

rapid pace of the home recording market.

"Any industry goes through a metamorphosis as it grows and matures, and I think that's what's happening in this industry as well," says Bob Todrank, general manager of Roland's Professional Audio/Video Group, Los Angeles. "Larger facilities are embracing this growth. They say, 'I see there are customers that want to use these

that kind of growth over the next four to five years."

Hector Martinez, marketing manager with JBL/UREI, Northridge, Calif., agrees that the home recording market will spiral upwards in the coming years. "Home recording has certainly changed the face of the recording industry overall," says Martinez. "Many more songwriters, composers, sound-track musicians, and writers, based

constraints. People have to do more with less room; they have to do more with less money. As the skills build where people can really, truly, do great production, they need to have their equipment do more things. They need to have that window of quality."

Monitor manufacturers in particular are experiencing demand for small, multi-purpose monitors, according to JBL's Martinez. "We're

Alesis has had great success placing their ADAT 8-track digital tape recorder into small studios.



larger project studios.' So they're opening them. Larger studios are setting up rooms centered around MIDI environments or less expensive digital audio workstations to work alongside their larger recording studio or post operation. The astute people are addressing it by getting involved themselves."

According to Todrank, the project professional market has doubled over the past year or two, and "we'll see

on current technology, can do so much of the work in a far less formal environment. So many of the sounds and textures they're using are now digitally sampled and stored through the use of MIDI; they can literally achieve finished work results in a home studio."

Industry observers agree that improvements in technology enable greater degrees of sophistication in productions completed at home studios. "What's going to take place over the next 10 years is a gradual filtering down of high end tools into products affordable to home studios," says Ron Franklin, director of digital sales with Akai, Ft. Worth, Tex. "You're going to see more and more products with a lot of the types of features available now on professional gear available for home market."

Size and price are the major constraints for most types of gear aimed at the project studio. "The home studio market is continually looking for more cost-effective, more compact packaging," says Bill Mohrhoff, marketing manager with Tascam, Montebello, Calif. "You're looking at the space that's available to do these types of productions—they do some tremendous production in the place but they have a real space constraint. The in-line consoles are probably more in demand than they were five or eight years ago, because of these space

paying a lot more attention to smaller monitors, particularly at a real low price point," he says. "One truth is that monitors are often the last thing purchased, so there is certainly a major emphasis on affordability when it comes to monitors. Consequently, we've had to focus our engineering on a much lower-priced window."

"At the same time, we're also looking for ways to generate monitors

The JBL 4200 Series: speaker companies are working harder on reference monitors.



that serve more than one purpose. In the old days you had general reference monitors and more accurate studio monitors. Now, because people only have space for one set of monitors, monitors have to serve as reference monitors and as accurate studio monitors, so there's emphasis on lower priced monitors achieving the best possible degree of accuracy."

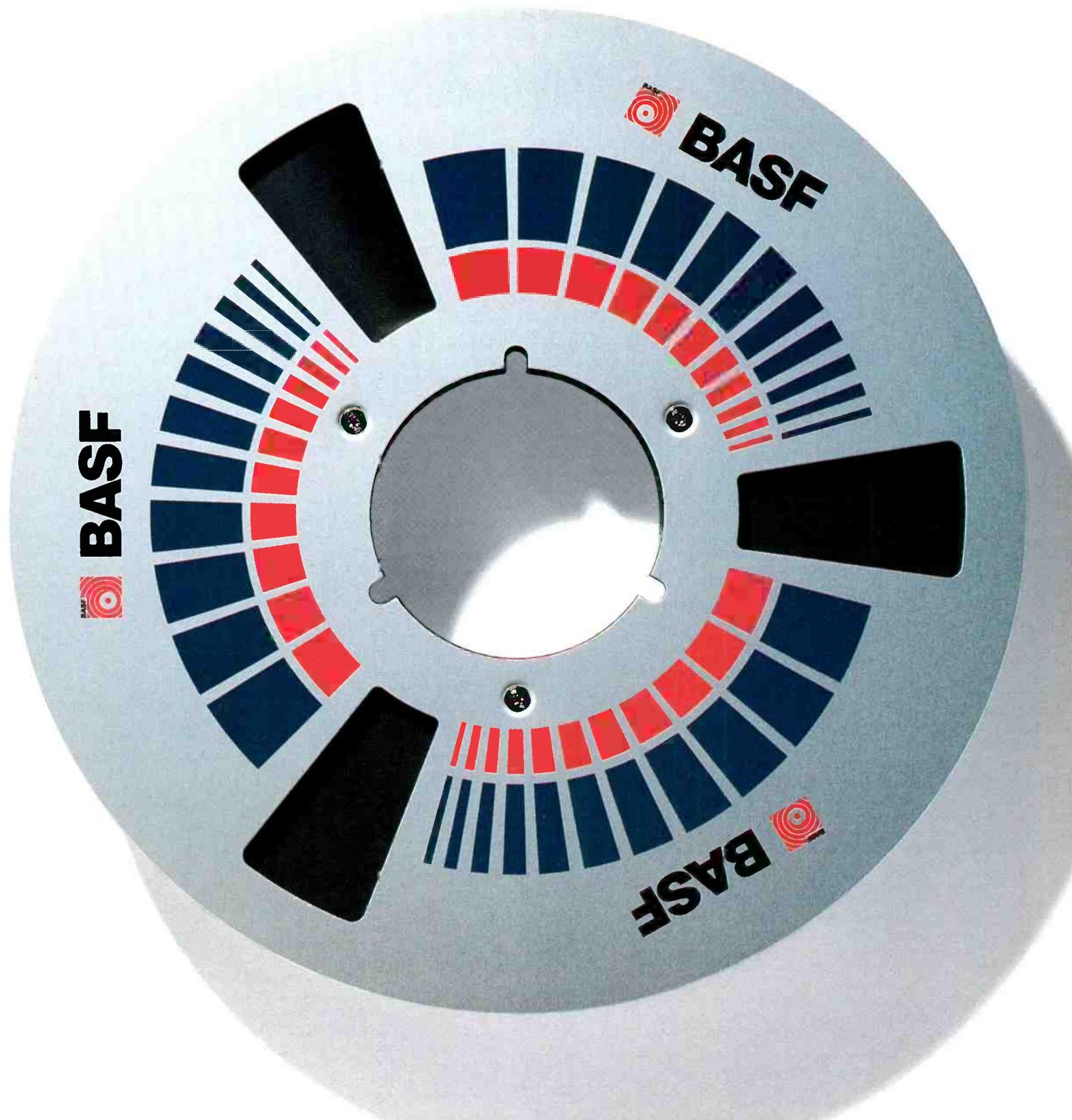
Manufacturers are quick to note that, despite the growth in home recording, they believe that there will

(Continued on page A-8)

Digidesign's Macintosh-based Pro Tools digital recording system has caught fire.



1



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The Home Studio Realignment: The Studios Adapt

PRO RECORDING STUDIOS DISCOVER A NEW FORMULA:
LOW BUDGETS + HIGH TECH = EXPLODING HOME MARKET

By Alan di Perna

Once the domain of hobbyists and demo-making hopefuls, home recording has become a serious, multiplatinum activity in the past few years. From Lindsey Buckingham to Thomas Dolby to the Commodores, a growing number of major artists are staying at home to do their albums. While this development doesn't take commercial studios entirely out of the loop, it does redefine their role substantially. The home recording revolution will mean changes for everyone in the traditional recording chain, from the companies that manufacture recording gear to the artists who use it.

"For me, not having a home studio would be like not having a kitchen in my house," says Lindsey Buckingham,

ford high-ticket recording equipment. This, in turn, has led gear manufacturers to target a new market: musicians and home recordists. The average price-per-unit is much lower in this market, but the number of potential buyers is much greater.

"There's no question that's where the market is today," says Paul Camarata, owner of prominent Hollywood recording studio Sunset Sound. "Because most studio owners—myself included—have their hands tied. They'd like to buy new equipment. But they can't possibly either afford it or return an investment on it in today's economic climate. You're talking about a huge recession in the business right now. So I don't know who's in the market for a \$500,000 console. Meanwhile, there are all these aspiring musicians out there that do have some money—if the gear is priced right. Something like the Alesis ADAT [8-track digital re-

has taken a quantum leap in the '90s, with the introduction of ultra-affordable digital multitrack recording. This encompasses both hard disk systems like Digidesign's Pro Tools and the Roland DM-80 as well as tape based systems like the aforementioned ADAT and the new 8mm 8-track system that Tascam is slated to introduce at AES.

"Products like the ADAT and DM-80 are obviously going to revolutionize the industry," says Calvin Harris, a Los Angeles-based producer/engineer who has recorded entire projects for Diana Ross, the Pointer Sisters and the Commodores at his home studio. The main digital recording firepower at Harris's home facility comes from two 24-track Sony 3324s. But he has recently added both an ADAT and a DM-80 as well. "I'm doing one project with a guy who also owns an ADAT. I can take his ADAT stuff, one tape at a time, and dump it over to the Sonys till I end up with 48 digital tracks. Then I can do all-digital mixing directly from the Sony. I mix on seven Yamaha DMP7-Ds [which offer eight channels of digital mixing per-unit and can be cascaded to create a 56-channel rig]. The system is completely automated via MIDI using Cubase [sequencing software] with a Mac IIx. From there, the signal is mixed down to a Roland DM-80, so it stays digital all the way."

Independent producer/engineer Joe Chiccarelli (Pat Benatar, John Prine, Bob Seeger, Bob Geldorf) calls affordable systems like the ADAT, "an incredible convenience. The artist can bring this little box into the studio, have the engineer run a two-track mix to his ADAT and just sit home and record finished vocals or other tracks. To be honest, some portion of almost every record I make these days is done in someone's home studio. It could be the artist's home studio, or it could belong to someone like a session keyboard player who says, 'Listen, instead of me bring all my gear over to the studio, why don't you just come to my place?' As a producer, I save on cartage fees and we can experiment without the pressure of hourly rates."

But while home studios are acquiring the technological means to emulate what a commercial studio can do, it's unlikely that they will ever be able to replicate the acoustic performance of a top-flight commercial room. In most cases, it is physically impossible to accommodate a large tracking date in a home environment. And for this type of work, the big commercial studios are likely to remain in high demand.

"I don't think we're dinosaurs," says Lloyd Donnelly, co-owner of major Manhattan facility Skyline Studios. "If the trend toward doing records exclusively with machines had continued, we might have become extinct. But

people are going back to live playing to put some 'air' back into their tracks. And for that you need the resources of a commercial studio with good acoustics, a good microphone selection and complete freedom from problems like ground hum and RF. It's hard to do that at home. And that's what we're depending on."

Calvin Harris concurs: "I can do vocals and direct recording at a home studio, but I don't have the facility to do things like horns or a large string date. So for those things, I go out to the commercial rooms that have the great sounds. I do a lot of that work at Oceanway Recorders."

"I can't cut live drums or anything like that in my home studio," agrees producer/songwriter Ronnie Foster of Bimmer Music company. "For live rhythm sections, I always go out to a commercial studio. Then I'll bring the tape back to my own studio. So it works hand-in-hand. For me to bring all my MIDI gear into a commercial studio would be too much of a hassle."

But many commercial studios are finding they can work themselves back into other phases of the production process by supporting home-studio formats. "We recently had our first ADAT session in here," says Skyline's Lloyd Donnelly. "And we've just added a Pro Tools system to our MIDI room. We've gotten quite a few new accounts that are geared toward that kind of work."

Another strategy is suggested by Nick Smerigan, who manages the Complex, a large commercial facility in L.A.: "I rent space to a couple of peo-

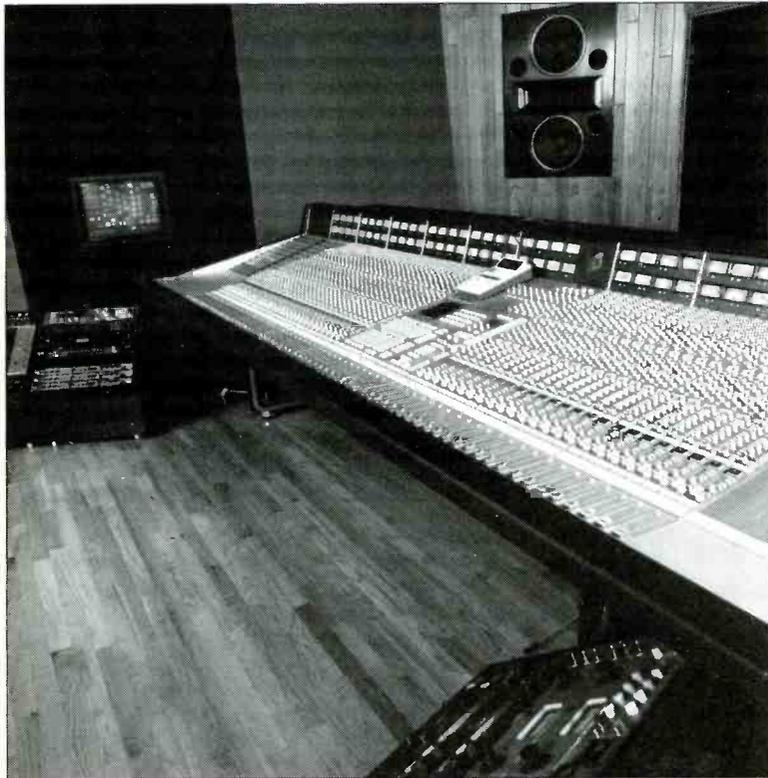
ple who have MIDI equipment, Pro Tools systems and things like that. I would rather have one of my renters get 40 or 50 dollars an hour for that kind of work than have the client go a home studio for the same money and never come back. This way the client is still on the premises every day. So when they have to do a string date or a mix or something, they're here already."

But it isn't only big commercial studios that have been placed on the endangered species list by the new wave of affordable home recording gear. The major manufacturers of traditional recording gear will also face a challenge in the coming years. "I think the days of big, expensive hardware are almost over," says Calvin Harris. "I can do more things with my home system than you can do with some of the \$300,000 and \$400,000 systems that don't even have digital mixing yet."

"Hopefully, all this will help bring down the cost of professional gear," adds Sunset Sound's Paul Camarata. "If the major companies have a 'semi pro' item knocking at their door that costs considerably less money but maybe isn't as flexible to use, they're likely to think twice about marketing products that are up there in the stratospheric dollar amounts."

In an ideal world, artists could stay home for creativity and go to commercial studios for acoustics and service, working on a common equipment base at both locations. This seems to be where the industry is ultimately headed, but it may take a lot of retooling to finally get there. ■

RDAT meets SMPTE: Otari's DTR-90



The Music Palace in Long Island displays a new SSL SL 4000 G Series console.

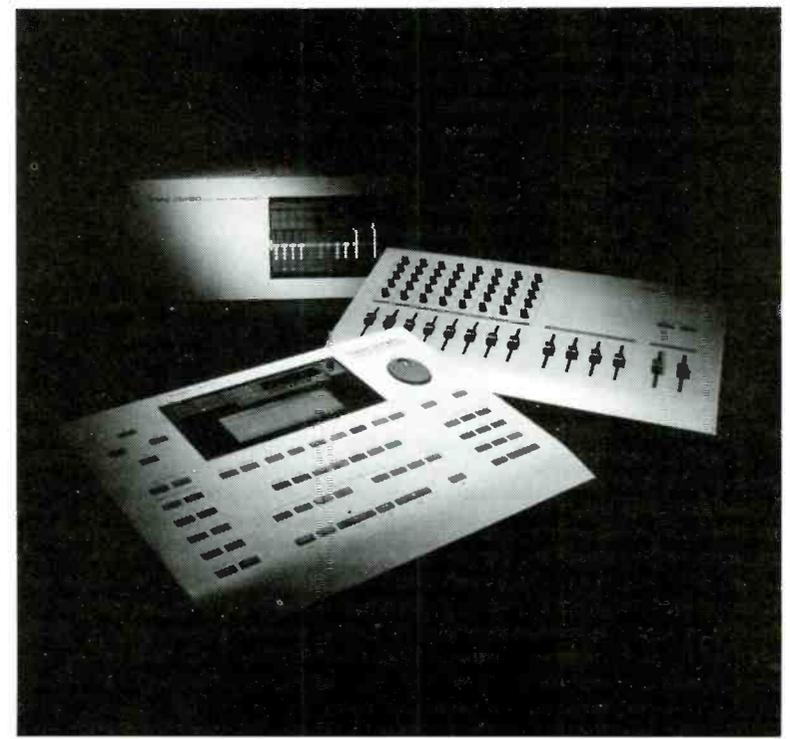
whose current album, *Out of the Cradle*, was recorded entirely at his Bel Air home. "The idea of having to book a studio every time you want to work on music is just a little bit too formal for me. And quite honestly, it can be expensive."

Two factors—recession and the technological maturation—have combined to foster the home studio phenomenon. With album budgets at a recessionary low ebb, commercial studios have been hard put to maintain rate structures, let alone raise rates. As a result, they've been less able to af-

ford high-ticket recording equipment. This, in turn, has led gear manufacturers to target a new market: musicians and home recordists. The average price-per-unit is much lower in this market, but the number of potential buyers is much greater.

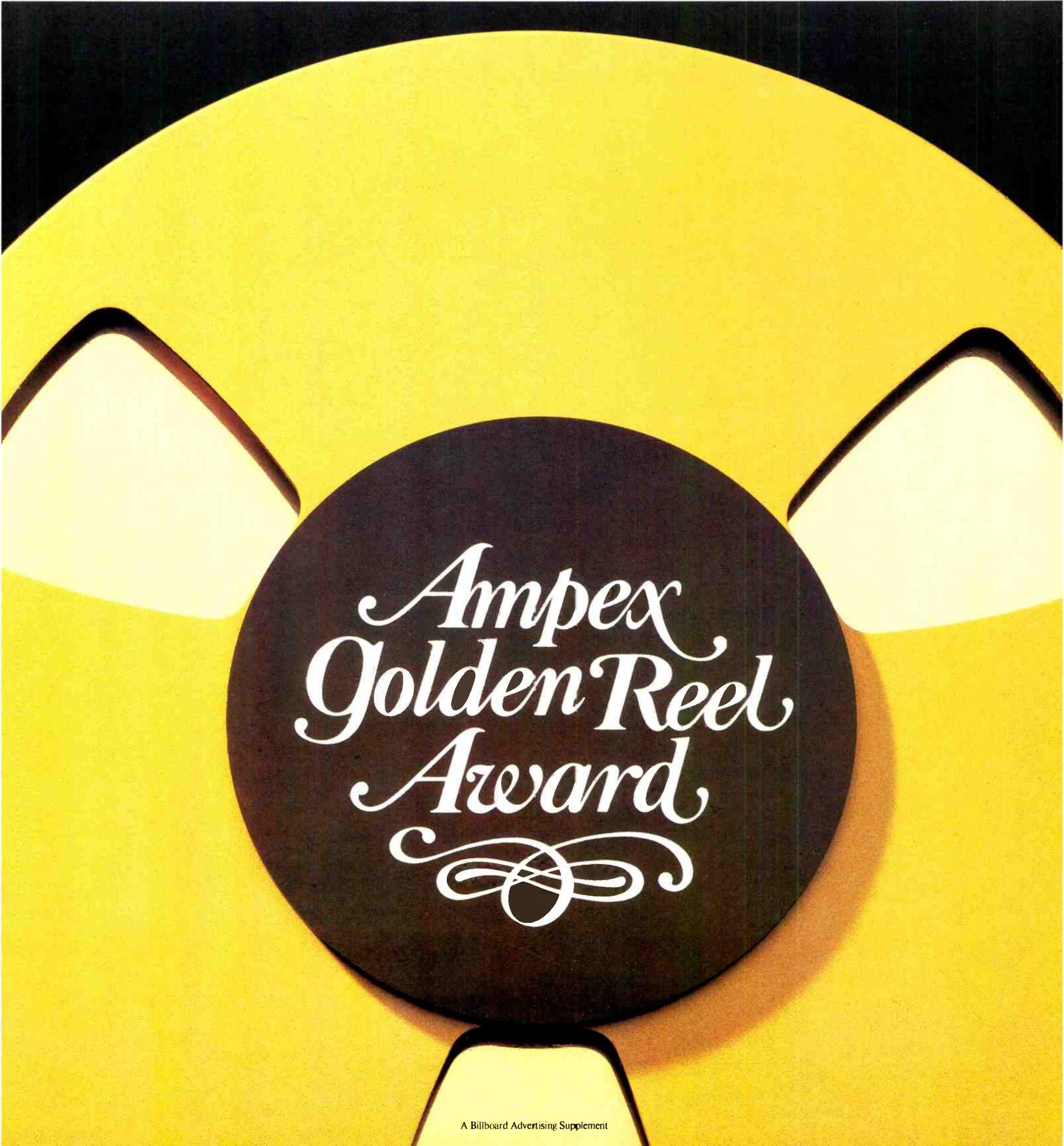
Which brings us to the second factor in the home studio scenario: maturation of technology. The current economic climate seems to have accelerated the trickle-down curve: the phenomenon by which technology that is prohibitively priced when first introduced eventually becomes affordable. The market for home studio equipment has been in place since the late '70s and got a significant boost from the MIDI boom of the '80s. But it

Roland's successful 8-track hard-disk recorder, the DM-80.



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3rd Bass
38 Special | Alicia Bridges
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Alla Pugatchova
Alvaro Torres
Amin
Amy Grant
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Anita Baker
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Anthrax
April Wine
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Australian Crawl
Average White Band | Buckner & Garcia
BulletBoys
BZN
C & C Music Factory
C.W. McCall
Cabbage Patch Dreams
Cameo
Candyman
Carl Doy
Carly Simon
Carola Haggkuist
Carreras Domingo
Pavarotti
Celine Dion
Charles D. Lewis
Charley Pride
Cheap Trick
Cheryl Lynn
Chicago
Chris de Burgh
Chris Rea
Christians
Chuck Mangione
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Cliff Richards
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Frankie Smith
Freddie Jackson
Funkadelic
GANGgajang
Garth Brooks
Getho Boys
Genesis
George Benson
George Michael
George Strait
George Thorogood &
The Destroyers
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Heavy D. & The Boyz
Helloween
Herbert Gronemeyer
Herreys
Highway 101
Hiroko Yakushimaru
Honeydrippers
HooDoo Gurus
Hooters
Howard Jones
Human League
Ian Moss
Ice Cube
Ice House
Ice-T
Icehouse
Information Society
INXS
Iron Maiden
Islenska Hjalparseitin
J. J. Fad
Jack Green
Jack Wagner
Jane's Addiction
Jean-Jacques Goldman
Jeanne Mas
Jeffrey Osborne
Jenny Morris
Jerry Jeff Walker
Jimmy Page
Jimmy Ruffin
Joan Jett &
The Blackhearts
Jodie Birge
Jody Watley
Joe Walsh
John Cougar Mellencamp
John Farnham
John Waite
John Williamson
Johnny Hates Jazz
Johnny Watson
Jon Bon Jovi
Jose Mari Chan
Judas Priest
Julian Lennon
Julian Wending
Julien Clerc
Junko Yagami
k.d. lang And The Reclines
K.T. Oslin
Karyn White
Kathy Mattea
Keith Sweat
Keith Whitley
Kenny Rogers
Kevin Bloody Wilson
Kid 'N Play
Kikki Danielson | Kim Mitchell
Kim Wilde
King Crimson
Kings of Swing
Kinks
Kiss
Kix
Klaus Lage Band
Kool & The Gang
Kool Moe Dee
Krokus
Kylie Minogue
L.L. Cool J.
Larry Elgart
Laura Branigan
Led Zeppelin
Lee Greenwood
Leslie McKeown
LeVert
Limahl
Lisa Lisa & Cult Jam
Lisa Stansfield
Lita Ford
Living Colour
Lita Ford
Lorrie Morgan
Lourdes Robles
Love And Rockets
Luis Cobos
Luis Enrique
Luther Vandross
Lynard Skynard
M.C. Hammer
Madness
Madonna
Mango Groove
Manhattan Transfer
Manolo Lezcano
Marillion
Marius Muller-
Westernhagen
Marika
Mary Jane Girls
Mary MacGregor
Matt Bianco
Matt Finish
Max Q
Max Webster
Maze
Meal Loaf
Meco
Megadeth
Men At Work
Mental As Anything
Meri Wilson
Merle Haggard
Metallica
Michael W. Smith
Michel Sardou
Michel'le
Midnight Oil
Midnight Star
Mike & The Mechanics
Mike Oldfield
Milli Vanilli
Minako Honda
Missing Persons
Models
Molly Hatchet
Mondo Rock
Monta & Brothers | Motley Crue
Mr. Mister
Mtune
Munchener Freiheit
Munich Symphonic Sound
Orchestra
Musical Youth
Mylene Farmer
N.W.A.
Najee
Nancy Martinez &
Allen Harris
Nanna
Naughty By Nature
Nazareth
Nelson
Nena
Nether World
Dancing Toys
Nev Nicholls
New Edition
New Kids On The Block
New Shaw
Nirvana
Noise Works
Nonoy Zuniga
Nu Shooz
Nuance
Orig. Alpenland Quintett
Outlaws
Ozzy Osbourne
P.H.D.
Parliament
Pat Benatar
Patricia Kaas
Patrick Bruel
Patsy Riggir
Paul Hardcastle
Paul Janz
Paul McCartney
Paul Simon
Pebbles
Pet Shop Boys
Pete Townsend
Peter Hoffman
Peter Maffay
Phii Collins
Pinchut
Pink Lady
Planet P Project
Poco
Poison
Powder Blue
Pretenders
Prince
Princess
Public Enemy
Queen
Queensryche
R.E.M.
Rainbirds
Randy Travis
Ratt
Ray Parker Jr.
Ray Parker Jr. & Raydio
Ray Stevens | Raydio
Ready For The World
Reba McEntire
Red Rider
Redgum
Renee & Renato
Restless Heart
Richard Clapton
Richard Marx
Rick Astley
Rick James
Rick Springfield
Ricky Van Shelton
Righteous Brothers
Rob Base
Rob Base & D.J. E-Z Rock
Robbie Robertson
Robert Palmer
Robert Plant
Robin Williams
Roch Voisine
Rodney Crowell
Roger
Roger Daltrey
Rolling Stones
Romantics
Ronnie Milsap
Ronnie Prophet
Roxxy Music
Run-D.M.C.
Rush
S. Space/B. D' Angelo/
L. Heim
Saga
Salt-N-Pepa
Samantha Fox
Sammy Hagar
Sandi Patti
Saxon
Scandal
Scorpions
Seduction
Shakatak
Shalamar
Shannon
Sheila E.
Shirley Murdock
Showdown
Silva & Guerra
Simon & Garfunkel
Simply Red
Sinead O'Conner
Sinita
Sir Mix-A-Lot
Skid Row
Sky
Sky Hooks
Slave
Slick Rick
Smokey Robinson
Smoke
Soul II Soul
Southern All Stars
Spagna
Spandau Ballet
Spliff
Spyro Gyro
Stars Inc.
Steeley Dan
Stefan Waggerhausen | Stephanie de Monaco
Stephanie Mills
Steve Miller
Steve Vai
Steve Winwood
Stevie B
Stevie Nicks
Stevie Ray Vaughan &
Double Trouble
Stevie Wonder
Sting
Streethart
Stryper
Ricky Van Shelton
Righteous Brothers
Rob Base
Rob Base & D.J. E-Z Rock
Robbie Robertson
Robert Palmer
Robert Plant
Robin Williams
Roch Voisine
Rodney Crowell
Roger
Roger Daltrey
Rolling Stones
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Spandau Ballet
Spliff
Spyro Gyro
Stars Inc.
Steeley Dan
Stefan Waggerhausen | The Spoons
The Style Council
The Twelfth Man
The Whispers
The Who
Thomas Browne
Thompson Twins
Tiffany
Tina Turner
Tom Petty
Tom Petty & The
Heartbreakers
Tone Loc
Tony Barber
Tony Carcy
Tony! Toni! Tone!
Too Short
Top Gun Soundtrack
Tracy Ullman
Tracy Chapman
Traveling Wilburys
Travis Tritt
Trisha Yearwood
Triumph
Trixter
Troop
Trooper
Twisted Sister
UB40
Ulla Meinecke
Ultravox
Vanilla Ice
Vasco Rossi
Vern Gosdin
Vikingarna
Village People
Vince Gill
Wa Wa Nee
Walter Murphy Band
Warlock
Warrant
Waylon Jennings
"Weird Al" Yankovic
West and Friends
Wet, Wet, Wet
When the Cats Away
White Lion
White Snake
Whodini
Will Tura
William Bell
Willie Nelson &
Merle Haggard
Willie Nelson
Winger
Yanni
Yazoo
Yolandita Monge
Yongpil Cho
Yosui Inoue
Young M.C. |
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AMPEX Golden Reel Awards

Clockwise, from top: Iron Maiden; Alla Pugatjova; Joan Jett; Hank Williams, Jr.; Luther Vandross; George Strait; Vanilla Ice; Reba McEntire.



Ampex Golden Reel Program Honors Excellence, Helps Charities In A "Meaningful, Material Way"

BY JIM BESSMAN

As its name suggests, the Ampex Golden Reel Award commemorates gold sales-achieving albums that were recorded and mixed exclusively on Ampex tape. But as Ampex Recording Media celebrates its 1,000th Golden Reel Award presentation—specifically honoring Genesis' "We Can't Dance"—it bears repeating that the Golden Reel means gold to more than just the artist.

Indeed, the Golden Reel recognizes everyone involved in the making of an Ampex-mastered and -mixed gold album. Award plaques go to the artists, the studios where the album was recorded, the studio engineers and the producers. On average, between 10 and 15 plaques are awarded per album.

But besides acknowledging the contributions of all the recording professionals associated with an Ampex album production, the Golden Reel program supports non-profit organizations via a donation to charities of the awarded artists' choice. Each award is accompanied by a \$1,000 check, with a special \$10,000 sum going to Save the Children International—Genesis' designated charity—to dramatically underscore the 1,000th Golden Reel milestone. Ampex's philanthropic funding now exceeds \$1,000,000 since the award's inception in 1978.

"When the Golden Reel program started, part of it was to celebrate our partnership with the recording industry," says Steve Smith, Ampex Recording Media's marketing manager of audiotape products. "But we felt that the best way to do it would involve not only thanking people for using Ampex product, but also contributing to charities in the artists' names.

"And the charities have been extremely diverse," he continues. "There's everything from George Strait's Jennifer Strait Foundation to the United Way, the Red Cross, NAACP, Greenpeace, the Sierra Club and, of course, the T.J. Martell Foundation. And because the Golden Reel is an international award, there have been donations to charities outside the United States, like Auckland School of the Deaf in New Zealand."

This international aspect of the Golden Reel program is built-in.

The eligibility requirements for the award are straightforward: Original albums (not including soundtracks or compilations) must be recorded and mixed using Ampex audio mastering tapes exclusively and must be certified gold within two years from release.

Among the more than 800 artists who have earned at least one Golden Reel Award are the Tahitian band the Barefoot Boys, as well as Russian superstar Alla Pugatjova. And these international artists, together with their American counterparts, have split Ampex's million-dollar endowment among 650 charities worldwide.

Of course, the majority of the awards have gone to American artists and their charities. In the U.S., Smith says, Ampex has taken a "proactive" stance regarding the Golden Reel Awards, liberally dispersing the verification forms that confirm the exclusive use of Ampex product during the recording process of gold albums.

"We receive the RIAA gold-record lists every month and proactively let the managers and studio engineers know about them," he says. "Out of over 200 gold records certified last year, about 150 were eligible in terms of the program's criteria, while 105 were made exclusively with Ampex product—though in most cases, recordings use Ampex to some extent. Looking at the Billboard Studio Action Charts, approximately 85 percent of productions are mixed and mastered on Ampex, and, since all involved in Golden Reel albums receive plaques, people are constantly calling us when their records are disqualified for not meeting the requirements—which tells us there is significant recognition of the award program."

The Golden Reel Award program, notes Ampex's director of corporate communications Karen Schweikher, is "certainly the most successful program of its type. It's a 'pull-through program,' in that it goes to our customer's customer, the artist. But it also honors all those who buy audiotape: the studio, the artist, engineer and producer. All have the ability to specify the tape brand, and they all do."

Schweikher, an admitted "die-hard country-western music fan," credits the Golden Reels for Ampex's deep inroads into the

Nashville marketplace, as evidenced by such multiple Golden Reel winners as Reba McEntire (8), Hank Williams, Jr. (5), George Strait (9) and Alabama (10). But multiple Golden Reel artists cover the gamut of pop music and include the likes of Bob Seger & the Silver Bullet Band (6), Billy Joel (4), ZZ Top (5), Robert Plant (7), New Kids on the Block (4), Luther Vandross (8), the Bee Gees (4), Iron Maiden (6) and, of course, the members of Genesis (10; either as the band or solo artists).

"There's never any discussion in any way about the music itself," says Smith, laughing. "The people who manage this program span the gamut of musical taste—from Ice Cube to Pavarotti."

Distinguishing between the musical genres and artists represented by the Golden Reels, of course, is insignificant compared to what the awards mean to the charities that benefit from them.

"The program doesn't waste money on promotion, but gives money back to society through very worthwhile causes," says Schweikher. "Whenever we have an award presentation, the artists show great gratitude for enabling them to contribute to charity. They especially appreciate it because they're inundated with requests to contribute money, and this affords them a means to do so."

Hank Williams, Jr., voices his gratitude. "It is always a pleasure and joy for me to win an award, especially one as prestigious as the Ampex Golden Reel. By the generous donations made by Ampex in my name, each of the five times I have been honored, the Helping Hands organization in my home county has been able to help many less fortunate."

Fellow multiple Golden Reel winner Luther Vandross echoes Williams' comments. "Ampex products have always played an important part in my recordings, and I'm really pleased to have been awarded the Golden Reel," says Vandross. "What makes this award special, though, is knowing that others less fortunate than me will benefit in a meaningful, material way." ■

AMPEX Golden Reel Awards

Clockwise, from top: Megadeth; Tina Turner; Weird Al Yankovic; Robert Plant; Steve Winwood; Salt-N-Pepa; Doobie Brothers.



Good Causes & Effects

Golden Reel Award Winners Donate More Than \$1 Million To Charities

BY DALET BRADY

It was 1978 when Ampex awarded its first Golden Reel—to the Bee Gees, who chose the B. Abess Children's Center to receive the \$1,000 check that came with the honor. Since then, hundreds of children's charities, humanitarian causes, disease research centers and environmental concerns around the world have benefited from the Golden Reel program—to the tune of over \$1 million.

And the charities are as varied as the artists themselves. Megadeth, for instance, passed the money on to Big Brothers of Greater Los Angeles, while k.d. lang gave the nod to People for the Ethical Treatment of Animals. Hale House for Infants was chosen by Run

Megadeth passed their money on to Big Brothers of Greater Los Angeles, while k.d. lang gave the nod to People for the Ethical Treatment of Animals.

DMC, and the American Foundation for AIDS Research was recognized by KISS.

Many of the winning artists have taken the opportunity to contribute to organizations close to home. Georgia-based R.E.M. funneled the funds to the Athens Area Homeless Shelter; Gloria Estefan and the Miami Sound Machine's check went to the Miami Children's Hospital Foundation. Money awarded to Alabama—winner of 10 Golden Reel Awards—often goes to the June Jam, an annual concert in Ft. Payne, Ala., which the group created to benefit state and community charities.

Though many lesser-known organizations, such as Performing Artists for Nuclear Disarmament (Talking Heads) and Justice for Pitt-

ston Miners (Dwight Yoakam) have been in the spotlight of the Golden Reel Awards, there are a number of well-recognized organizations whose names come up more often. When Genesis gave this year's special \$10,000 award to Save the Children, the group put the total given to that charity through Ampex at \$17,000. But there are four groups that have received even more via the Golden Reel Awards: Greenpeace, the United Negro College Fund, the American Cancer Society and the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research.

Record executive Tony Martell founded the T.J. Martell Foundation in 1975 after his son, T.J., fell victim to leukemia. A non-profit organization devoted solely to raising funds for the research of leukemia, cancer and—since 1982—AIDS, the foundation is a favored cause of many in the music industry.

"We're really a unique charity, in that more than 95 percent of the money donated goes straight to research," says Cynthia Klein, assistant director of the T.J. Martell Foundation. "Very little is spent on administrative costs." Through Golden Reel honorees ranging from Ozzie Osbourne to the Fabulous Thunderbirds, from Cheap Trick to Weird Al Yankovic, the T.J. Martell Foundation has received \$23,000 to find the causes and cures of these devastating diseases.

Another \$23,000 has been given, via Ampex, to the American Cancer Society. The nationwide, community-based, volunteer organization is geared toward cancer prevention and treatment, as well as research, and is supported by such Golden Reel winners as Dolly Parton and REO Speedwagon.

The charity most commonly cited by Golden Reel recipients is the United Negro College Fund. Smokey Robinson, Salt-N-Pepa and 2 Live Crew are among the artists who have donated a total of \$44,000 to UNCF, which was founded in 1944 and is a consortium of 41 private black colleges and universities. According to Mark Stubis, UNCF manager of information services, these schools make up only 3 percent of the colleges in this country, but graduate 33 percent of all black Americans with B.A.s—and 43 percent

of the blacks who go on to earn Ph.Ds.

"Considering the fact that one-third of all new workers by the year 2000 will be minorities," says Stubis, "any strengthening of schools that turn out the lion's share of minority graduates is certainly helpful."

A Golden Reel beneficiary of international prominence is Greenpeace, whose various branches have received a total of \$32,000 through such artists as Billy Joel, Robert Plant and Ratt. Since its first environmental action in 1971—to protest U.S. nuclear testing in Alaska—Greenpeace has worked to demonstrate the importance of saving the planet for future generations.

The charity most commonly cited by Golden Reel recipients is the United Negro College Fund.

"The money donated to us through Ampex allows us to continue our national campaign work, our grass-roots organizing and the non-violent direct actions that we're known for," says Greenpeace spokesperson Jeanne Whalen. "The support that Greenpeace has received from the music industry, in general, has been overwhelming," she continues. "When young people hear that their favorite singer has donated money or their favorite band sang at a Greenpeace protest, they want to find out more about us."

This kind of exposure may be what the Ampex Golden Reel Awards are all about. They spread the word—and the wealth—while recognizing musical excellence. ■

Ampex, The Business: Reel Pros Set Industry Standards

BY CHRIS MCGOWAN

In the half century that magnetic tape recording has existed, almost all of the biggest industry milestones have been associated with the name Ampex.

The first professional audiotape recorder (1947), the first practical videotape recorder (1956), the pioneering of instant replay for television (late 1960s) and the introduction of digital audiotape (1977) were all Ampex achievements. In addition, Ampex has led the professional audio recording industry for the past 16 years with its Grand Master 456 Studio Mastering Tape, which has become a de facto industry standard and has produced more hit records than any other brand of tape.

The remarkable story of Ampex began in 1944, when the company was founded by Alexander M. Poniatoff, who created its name by adding the "EX" from "excellence" to his three initials (AMP).

Ampex's first breakthrough came with the development of the Ampex 200, the first professional audiotape recorder. It was installed at ABC Radio in April 1948. Later came more advanced models such as the Ampex 300 and 350 models. Ampex remained a leader in that field until 1983, when the company



shifted its hardware focus away from audio recorders to the development of sophisticated video recording and post-production systems. Even so, nine years later, "more than 25 percent of recording studios still have and use Ampex machines. They still work extremely well," notes Steve Smith, Ampex marketing manager for audiotape products.

Ampex went on the air with its videotape recorder in 1956, with Douglas Edwards and the CBS News. Such video innovations as instant replay, a helical scan recorder (in 1965) and digital effects (with the Ampex ADO in 1978) followed later. Innovation continues to this very day, with the recent market introduction of Ampex DCT digital component technology.

Ampex diversified from hardware into tape in 1958, when it purchased ORRadio Industries, Inc. of Opelika, Ala., and created

the Ampex Magnetic Tape Division. "Ampex saw a need to supply tape for its tape recorders and started producing its first tape products that year," notes Smith.

He adds, "Ampex started supplying two-inch-wide tape for video—and 1/4-, 1/2- and, later, two-inch tape for audio." Other landmarks along the way include the introduction of black-and-white professional videotape (series 144) in 1963 and the launching of low-noise mastering audiotape (series 404) in 1967.

The Ampex story began in 1944, when the company was founded by Alexander M. Poniatoff, who created its name by adding the "EX" from "excellence" to his three initials (AMP).

Ampex Grand Master 456 Studio Mastering Tape was introduced 16 years ago and has achieved an unparalleled industry acceptance. It is now available in 1/4-, 1/2-, one- and two-inch width configurations. "Its performance and consistency have proven to be second to none," comments Smith. Musicians and sound engineers can do their jobs and not worry about signal uniformity or stability. One reason for that is the painstaking quality checking employed by Ampex on every roll of audio tape. "It gives everyone in the industry the knowledge that the tape has been checked end-to-end, edge-to-edge, and that it has performed," notes Smith. "What we learned a long time ago is that our customers need a tape that is the same every day. That superior consistency is a trademark of 456."

The heir apparent to the 456 legacy is Ampex 499 Grand Master Gold, introduced in October 1991 in response to improvements on the hardware side. "In combination with the newer tape machines, it offers an 80 db dynamic range in analog recordings," comments Smith. Incorporating a non-porous, high-energy, ferric-oxide formulation, Ampex 499 offers the highest output, lowest noise floor and widest dynamic range of any analog mastering tape.

Ampex 467 Digital Audio Mastering Tape (available in 1/4-, 1/2- and one-inch) has established Ampex as the industry leader in yet another area. Ampex 467 has been chosen as the I.E.C. open-reel reference tape for digital recording worldwide. Ampex now markets the industry's most complete line of digital audio-tape in open-reel, U-matic and DAT configurations.



An Ampex 200 professional tape recorder, Capitol Records studios, 1951.

Ampex is every bit a leader in the manufacturing and marketing of professional videotape, instrumentation tape and data storage cartridges. In fact, the company considers itself a world-class supplier of virtually every type of media product. From its state-of-the-art R & D and manufacturing center in Opelika, Ampex ships its media products to every corner of the world. To help maintain its leadership position, the company has recently completed a \$25 million facilities expansion program in Opelika.

In summing up the success of Ampex products, Smith points to two key reasons: "We listen to our customers, and we have a commitment to the industry that's really second to none." ■



Number One Thousand

BY JIM BESSMAN

Fourteen years after the launch of the Ampex Golden Reel Award program, the 1,000th award was presented to Genesis at a June 19 ceremony at Sacramento's Hornets Stadium.

While the award for the band's latest album, "We Can't Dance," was the second of the group's legendary career, its principal members—Phil Collins, Mike Rutherford and Tony Banks—have accumulated a whopping 10 Ampex Golden Reels when their individual awards are factored in. But it was the milestone achieved by the Golden Reel Award program that was cause for the greatest celebration, and to specially consecrate it, Ampex, which traditionally gives \$1,000 to the charity of the Golden Reel winner's choice, donated \$10,000 to the band's selected cause, Save the Children International.

The 60-year-old Save the Children International is a private, non-profit, non-denominational charity in the U.S. and 35 other countries, which strives to make a positive and lasting difference in the lives of disadvantaged children. "Although it is a great honor to be the recipient of Ampex's 1,000th Golden Reel Award," commented Genesis in a unanimous statement after receiving the award, "it is an even greater honor to have such a generous amount awarded by Ampex to Save the Children International in our name."

During the presentation itself, Ampex Recording Media Corporation vice president Phil Ritti underscored the significance of the event. "Since the Golden Reel program began," he said, "it has spanned the globe, commemorating countless hours of music recorded on Ampex audiotape and, most significantly, providing a million dollars of support to hundreds of charities, all of them selected by the artists the award has honored."

But the Golden Reel Award also honors the principal members of the recording team, the producer and the studio where the cited album was recorded and mixed. So Golden Reel plaques were given to "We Can't Dance" engineers Nick Davis, Geoff Callingham and Mike Bowen, assistant engineer Mark Robinson and the British studio Fisher Lane Farm.

Says Ampex's Steve Smith, "As the Golden Reel Award program marks its 1,000th presentation of an award to an artist whose RIAA-certified gold album was recorded and mixed exclusively on Ampex audiotape, the fact remains that, in this country and worldwide, more hits are recorded on Ampex tape than on all other brands of audiotape combined. That is a tremendous achievement for Ampex products and one for which we want to say 'thank you' with the Golden Reel Awards and our continuing dedication to manufacturing a product that meets and exceeds the needs of the music-recording industry." ■





“Although over the years we have been awarded 10 Golden Reel Awards, this one is extra special, inasmuch as it is the 1000th and we can make this special donation of \$10,000 to ‘Save The Children International.’”

GENESIS-Tony Banks, Phil Collins, Mike Rutherford

“We are delighted to benefit from this generous donation and would like to express our heartfelt thanks to Phil Collins and GENESIS. This donation will help ‘Save The Children’ continue its vital work with children in over 50 countries around the world to bring lasting benefits to children and their families.”

Save The Children International

*Ampex wishes to thank all of the
artists, producers, studios and engineers
who have made the Golden Reel
the remarkable success that it is.*

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Tech Update: Guess Who's Coming to AES?

HOT NEW DIGITAL AUDIO PRODUCTS THAT WILL STEAL YOUR HEART IN SAN FRANCISCO THIS OCTOBER 1-4

By Jock Baird

For the first time in its 53-year history, the Audio Engineering Society is holding its U.S. convention in San Francisco, at the Moscone Convention Center. This august break with tradition is fairly symbolic of changes on the AES show floor as well, for not only is there more and more gear aimed at the once-scorned home studio market, but most of the biggest newsmakers are from that anything-but-traditional arena, digital audio. In fact, the holy grail of the all-digital signal chain seems less utopian than it ever has before.

Take automated all-digital consoles. AMS' Logic 2 all-digital console and TOA's ambitious ix11000 began the year with the field to themselves. But more recently GLW has announced two Harrison consoles, the 10B and the MPC, both of which are digitally controlled analog consoles, and the 96-fader MPC can be updated to full-digital operation. Then Yamaha jumped in with a competitively priced (\$34,000) 22-input digital console, the DMC-1000, which can be cascaded for input and buss expansion.

Several more such consoles will make their debut at AES, most notably the Neve Capricorn at the Siemens Audio booth. Capricorn will have complete digital audio processing systems aboard, and total dynamic automation for all switches, controls and faders. Among its sexier features are total reset capability within seconds, stereo



Neve's all-digital automated Capricorn console

pairing, automatic user setup and fast access to all signal processing functions. And everyone will have their hands all over the touch-sensitive rotary encoders.

SSL has taken a different approach, making its Scenaria digital system more of a post-production assembly station. There's a 38-channel, fully automated console, of course, but there's also a 24-track digital hard disk recorder, an integral multi-track editor, a multiple A/V machine controller and all manner of impressive storage and project management features. The focus of SSL's effort here was the integration of several digital components, and the Scenaria has some very provocative approaches for its

\$295,000 tag.

But for brute force processing power, one of the most discussed intros at AES is coming from Gotham Audio, who has teamed up with a division of AT&T, the Federal Systems Advanced Technology Division of Bell Telephone Labs. Details will not be announced until the show itself, but the project involves a level of audio processing firepower that's never been available in musical applications, and is designed to be configured into existing analog consoles and automation systems—George Massenberg's GML system is rumored to be one that's been used in early trials.

Another area of digital activity has been less rarefied price ranges. Tas-

cam is coming out with an 8-track tape system that uses 8mm. tape. With recording times of 100 minutes, SMPTE capability and multiple deck slaving smarts, AES/EBU interface and shuttle and punch in/out features, the Tascam MDR-88 should be well worth its expected \$4495 list price. Tascam is also debuting a 4-track random-access hard-drive recorder, the RA-4000, which will sell for about \$7000. It's no secret that Tascam is going after the success of the Alesis ADAT machine, and at AES we'll learn that Ampex will be making new tape for the ADAT, and that JL Cooper will be coming out with a new sync box for the unit.

The CEDAR digital audio restoration system, launched in '89, will see a major update in San Francisco AES. Included in the improved new modules of CEDAR-2 are scratch and click removal, crackle removal, and noise reduction, all vital to coaxing yet another reissue release out of those label vaults.

Sony Pro Audio will be making a different kind of digital connection. As part of its campaign to make the world safe for 20-bit digital audio, it's showing a so-called super bit-map processor box, the K-1203, which takes a 20-bit recorded signal and translates it into standard 16-bit digital audio. The \$15,200 K-1203 will take other types of digital encoding such as 18-bit and 24-bit, and will handle 44.1kHz or 48kHz sample rates. Sony may be trying to build a little more quality into the CD format, but it will also be pushing Mini Disc big-time: it's booth at AES will include a theater with a show designed to educate audio engineering pros on how to master for it, what equipment will be needed, and other MD mysteries. Sony will also show a mock-up of a professional MD player. Elsewhere at the booth will be big price reductions on the latest generation of PCM-3324S, rebuilt from the ground up and knocked down to \$65,000. Then there's the C-800 tube mike that Garth Brooks swears by—a vocal version, the C-800G, will cost \$5600, while an instrument model lists for \$4400.

Lexicon will also show a digital converter box, the Model 20/20 AD analog-to-digital converter unit, which will list for \$3499. Lexicon also has a \$1599 digital-to-digital converter unit called the LFI 10 which will link up AES/EBU, SPDIF and SDIF2 formats. And a new box from Roland, the SRC-2 Dual Sample Rate Converter promises to convert and mix two stereo digital signals at any incoming sample rate between 30kHz and 52kHz; six output rates are available. For \$2395, this could cure a lot of headaches. Roland will also introduce a Mac software package for its DM-80 Hard Disk Recorder, called Track Manager. And industry insiders all say that a brand-new sampling workstation from Roland, the DJ-70,

Watts to the max: Crown's Macro-Tech 5000VZ



will get rave reviews at this AES show.

Digitally controlled mixing systems are also gaining momentum, with a new one from Fostex, the DCM-100, expected in San Francisco. This rack-mount box can be accessed from a tactile controller tablet pad, the MIX-TAB. The DCM-100 will have 8 stereo (or 16 mono) inputs, two stereo effects returns, basic EQ and a BUSS capability that can link multiple DCM-100s together. The unit uses an unusual tri-color LED display to give the user better feedback on where the knob or fader is in its throw. Mixer and controller together will go for about \$1200.

Another automated mixing debut at AES will be from Soundcraft, whose Spirit console will be augmented by the Spirit Auto model. The system automates channel fader and mute functions, and a software package designed by Steinberg for the Atari adds some useful features to the package. A 24-channel version of the Spirit Auto will list for \$8450.

Digitech has been mining the valley of the vocalists for some years now, using their intelligent harmonizer technology to turn single vocal lines into 5-part harmonies. Their VHM5 Vocalist is a successful entry, and at AES will be followed by the DHP-5000, which uses oversampling to get rid of the munchkinization this technique can produce. Both units can render 5-part harmonies, and the DHP-5000 will also offer digital EQ and onboard signal processing, as well as the ability to use a MIDI keyboard to address the harmonies and effects.

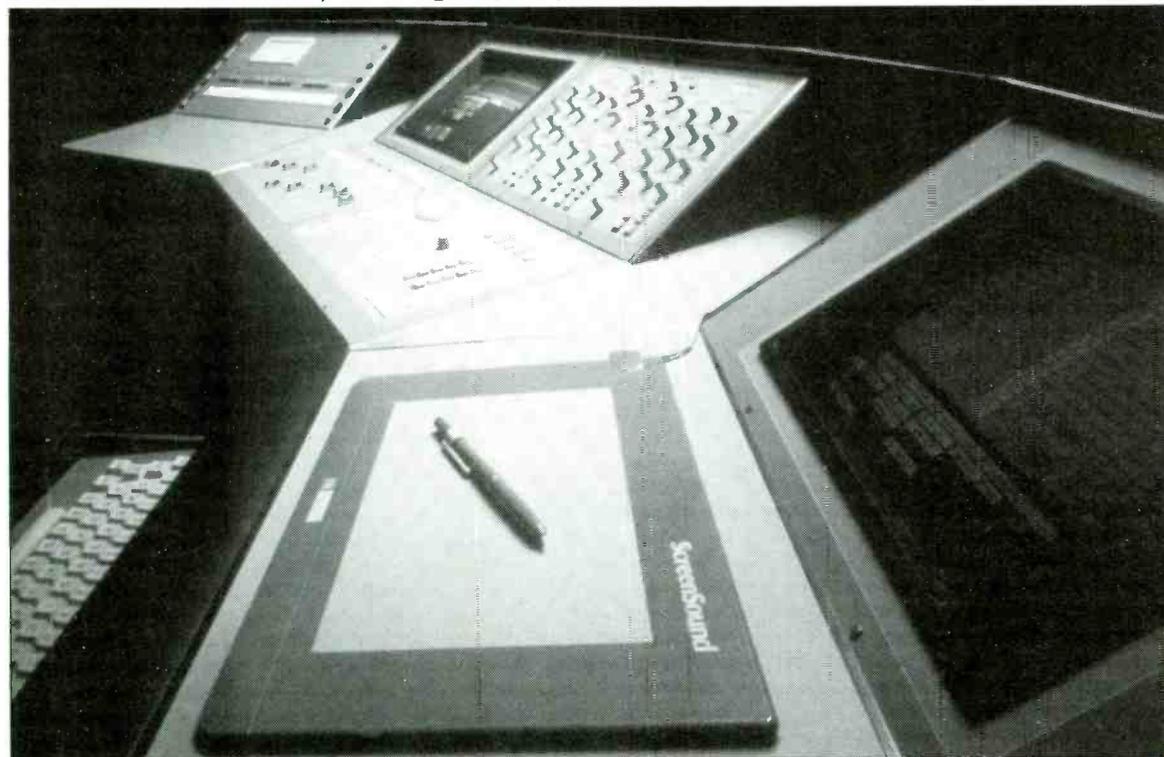
With all these digital achievements, it seems fitting to close with an analog product, the Crown Macro-Tech 5000VZ. After all, any 75-pound 3-rack-space unit that can kick out 5000 watts (into 4 ohm in bridged mono) is worth your attention—and its \$3295 price tag. Each side of the 5000VZ has a toroidal power transformer to focus



Digitech DHP-5000 harmonizer

power and get rid of electromagnetic fields. The usual Macro-tech features are aboard, such as ODEP protection, SPI/IOC indicators and P.I.P. capability, and there are also 2-color I-Load/I-Limit indicators to best match the load to the amp. Okay, it's analog audio, but it's really MASSIVE analog audio. And certainly not very traditional audio, in any case. It should fit right in at AES. ■

SSL's ambitious Scenaria, an all-digital post-production system that's fully integrated



DCC & MD Technical Details Emerge Slowly

MANY MASTERING FACILITIES AND LABEL ENGINEERING DEPARTMENTS ARE STILL IN THE DARK

By Paul Verna

The advent of Philips' Digital Compact Cassette and Sony's MiniDisc—both just a few months away—herald a range of challenges for mastering facilities and record label engineering departments. Exactly what each of these parties will have to do to adjust to the new formats is not clear yet, just as the future of DCC and MD is uncertain.

Denny Purcell, president and owner of Georgetown Masters in Nashville, says, "I've been talking to Sony. I have about \$2 million worth of Sony equipment—more than anyone in the Southeast. They premiered their MD encoder at four places in the world, and mine was one. I said to myself, 'There's no way on earth this can sound good. It's 3 1/2 bits, it can't sound good.' Well, when I did an A-B demo with the original master and the MD-encoded one, I picked the wrong one."

It's not clear yet who will supply the \$120,000 encoder, or whether an encoder is needed at each facility. Purcell says his \$150,000 Sonic Solutions software package can be adapted to encode for MD, thanks to an agreement between Sony and Sonic Solutions for the MD encoding algorithm.

Similarly, the text specifications of MD can probably be done at the mastering facility, according to Purcell. He says, "That's a whole other process that we plan to take care of right here. It's available; I don't plan to let it go out of my house. We like to think of mastering houses as the last creative step before manufacturing."

Purcell says he has "had no conversations or offers from anyone at Philips for DCC."

Conversely, Paul West, director of studio operations, engineering, and quality assurance for MCA Records, has been concentrating exclusively on DCC rather than MD. "We have had no information nor technical details on what is involved in mastering or providing information for MiniDisc," he says. "It just hasn't been forthcoming from anybody. I'm very much in the dark on that."

West has been at work gearing up for the launch of DCC by learning how to use the text-mode software that Philips supplied and synchronizing it with the 1630 audio master that will be used to master DCCs (same tape that's

used to master CDs and cassettes).

"We at the studio can create the text mode and also within the A&R department," says West. "Philips provides the text mode software," which is written by Philips and works on an IBM-compatible PC.

"The 1630 must be almost identical to a CD master with the exception that you must indicate where the sector breaks are," he continues. "When we master we have to indicate where we want the sector break to occur [to distinguish between sides one and two] and insert 8-to-12 frames of digital black."

West plans to supply the DCC manufacturing facility with the audio master and the floppy disc containing the text information.

"We actually have a special mastering unit that merges the floppy disc text mode information and the 1630 audio and does the encoding," he says.

West likens the text program to "a specialized word processor"

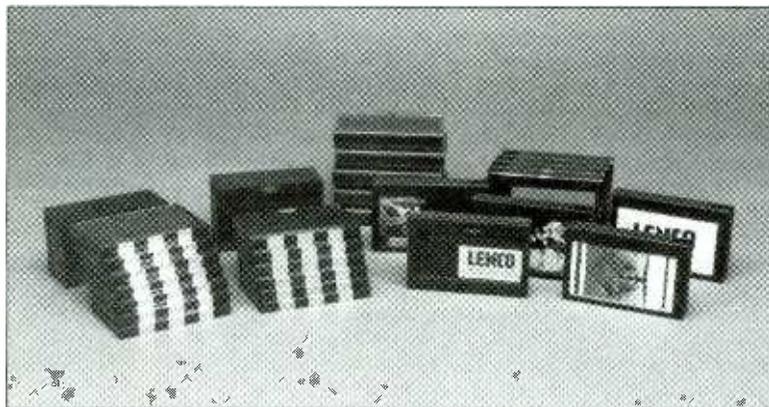
not going to take as a pro-type unit. The accesses are too slow, and it looks like a regular cassette. It doesn't give you the appearance of a real professional format. It's like you're making a cassette that sounds a little better. The DAT never had anything to do with the cassette."

He adds that DCC "seems like a good unit, but I'm not sure what's going to happen with all these consumers who are buying cassettes for \$7.99 when they see these tapes for that much more."

His skepticism reflects a general malaise about the viability of either format, regardless of whatever advantages they may offer over existing carriers.

Some industry experts clearly prefer one over the other of the two imminent configurations. Georgetown's Purcell, for instance, says, "I listen for a living, and MD kicks ass. If I were investing \$100,000, it'd be in MD, not DCC."

Others, like West at MCA, are actively working on DCC and not



Lenco DCC shells awaiting the consumer release of DCC

with such added features as color background. "There is a manual and also there have been some small training sessions, with some upcoming, to get the right people within the labels that are going to be doing this to get them up to speed and comfortable with it," he says of the text functions.

Howie Weinberg, mastering engineer at the famed Masterdisk facility in New York, has not worked with either MD or DCC enough to comment on their specific merits. What he does know is that the DCC will not replace the DAT as the leading pro-audio dubbing medium.

"I don't anticipate seeing a lot of pro tapes on DCC," says Weinberg. "I don't think it'll squeeze the DAT out of the market. The DAT was designed for the home but became a pro tool, but DCC is

conversant on MD. "We have had no information nor technical details on what is involved in mastering or providing information for MiniDisc," says West. "It just hasn't been forthcoming from anybody. I'm very much in the dark on that."

This disparity of opinions reflects a general malaise in the industry about the simultaneous rollout of two new sound carriers at a time when the leading carrier in units is dying (the cassette) and the dominant format in terms of dollar value, the CD, is at a mere 37% hardware penetration rate.

As one high-ranking label executive says, "If either Philips or Sony had both configurations, we wouldn't see both launched at the same time." ■

MANUFACTURERS RESPOND

(Continued from page A-4)

continue to be a viable, albeit changing, commercial studio market. "The recording studio business has always been segmented at the low-, middle-, and high-end studios," says Solid State Logic's Piers Plaskitt. "Today, the low- and middle-end studios that haven't upgraded their facilities or adapted to the changing times are feeling the pinch. However, those commercial facilities that are reacting to customer needs, upgrading their equipment, and offering an increasing number of services are seeing their businesses grow."

However, many manufacturers agree with Wayne Freeman, president of Trident Audio USA, Torrance, Calif.: "The level of professionalism within the home studio market, both in terms of the quality of the equipment and the sophistication of the user of the equipment, has hurt traditional music recording rental facilities. And those manufacturers that have catered traditionally to the music recording commercial facility are seeing a decline in sales. And those who have chosen to cater to the home studio market hence are seeing an increase in sales."

While he has seen a decline in the opening of new facilities, Freeman notes that he has also seen an expansion of the existing healthy commercial facilities, "both in terms of the physical size and number of rooms within the facility as well as the art form that is produced within the facility. Music recording facilities are doing film scoring and video post production whereas 10 years ago they were purely music recording."

Freeman feels that horizons are limited for the traditional console manufacturer of the past. "The technology is changing so quickly that it's simply made obsolete what we considered to be state-of-the-art in the last three years." Trident is looking at developing a front-end that would be able to integrate with tapeless storage media that are on the horizon, according to Freeman. "We're trying to do a universal interface; however, most professionals will agree that optical medium will be what is required in the not-too-distant future. We're looking at no sooner than two years."

On some levels, manufacturers can meet the needs of both market niches. "The [private-use studio] market is obviously quite large because a lot of companies are putting money into R&D, developing products specifically geared to that market," says Akai's Franklin. "You might sell the same piece of gear to a guy who is set up in his garage and to a major corporate set-up. If it's a good piece of gear and does something useful, people are going to buy it."

According to Franklin, "For somebody looking to put together a home studio, the next few years are going to be the best they've ever seen in terms of getting high quality gear for a price that makes sense for a home studio."

The growth of the home studios has been a major bone of contention for some commercial recording facilities, who feel that these facilities pose unfair competition, particularly if they are operating commercially in residentially-zoned areas. Because of this, some manufacturers were very careful in discussing the marketplace, claiming that they feel pressure from

their commercial clients.

"It's a controversial issue," says one manufacturer anonymously. "Some commercial studio owners don't think we should sell to home studios. We even talked about doing something like asking to see their business licenses, but we don't want to police people, we want to sell equipment to whoever can use it."

David Oren, VP of marketing with Fostex Corp., Norwalk, Calif., notes, "The other parts of traditional distribution, or end users, that manufacturers would normally focus on are drying up as a source of revenue. Most of the marketplaces are highly competitive and most have little to no growth."

Oren predicts that the industry, particularly as it involves audio-for-film and video work, will evolve into a number of specialized project houses with full-fledged facilities existing to assemble the projects. "People who are really good at effects, or timing, or really good at dialog replacement, or others who are really good at creating original music, these specialty groups will work on their facets of a project, and pass the work onto another facility to be assembled," he says. "Doing effects, dialog or music does not require the investment you would need to put all these up and assemble them at one time. It's the mother-ship concept talked about in the music business a few years ago."

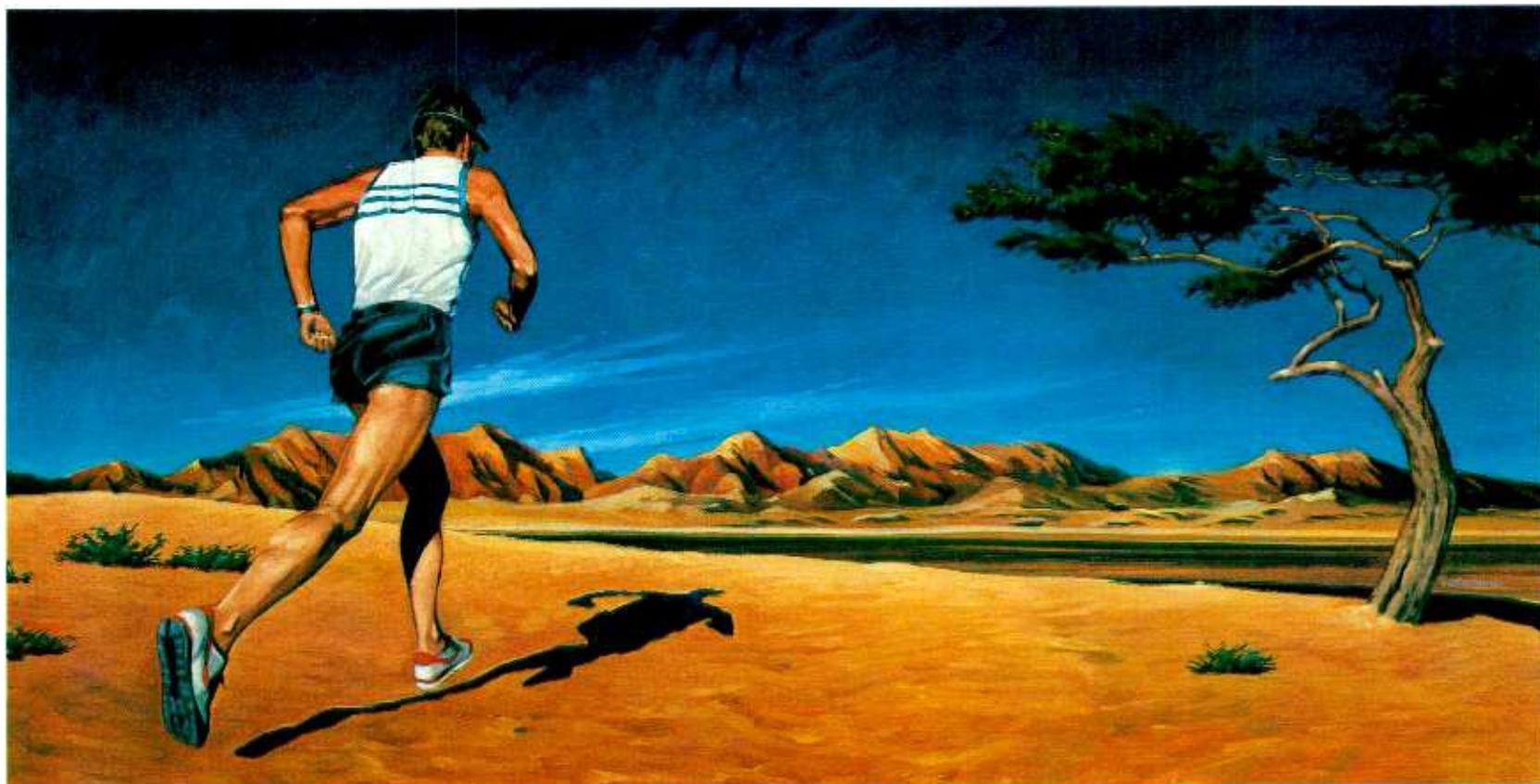
Meanwhile, Oren notes, "Manufacturers are at a point where industry will always appear to be in a state of flux. Therefore, to be a successful manufacturer you have to spend an increasing amount of time with the customer, that final end user, to find out what he needs, what his needs are, and when he needs it. The manufacturers that will have trouble or difficulty with changes in the marketplace will be those that have not evolved or turned themselves into, with effort, marketing-driven companies. That's really what we're dealing with."

The approach of some manufacturers, like Otari Corp. in Foster City, Calif., has been to "systematically replace or update our product line to keep pace with those customers," says John Carey, VP of sales and marketing.

Roland is seeking to address what it sees as the particular needs of the project professional. "They're demanding better quality products," Bob Todrank says. "They're looking for specific features to do the work they need to get done. And they're looking at price."

Todrank notes that Roland's new DM-80 digital hard disc recorder is specifically targeted at the project studio marketplace. The \$10,000 8-track disc recorder is one of the lower-priced units on the market. The company will be demonstrating the unit at AES along with the new SRC-2 digital sample rate converter.

Roland started its professional audio/video division about 18 months ago with a major focus on the project studio market. "We don't by any means disparage the \$100,000 product, or half million dollar product," says Todrank. "There will always be a market for that, there are facilities that need those types of products, but that's not as fast growing and is more finite. The project market is exponentially expanding, and will get much bigger over the next few years." ■



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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 26, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT CONT.
TITLE Artist/ Producer (Label)	END OF THE ROAD Boyz II Men L.A.Reid, Babyface D.Simmons (Biv 10/Motown)	HUMPIN' AROUND Bobby Brown/ L.A. Reid, Babyface D.Simmons (MCA)	LOVE'S GOT A HOLD ON YOU Alan Jackson/ S.Hendricks S.Stegall (Arista)	PEOPLE EVERYDAY Arrested Development/ Speech (Chrysalis)	SOMETIMES LOVE JUST AIN'T ENOUGH Patty Smyth/ R.Bittan (MCA)
RECORDING STUDIO(S) Engineer(s)	STUDIO 4/ DOPPLER (Philadelphia, PA/ Atlanta, GA) Jim "Z" Zumpano	STUDIO LACOCO/ BOSSTOWN (Atlanta, GA) Barnie Perkins Jim "Z" Zumpano John Rogers	SOUND EMPORIUM (Nashville) Gary Laney Scott Hendricks	BOSSTOWN (Atlanta, GA) Alvin Speights Matt Still	A&M STUDIOS (Los Angeles) Robbie Jacobs Brian Scheuble
RECORDING CONSOLE(S)	SSL 4056 E Series/ SSL 4040 G Series	SSL 6056 G Series/ SSL 4064 G Series	Neve V Series	SSL 4040 E Series G Series Computer	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80/ Otari MTR-90	Studer A-80/827 Studer A-820	Otari MTR-90	Studer A-827	Studer A-820
STUDIO MONITOR(S)	Augsperger Yamaha NS10	Yamaha NS10/ Genelec, Yamaha NS10	Westlake	Genelec 1033	JBL w/TAD
MASTER TAPE	3M 996	3M 996	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO LACOCO (Atlanta, GA) Barnie Perkins	LARRABEE (Los Angeles) Dave Way	THE CASTLE (Nashville) Scott Hendricks	BOSSTOWN (Atlanta, GA) Alvin Speights Matt Still	A&M STUDIOS (Los Angeles) Robbie Jacobs Brian Scheuble
CONSOLE(S)	SSL 6056	SSL 4000 E Series G Computer	SSL 4000 G Series	SSL 4040 E Series G Computer	SSL 4000 E Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-820	Studer A-800	Mitsubishi X-850	Studer A-827	Studer A-820
STUDIO MONITOR(S)	Yamaha NS10 Genelec	Custom Augsperger	B&W	Genelec 1033	JBL w/TAD
MASTER TAPE	Ampex 456	Ampex 499	Ampex 456	3M 996	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Chris Gehringer	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	MASTERDISK Howie Weinberg	A&M MASTERING Dave Collins
PRIMARY CD REPLICATOR (ALBUM)	DADC	Uni Manufacturing	DMI	Capitol Manufacturing	Uni Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Uni Manufacturing	Sonopress Manufacturing	Capitol Manufacturing	Uni Manufacturing

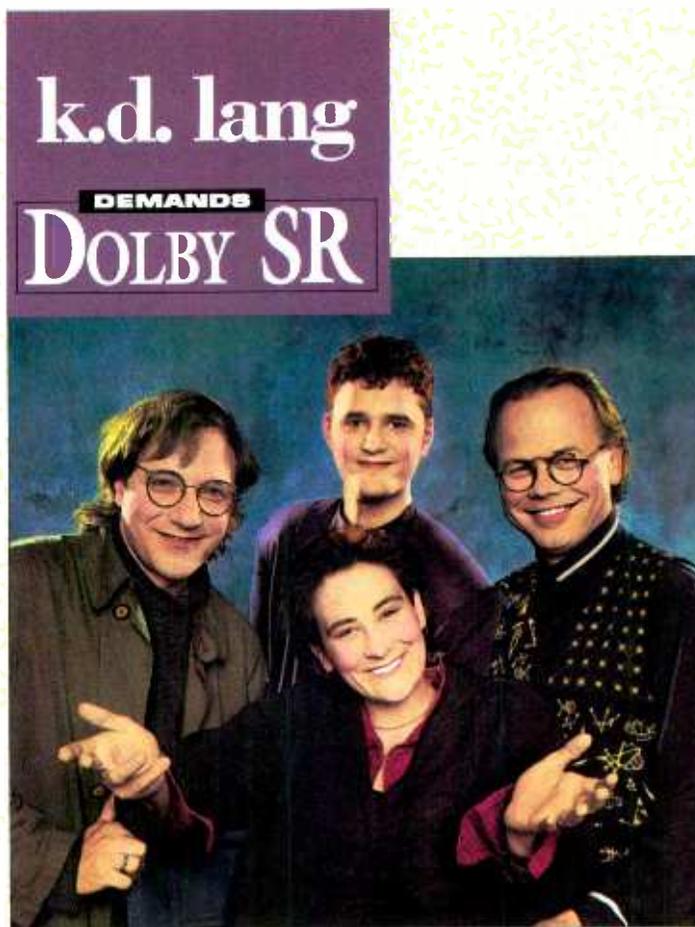
© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

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Ben Mink, k.d. lang, Marc Ramaer, Greg Penny

Dolby SR reproduces a depth and clarity unlike any other medium. Instruments and vocals maintain their harmonic integrity."

Marc Ramaer, mixer/recording engineer

"*Ingénue* represents both a stylistic departure from, and a direct link to, our previous work."

k.d. lang, Ben Mink

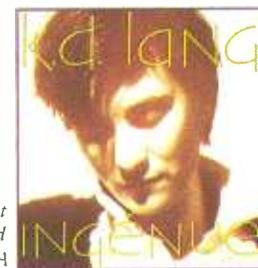
"The sound of Dolby SR on acoustic instruments is stunning. Silence has never been louder."

Greg Penny, producer, engineer, songwriter

"Whether it's k.d.'s voice or the delicacy of acoustic instruments, Dolby SR recordings reproduce with an integrity that lets the listener hear it the way we did."

Ben Mink, composer, arranger, producer, instrumentalist

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Music Video

ARTISTS & MUSIC

Alchemy's Coleman Works Magic New Music Vid Co. Staffs 11 Directors

BY DEBORAH RUSSELL

LOS ANGELES—Music video producer William Coleman could be considered a “chemist” of sorts. As the founder of the new music video production house Alchemy, Coleman will strive to “transform something ordinary into something special,” which is the definition of “alchemy.”

Coleman recently launched the L.A.-based Alchemy with Too Much Joy's Giant video “Donna Everywhere.” The clip was directed by Teller, the silent half of the wacky magic duo Penn & Teller, who is one of 11 directors represented under the Alchemy banner.

“We've been very selective about the directors we've chosen,” says Coleman, who has worked with a majority of the Alchemy crew in the past. “These are all people who cross over and complement one another very neatly. We've got a director for any job and any budget.”

Alchemy's roster runs the creative gamut, with directors experienced in long- and shortform video production, television features, documentaries, and

commercials. Six directors are also cinematographers.

In addition to Teller, the company's roster includes Joanne Gardner, founder of Nashville's ACME Pictures; Tom McQuade, whose credits include Barbra Streisand, Santana, and James Taylor; Paul Sapiano, who specializes in dance clips; and commercial/industrial film producer John Le Blanc.

The roster also includes DP/photographer/art director Sebastian Hedgecoe; DP/film director Steve Grass; Martin Schaer, known for his journalistic footage; and Jerry Simer, whose specialty is concerts and multicamera shoots. Francis Ko, a commercial director, and Jerry Holway, an innovative steadicam operator, also direct under the Alchemy banner.

McQuade, who is working on a four-hour Streisand longform titled “Just For The Record,” sees the multifaceted roster as Alchemy's strongest selling point.

“People today are looking for new combinations, and the name Alchemy suggests that,” he says.

McQuade is one director with whom

Coleman had not worked before, but the producer's experience under such directors as Julien Temple and Alek Keshishian convinced McQuade to part with Coleman for exclusive representation.

Alchemy, meanwhile, reunites Coleman and Gardner, who worked together on videos for Tanya Tucker, Lenny Kravitz, and DiVinylns.

“William will represent me in L.A. and he can use the contacts I have in Nashville to help break Alchemy's directors there,” she says.

With 11 directors under one umbrella, Coleman has his work cut out for him in the commercial and music video industry. Teller is currently working on a treatment for a second clip.

“I get a real charge out of directing,” says the magician-cum-director. And Teller has already demonstrated a skill for shooting on a low budget. Too Much Joy's “Donna Everywhere” came in at \$36,000 and change. He shot the clip using the NewTek Video Toaster “desktop editing” system.

Small Change: MTV Rethinks Choice Of Awards Venue

WANDERING EYE: Just when you changed your mailing list to accommodate the Beverly Hills-based Eye, we've gone and moved again. Billboard's West Coast offices have relocated to new digs (outside the 90210 ZIP code, alas) and we can now be found at 5055 Wilshire Blvd., 7th Floor, Los Angeles, Calif. 90036.

Feel like talking? Call us at 213-525-2295. (Maybe you'll catch our groovy voice mail.) And the new fax number here is 213-525-2394/2395.

PAULEY'S FOLLY: MTV already is seeking an alternative venue for its 1993 Video Music Awards, as the unofficial post mortem on the 1992 event elicited an overwhelming industry thumbs-down regarding UCLA's Pauley Pavilion.

The move from L.A.'s Universal Amphitheatre to Pauley (which doubled the crowd capacity) was “an experiment” designed to accommodate more fans and more bands, says MTV chairman/CEO Tom Freston. He concedes the experiment was not entirely successful.

“Pauley Pavilion allowed us to add a lot of things, but we lost some things, as well,” says Freston, who notes the telecast met its ratings goals and “looked good” on TV. “We took a chance and we found we really missed the smaller venue,” he adds. “We will be going back to a smaller venue next year.”

MEANWHILE, MTV Networks has hired Deborah Hayes Johns, former press secretary for House Majority Leader Richard Gephardt, to fill its new position of senior VP of communications. She'll report to Freston and oversee corporate communications and media strategy for MTV Networks at a time when the company is aggressively striving to grow its business worldwide.

“An increasing part of our business is in the international realm,” says Freston, who notes Nickelodeon is gearing up for its first foray into Europe. “[Johns'] political background will come in handy to beef up our Washington presence and our presence overseas.”

MTV Europe just launched in Liechtenstein, and is set to launch in Lebanon and Romania in October. In fact, MTV Europe is growing at a pace that should see it surpass MTV U.S. in the next few years.

BALLOT BOX: The Music Video Assn. has mailed preliminary nomination ballots for the four open positions on its board of directors. Final ballots go out Oct. 8. Results will be revealed during Billboard's 14th annual Music Video Conference and Awards, Nov. 4-6 in L.A. The MVA board includes nine members. Three

of the open positions carry three-year terms; one is a one-year term.

SHORT FORMS: Canada's MuchMusic celebrated its eighth anniversary with the Sept. 26 broadcast of its annual Canadian Music Video Awards... Chicago-based JBTV is presenting its first national tour, supporting the current leg of the Gin Blossoms/Del Amitri concert bill with national promotions and contests, and a print campaign. In addition, JBTV's name appears on banners and concert dates from Sept. 23-Oct. 17... NBC's “Saturday Morning Videos” has been canceled. Its last episode aired Aug. 29.

THE EYE



by Deborah Russell

ROSTER ROUNDUP:

Producer/director Bo May recently joined Nashville's Studio Productions as executive producer. He'll oversee sales, marketing, and production operations, and will be involved in entertainment-program development... Stretch, the director behind innovative clips for the Pixies, Buffalo Tom, and the Darling Buds, has joined L.A.'s Planet Pictures... L.A.-based commercial finishing house Two-Headed Monster is expanding into music video and commercial production. The Two-Headed directors' roster

includes Kenan Moran, familiar to viewers of the “Life Without MTV” spots; independent film directors Alex Downs and Rafal Zielinski; and photographers Chris Cuffaro and Darrel Green. Susan Agostinelli is the directors' rep, and Steve Carter is heading up the new production arm... Chris P. has left her video post at Columbia Records, and is traveling in Europe. No one has yet been named to take her place.

ALTERNATIVE Programming: Athens, Ga., may have spawned the likes of alternative heroes R.E.M. and the B-52's, but a hungry audience still exists for mainstream hard rock, contends regional music video programmer Kris Harris.

His Athens-based “30 Minutes Of Rock” offers headbangers a weekly, 60-minute alternative to the “Athens sound.” Each Friday at midnight, Harris programs some 10 videos by such acts as the Lynch Mob, Saigon Kick, Kiss, and Ozzy Osbourne.

“I'm a one-man alternative to the alternative,” Harris says.

TCI Cable is the show's primary carrier, and a local UHF channel takes the program as far as South Carolina and into some 17 counties in northern Georgia.

Harris says he tries to produce one live show a month, and often tapes footage of acts passing through Athens and nearby Atlanta. He keeps in touch with his audience through a part-time sales gig at a Turtles store.

PRODUCTION NOTES

LOS ANGELES

Keith Sweat's new Elektra video, “I Want To Love You Down,” is a Classic Concepts production directed by Lionel Martin. Kim Ogletree produced.

Satellite Films director Peter Care recently reeled R.E.M.'s new Warner Bros. video, “Drive,” with producer Howard Woffinden.

In addition, Satellite's Douglas Gayeton directed Collision's Columbia video “Chains” with producer John Duffin.

NEW YORK

Director Michael Oblowitz recently reeled Freddie Jackson's “Me And Mrs. Jones” video for Capitol. Oblowitz shot the Hush Productions clip with

producer Leslie Hirschorn.

Marcus Raboy directed Pete Rock & C.L. Smooth's new Elektra video, “Straighten It Out,” on location in Harlem and at New Jersey's Rahway Prison. Chris Halliburton produced the shoot for 900 Frames.

David Perez is the eye behind A Tribe Called Quest's “Hot Sex On A Platter” video, which combines footage from the film “Boomerang” with vignettes of Tribe performing. Keith Miller produced.

Flashframe Films director Scott Kennedy directed Interscope's Def Duo in “Parlayin',” a video with cameos by Marky Mark and Donnie Wahlberg. Alik Sakharov directed photography and George Weiser produced.

Director Dwayne Coles shot

Mobstyle's new Win-Time/Relativity video, “For The Honeys.” Sidney Whitfield, Jennie Pless, and Rikki Ricks produced the Utopia/Premiere Films shoot.

NASHVILLE

Trisha Yearwood's “Wrong Side Of Memphis” video for MCA is a Planet Pictures production directed by Gerry Wenner and produced by Tom Calabrese.

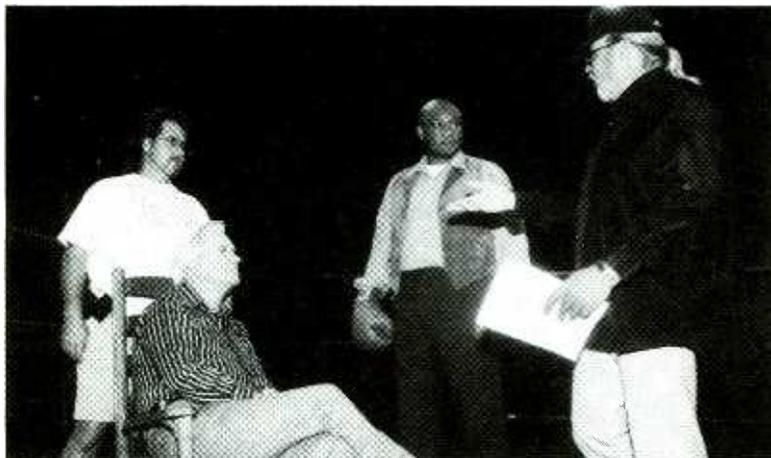
Scene Three Productions director Steven Goldman shot Pam Tillis' Arista video, “Shake The Sugar Tree,” with producer Cynthia Biedermann.

OTHER CITIES

Wiz directed Happy Mondays' new Elektra video, “Stinkin' Thinkin',” with producer Adam Dunlop. They shot the clip in London.

H-Gun director Ben Stokes shot Meat Beat Manifesto's video “The Edge Of No Control” in London recently. Jim Deloye produced the shoot for Play It Again, Sam Records. Deloye also produced Consolidated's new Nettwerk Records video, “Tool And Die.” Eric Koziol directed the Chicago-based shoot.

Hex Films director Kevin Bray is the eye behind Shabba Ranks' new Epic video, “Ting-A-Ling.” Dave Daniel directed photography on the shoot, based in urban Kingston, Jamaica. Keith Miller produced.



The Contender. MCA's George Jones, seated, facing former heavyweight champion of the world George Foreman in the boxing ring during a recent video shoot for the track “I Don't Need Your Rockin' Chair.” Danny Ross of Scene Three Productions, left, “referees” for director Marc Ball, far right. The clip also features cameos by backup singers Clint Black, Garth Brooks, and Travis Tritt, among others. Scene Three's Kitty Moon (not pictured) produced.

TO OUR READERS

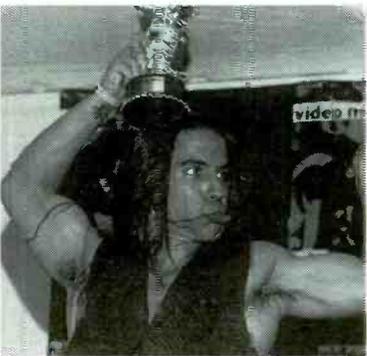
Due to accelerated production deadlines, the Clip List does not appear this week.



Members of Warner Bros. group Van Halen display one of the three MTV awards they received for the video "Right Now," which won for best video, best direction, and best editing.



SBK recording group Wilson Phillips presented the best-new-artist award to Nirvana.



En Vogue's Atco/EastWest video "My Lovin' (You're Never Gonna Get It)" was nominated for six awards and won for best choreography.

Anthony Kiedis of Warner Bros. group the Red Hot Chili Peppers shows off one of the band's three MTV trophies. The group's "Give It Away" was named breakthrough video and won the award for best art direction. In addition, the band's "Under The Bridge" video received the MTV viewers' choice award.



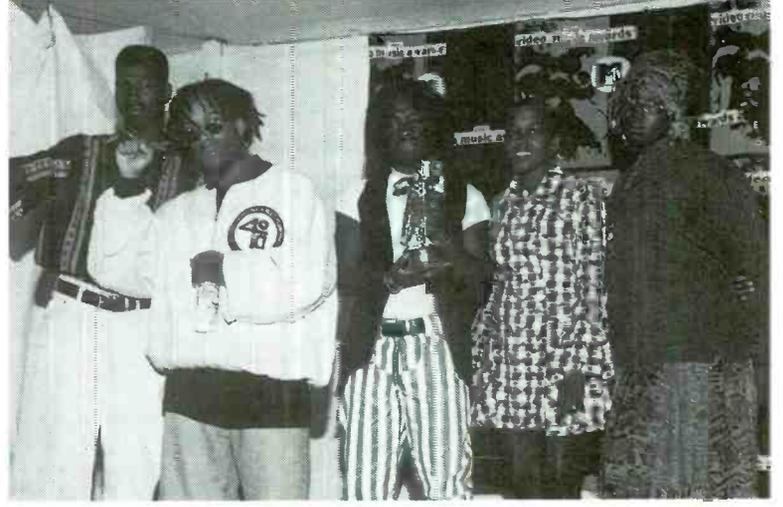
Queen's Brian May, left, and Roger Taylor accept the award for best video from a film for "Bohemian Rhapsody" on Hollywood/Reprise, which was featured in the movie "Wayne's World."



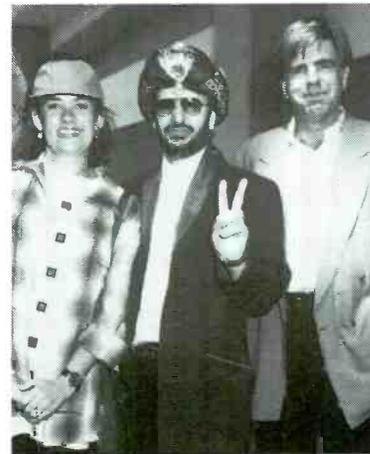
Radio personality Howard Stern came dressed "barely" for the awards presentation.

Winning Shots From MTV Video Music Awards

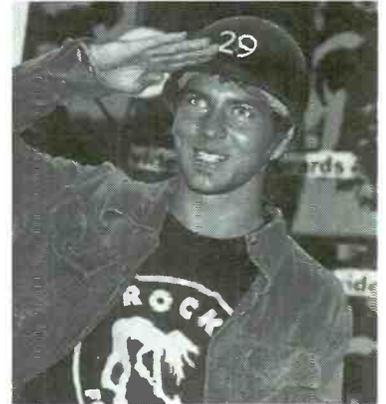
LOS ANGELES—The stars came out Sept. 9 for the 1992 MTV Video Music Awards, which were broadcast live from UCLA's Pauley Pavilion. Van Halen and the Red Hot Chili Peppers were the big winners, with three awards apiece. The ceremony was hosted by comedian Dana Carvey and was seen by viewers in more than 150 countries. (Photos: Glenn Waggoner/BPI)



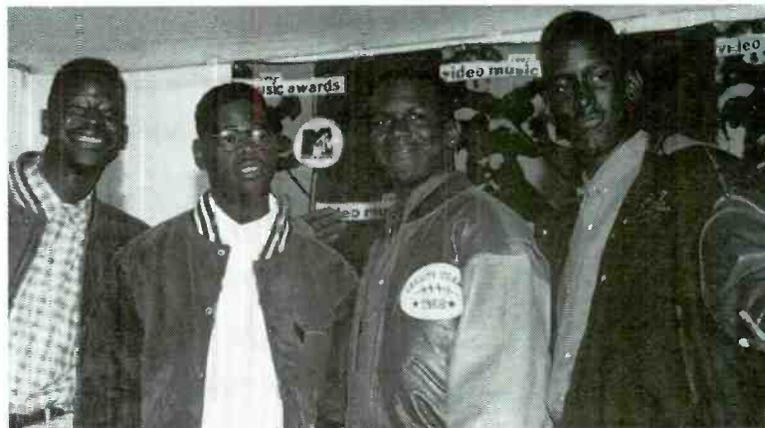
Members of EMI's Arrested Development accept the best-rap-video award for "Tennessee."



Ringo Starr, center, who appeared in a taped segment at the awards show, with MTV executive VP Judy McGrath, left, and MTV Networks chairman Tom Freston. (Photo: Jeff Kravitz)



Pearl Jam's Eddie Vedder salutes the MTV Video Music Awards. The Epic Associated band performed at the awards ceremony.



Members of Motown act Boyz II Men were presenters at the MTV Video Music Awards.



Metallica's Lars Ulrich, left, and Kirk Hammett accept the award for best metal/hard rock video for the group's Elektra video "Enter Sandman."



Mick Jagger presented the award for best video of the year to Van Halen.



Members of Mercury group Def Leppard cool things off after their performance at the awards broadcast by spraying water at photographers.

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. 23-27, **The Glenn Gould Conference**, Royal York Hotel, Toronto. 416-515-1992.
 Sept. 23-27, **Gospel Music Conference**, presented by Point of View Productions, Altamonte Springs Hilton & Towers, Altamonte Springs, Fla. 407-788-6833.
 Sept. 25-27, **"Reunion 2000—Future Directions,"** media and communications conference presented by the International Communications Assn., Sheraton New York Hotel and Towers, New York. Joyce Owens, 718-472-4677.
 Sept. 26, **Fourteenth Annual Georgia Music Hall of Fame Awards Dinner**, Georgia World Congress Center, Atlanta. Reba Lacks, 404-656-7575.
 Sept. 28, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.
 Sept. 29, **BMI Awards**, BMI office, Nashville. 615-291-6700.
 Sept. 30, **Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.
 Sept. 30-Oct. 4, **NewSouth Music Showcase**, Swiss Hotel, Atlanta. 404-892-2287.

OCTOBER

Oct. 1, **SESAC Awards Banquet**, Loews Vanderbilt Plaza Hotel, Nashville. 615-320-0055.
 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, Nash-

ville. 615-244-2840.
 Oct. 10, **Seventh Annual New York Music Awards**, Beacon Theatre, 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.



New Lineup. The Sparrow/BMG Publishing group introduced newcomers to their team at the ballfield recently. Shown, from left, are Dan Keen, publishing manager, Sparrow Communications Group; new writers Jeff Silvey, Lowell Alexander, and Billy Simon; and VP of publishing for SCG Randy Cox.

LIFELINES

BIRTHS

Boy, Taylor Brooks, to **Tim and Sandra Monnig**, Aug. 7 in Atlanta. He is president of Justin Entertainment Inc.

Boy, Daniel Joseph, to **Bill and Lisi Szymczyk**, Aug. 8 in Asheville, N.C. He is an independent record producer and president of Pandora Productions Ltd. She is VP of Head In The Clouds Music.

Boy, Carl Douglas, to **Matthew and Ellen Smith**, Aug. 13 in Tampa, Fla. She is director of the Peaches Music and Video store there.

Boy, Saul Jose, to **Jose McDougal and Belkys Gonzales**, Aug. 27 in Santiago, Dominican Republic. He is program director of Radio Amistad FM there.

Girl, Annie Rae, to **Michael and Monica Chernow**, Sept. 3 in Staten Island, N.Y. He is VP of the San Juan Music Group, a music licensing organization in Parlin, N.J.

MARRIAGES

Wyatt Easterling to **Stacey Slate**, Aug. 1 in Hendersonville, Tenn. He is director of operations for the Nashville division of Bugle Group Publishing, a London-based company. He was formerly in the A&R department of Atlantic Records Nashville. She is director of publishing for Affiliated Pub-

lishers Inc. in Nashville.

Marcus Peterzell to **Lori Sue Meyers**, Sept. 20 in New York. He is president of Fiction Records and a TV producer whose credits include "The New Music Awards," the "Rock Against Drugs" PSA campaign, and Viacom's syndicated series "This Week's Music." She is manager of ad services for the A&E cable network.

DEATHS

Frederick William Fox, 80, of natural causes, Sept. 1 in Palm Beach, Fla. Fox was president of Sam Fox Publishing Co. He was associated with the firm since graduating from Harvard in 1933. He is survived by his wife, Grace; his sons, Frederick Jr. and Lawrence; his daughters, Duane O'Donnell and Valerie Carlos; his sister, Muriel; and eight grandchildren.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

Kenneth "Babyface" Edwards was named R&B songwriter of the year by BMI. Incorrect information appeared in the Sept. 19 *Lifelines*.

the Medialine

Jarrett Fires Off RayGun; 'Rhythm & Blues' Debuts

BY ERIC BOEHLERT

NEW SHOOTER: Is Marvin Jarrett a music magazine masochist? That's what some may wonder when they hear Jarrett is launching a new monthly mag, *RayGun*. "the bible of music and style." After all, it was Jarrett who, as publisher, revised *Creem* in 1991 only to see it crash and burn amid allegations of unpaid writers and questionable circulation numbers. (The magazine is still publishing under a different regime.)

Jarrett says he lost control of *Creem*, or more specifically its purse strings, and could not right the wrongs that plagued the periodical. That experience did not turn him off to publishing, though. Just two weeks after leaving *Creem* last winter, he decided to start a "small, cool, underground" magazine. After penning an agreeable deal with some L.A. investors ("it's my magazine, essentially"), *RayGun*, an aggressively alternative and artistic monthly, debuts primarily in book and record stores Tuesday (29).

"Anybody who bought a ticket to Lollapalooza should buy this magazine," sums up Jarrett on the prospective *RayGun* audience.

For those who thought *Creem* was jarring to the eye, with its often tough-to-follow synthesis of art and edit, *RayGun* takes that arresting, in-your-face approach even further. The premiere issue sports a nearly unrecognizable artist's portrait of **Henry Rollins** on the cover. Among those profiled are **Opus 111**, **House Of Love**, and **Luna**.

One marketing angle of note: With their paid subscription, *RayGun* readers can choose from one of six new **Sire**

CDs by the **Farm**, **Ministry**, **Riverside**, **Throwing Muses**, the **Mighty Lemon Drops**, and **Bigod 20**.

BLUES & BLUES: This season's second network sitcom set at a black Detroit radio station and airing at 8:30 p.m. Thursdays, NBC's "**Rhythm & Blues**," debuted Sept. 24. (Fox's "**Martin**" first aired last month.)

The show's gags spring from its ebony and ivory premise that a white DJ (Bobby Soul) is hired and given his big shot, sight unseen, at a hip, urban station. The debut episode's soundtrack contained only golden Motown oldies.

Joe Spencer, program director at Detroit R&B station **WGPR**, watched the premiere and says Bobby Soul's lines behind the mike were lame and "**Martin**" is a hipper and slightly better show. Nonetheless, Spencer praises "**Rhythm & Blues**" as good, funny, and interesting. Let it be said Joe Spencer is a very generous man.

HUH? **Los Angeles Times** media writer **Bruce Horowitz** on **Vibe** magazine and the hip-hop scene it covers: "Besides listening to rap music, those involved in hip-hop culture often wear loose-fitting clothing with angry racial messages such as: 'No White Lady, I Don't Want Your Purse.'"

BIG DADDY: In its October issue, **Country Living** takes up **John Mellencamp** on his offer of a pictorial tour of his 1928, **Trevor Goff**-decorated Indiana log cabin. **Country Living**, read by 1.8 million, mostly 40-year-old, women, even broke with tradition and trumpeted Mellencamp's name on the cover.

IN PRINT

THE VIRGIN DIRECTORY OF WORLD MUSIC

By Philip Sweeney
 (Owl Books/Henry Holt & Co. Inc., paper, \$14.95)

For the newly enamored, whose infatuation may be sparked by a chance encounter or the odd breakthrough act, entering the realm of world music is akin to learning a new language, where *tidinit* replaces "guitar" and *ney* approximates "flute." This book is a Berlitz course for those beginners, and a wonderful Baedeker for initiates. You may not be ready to lead an in-depth exploration of the relative merits of Sri Lanka's modernized *baila* vs. traditional *Kaffrina* after a run-through, but you can competently ask directions.

Sweeney goes around the world in just over 250 pages, documenting the major musical styles and stylists, past and present, of more than 100 countries in postcard-size dispatches boasting bold-faced names and artist discographies. Artists such as Peter Gabriel (Africa) and Gilberto Gil (South Amer-

ica) introduce the major subsections. A Herculean assignment, Sweeney pulls it off heroically, squeezing in the kind of detail one would expect only in a less far-reaching tome. (Big *Danny Kane* [??] and the residents of *Arcadia*, though, might quibble with the attention to detail in the U.S. section.)

Thus, for instance, one learns not only about the substance of Youssou N'Dour's music, but the style of Senegalese dance associated with it: the "ventilateur." Egypt's Ahmed Adeweya is another vivid example of fact fleshed out: He met with a "mysterious accident," we learn, reportedly an attempted castration (he recovered).

The engaging writing belies the "directory" tag, and evinces Sweeney's journalistic background (a contributor to *London publications*, particularly the *Independent*, and host of a BBC radio show). Gabriel says of Senegalese music that "the voice... can transmit a feeling without having recourse to words." So Sweeney's words convey a strong sense of the richness of global music forms. **MARILYN A. GILLEN**

GOOD WORKS

ROCK TRIVIA TOUR: The New York version of a 1991 Hollywood event, the **Tanqueray New York Rock-N-Roll Trivia Bus Tour**, is set to move out Oct. 16-18 to set sights on dozens of rock landmarks in the 40-year history of rock music in the city. Guided by artist manager **Danny Fields**, the tour will fund the **T.J. Martell Foundation for Leukemia, Cancer and AIDS Research**. Each tour lasts one hour and 45 minutes. Also, a special free tour map will be made available at clubs, record stores, hotels, and visitor info centers in the New York area, or by writing to **Tanqueray Rock-N-Roll Trivia Tour**, P.O. Box 511, Gibbstown, N.J. 08027. For more info, contact **Sal Cataldi** or **Barbara King** at 212-941-9464.

GOOD ENDS: **Hard Rock Cafe**, **WNEW-FM** New York, several record companies, and **In Fashion** magazine held a "Get Out The Vote" registration drive Sept. 23 in New York at local colleges and universities and at the **Hard Rock Cafe**. Celebrity guests **Michelle Shocked** and **Thelonus Monster** performed at the **Hard Rock Cafe** that night to draw potential voters.

TAMMY WYNETTE

A 25th ANNIVERSARY BILLBOARD CELEBRATION



Why Tammy Wynette, and Why She Still Matters

An "Average" Woman's Honesty Shines Through an Old, Deceptive War Between the Sexes

BY DOLLY CARLISLE

Tammy Wynette is the top-selling female country artist of all time. Her 55 records to date have sold over 100 million units, according to her label, Sony Records. This is no small accomplishment for a small-town poor girl born in backwoods Mississippi. How did she do it? Undoubtedly the key factor in Tammy Wynette's success has been her willingness to reveal her most intimate, personal thoughts about her relationships at a time when society's traditional roles have been turned upside down.

But when Tammy herself is asked what she thinks were the reasons for her phenomenal commercial success, she offers a more down-to-earth explanation: "We needed the money," she says flatly, speaking of herself and former Epic Record producer Billy Sherrill. "We needed the hit songs. We worked extra hard to come up with something."

She will admit that another important key was timing. "I believe in fate," Tammy confesses. "I think it was meant to be that it was in 1966 and 1967 that it happened, instead of earlier when I wanted it to, or much later." And Tammy Wynette *was* in the right place at the right time, but it was primarily because she was a persistent, determined woman who had continued to knock on doors and pound the pavements of Nashville's Music Row long after most other women (or men) would have given up.

But it was Tammy's willingness to take risks with her material and put herself on the line that may have been most important. "I don't think a lot of women back then would have sung 'Stand By Your Man,' Billy Sherrill, recently observed. "I remember a full-page ad in *Billboard*

(Continued on page TW-14)

The First Lady of Country Music Looks Back On Twenty-five Incredible Years

In a Musical Odyssey of Heartache and Triumph, a Small-Town Alabama Girl Becomes a Nashville Superstar

BY PETER CRONIN

When Virginia Wynette Byrd's beat-up car rolled into town in 1966, Nashville was still the kind of place where a singer could come right off the street into a music executive's office, sing a few songs, and walk out with a recording contract. "Girl" singers were something of a novel idea in country music back then, and producer/songwriter Billy Sherrill was sniffing around for just that kind of thing the day Virginia showed up. He booked some studio time, found her some songs and got her a new name. Tammy Wynette's subsequent ascent and reign at the top of the country charts is legend. But the road to Nashville was a rough one. Her autobiography, published in 1979 when she was 37 years old, reads like the rags to riches tale of someone twice her age. Between surviving grinding rural poverty by working the Alabama cotton fields, and struggling to deal with a disastrous marriage and to support her three kids, Wynette already had a hard chunk of living behind her the day she drove into Music City.

Tammy's voice is painfully honest and emotional and tough—all at once. And with Sherrill perfecting his melodramatic, satin-sheets production style, the pair reached a creative and commercial peak with '68's "Stand By Your Man." The much-debated song is still the largest-selling country single ever by a female artist. Wynette's marriage to her childhood hero George Jones has been well-chronicled in the press and in the songs they recorded, together and apart. Jones' chronic alcoholism eventually turned their fairy tale into a sad soap opera, and each release by the "President and First Lady of Country Music" was like an up-to-the-minute, state-of-the-relationship address. It was hard to know where the songs ended and real life began, but it was even harder

to turn away from such a sure-fire formula. Over the next two decades, Tammy Wynette scored 16 number-one singles, won countless awards and practically lived full-time in a tour bus. Not surprisingly, when the hits slowed down a bit, Tammy didn't. Despite recurring health problems, Wynette has continued to tour nonstop, finding time to take the occasional left turn with her music. "Justified and Ancient," her out-of-nowhere collaboration with oddball British dance rockers KLF, was a huge international smash, and she's about to record an album of duets with a bunch of rock 'n' rollers.

Wynette and her husband of 14 years, producer/songwriter/pianist George Richey, recently moved into Hank Williams' old place on Nashville's Franklin Road. As the tourist buses came and went in front of the house, we sat on the living room floor munching Doritos while Tammy looked back on 25 incredible years in country music.

BILLBOARD: When you first came to Nashville you were a single mother with three kids to support. How did you find the time to get your career started?

WYNETTE: After I'd been to all the other companies I finally walked up to Billy Sherrill's door, and this was just fate, it was luck, but there was no secretary in the outer office. She had just been transferred that week to L.A., so there was nobody to stop me. I walked in and said, "My name is Wynette Byrd and I'm from Birmingham and I want a contract." He handed me this guitar from behind his desk and said, "Sing me a few songs." I sang "I Forgot More (Than You'll Ever Know About Him)" and "Honky Tonk Angels," just parts of four songs for him. He stood up and asked me where I was from, and I said, "I was born in Mississippi and raised in Red Bay, Alabama." He asked me if I knew where Haleyville was and I said, "Yes, my father was born there, and my grandparents and all my aunts and uncles live there." He said, "Well, I was born there too, and my dad was a Baptist minister there." Everything fell into place—he was so easy to talk to.

Billy said, "I'll tell you what: I'll sign you, but you start looking for a few songs." So I made the rounds of the publishing companies and found a song called "She Didn't Color Daddy." It was the first song I ever recorded, and "Apartment Number 9," which Billy found, was my second. I remember walking into Billy's office two days after we found those songs and he was throwing darts at a world map. He threw one real close to Red Bay and he said, "You and I are going to put Red Bay—" and then he threw another dart, "—and Haleyville on the map." I'll never forget how exciting it was at that year's awards show to hear one of my records being played on a jukebox in the CBS suite.

For the first year I carried my three kids—they were four, three and fourteen months—with me on the sessions. I folded a quilt

(Continued on page TW-4)

"I'm a singer or a writer who has to be inspired by something that has happened to me before I can really get myself into it. 'D-I-V-O-R-C-E' hit home because I had lived it."



"The first show I did alone I have never been so scared in my life. Wouldn't you know, somebody yelled, 'Where's George?' I shook for about five seconds and just pretended I didn't hear. Later on, though, I'd joke about it and say, 'I don't know where he is, and he doesn't know either.'"





Tears of Fire
TAMMY WYNETTE

THE 25th ANNIVERSARY COLLECTION

Tears of Fire

The Tammy Wynette 25th Anniversary Commemorative Collection. Twenty-Five Years Of History, Hits and Rarities On 3 CD's or Cassettes.

For twenty five years Tammy Wynette has been weathering the storms of fads and fashion... conveying heartfelt, honest emotion with a voice that's never out of style... and accumulating fans all the while. Now, here's the album that all those fans have been waiting for.

From Tammy's never-before-released first demo recording and 5 unreleased tracks to her recent international smash with the KLF...

From timeless #1 country hits to songs that became part of mainstream America in such films as "Five Easy Pieces"...

From classic duets with George Jones to historic collaborations with David Houston, Emmylou Harris, Vince Gill, Randy Travis and Ricky Skaggs...

This is the 67-song collection that puts into perspective one of the most remarkable careers in American music.

TEARS OF FIRE is the ultimate gift for everyone who's ever loved a Tammy Wynette record.

And that's EVERYONE!

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TAMMY WYNETTE REMEMBERS

(Continued from page TW-2)

and put them in a corner. I put the baby, Tina, in the center with the eldest one, Gwen, on one side and the middle one, Jackie, on the other side. And I told Tina, "Don't you ever put your hand off this quilt." And I'd turn around sometimes when I was recording and she'd be doing this, walking with her hand real easy to the outside of that quilt. And she'd get to the outside and she'd dare me, and she'd just put her fingers off the edge and look at me and go, "Uh, no, no." She knew she was not supposed to.

BILLBOARD: She's a lot like her mother?

WYNETTE: Well, yeah I guess so. A *whole* lot like her mother! But Billy Sherill and I had the most wonderful relationship. He was like a brother. He never made me do a song I didn't want to do—except for one and I hated it. ("Cry, a Johnny Ray song). And he never would "fuss" on me, as I would say, never would correct me in front of anybody. And that made me love and respect him that much more because he did everything the way I wanted him to. I didn't want to be scolded in front of a lot of people I didn't know—it was embarrassing. Sometimes he'd say, 'Uh, let's take that song one more time, we have a technical problem in here'. There was no technical problem in there, it was something I did that wasn't right but he never would blame me. He was just wonderful.

One of the things that amazes me, and I still laugh about it today, is that I didn't know what the word overdub meant. I remember Billy telling me, "Tammy, when we finish you have to stay around and overdub for an hour or so." I thought, "Overdub? Now what is that?" He hooked up this speaker box, because we didn't have headphones then, and he told me to sing the part above what I'd sung. I remember distinctly thinking, "I'll never forget this. So this is how Skeeter Davis did it!"

BILLBOARD: Many people who've worked on your sessions say you're very involved with the musical details.

WYNETTE: I *am* involved. I don't tell the musicians what to play. To me that's totally out of my knowledge range. I don't feel that I have enough knowledge about that end of it to say, "Okay, play this lick here and play this lick here, the piano take over here, guitar here." That doesn't interest me. But I know when I hear it if I like it or not. And if I don't, I'll say, "Could that be changed?" and I've always tried to be easy to get along with in the studio because I think that's the most important thing. If you get a session player aggravated at you, upset at you, or if you're hard to get along with in the studio, because I know if I feel that way, if they're hard to get along with I'm uncomfortable and the session just does not come off. So I try to be as relaxed as I can in the studio and be as involved as I have the knowledge to be.

And I'm not necessarily putting musicians in this category when I say this, but Minnie Pearl, God love her, truly a lady in all senses, once told me something that I've never forgotten, years ago. She said, "Honey, be good to the little man that works



"I was a good target with 'Stand By Your Man,' but I never apologized or doubted anything that was in that song. That's just how I was raised. A man's word was God in the Deep South where I was born, and that's exactly how we lived."

Thank You, Tammy

For 25 Epic Years

The impact you've had on American music and culture, has been incalculable.

And still, the impact that worldwide adulation and success has had on you has been immeasurable.

Tammy, you're still the same incredible talent, and down-to-earth, beautiful person we first met in 1966.

The First Lady

First class in every way.

Congratulations from

Your Epic Family.



Dear Tammy:

You have always stood by us and we are very proud to stand behind you.

Thanks for all the great years.

Love,

Your Staff and Crew

Rick Murrell, Steve Canaday, Sue

Richards, Marty Lewis, David Jackson,

Rusty Pence, Charley Abdon, Charlie

Carter, David Sloas, Sylvia Richey, Chris

MacArthur, William Jackson, Barbara

Hutchison, Yvonne Jordan, Mark Lavender,

Craig Hoerig, Hans Shoop, Vance Powell,

Michelle Goble, Zeke Ezell, Clota Hillygus,

Jeanne Nichols, Vera Hutchins, Ann Marie

Lithkowsky, Richard Gillinson (United

Kingdom), Carolyn Neal (United Kingdom),

Dennis Neal (United Kingdom)

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Congratulations for 25 Years of Great Music!



The mastering engineers at Disc Mastering offer their sincere congratulations to the original "First Lady" of country music.

Thanks for "Standing By Us" and for the opportunity to digitally remaster all those great songs from the 60s, 70s and 80s. And here's to the next 25 years!



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around you. He may not be popular. He may be somebody that lights the stage for you, somebody that fixes the boom mike or somebody that just pulls out a prop or something, but be good to those little guys because they can make you look good or they can make you look awful onstage." I never forgot that, and I've always tried to do that.

BILLBOARD: What is it about a song that would make you want to sing it?

WYNETTE: The most important thing to me would be if I had experienced what the song was about. With "D-I-V-O-R-C-E," I had been through divorce and that song hit home because I had lived it. I'm a writer who has to be inspired by something that has happened to me before I can really get myself into it. That's why "Till I Can Make It On My Own" is still my favorite song of all the ones I've ever written. George Jones and I had just separated when George Richey came to me with the idea. He said, "If someone you loved walked off and left you, someone you had leaned on and depended on for a long time, from a woman's point of view, what would you say?" And I just looked at him and said, "That's just happened to me, and all I know to say is, 'Till I get used to losing you, let me keep on using you, till I can make it on my own.'" There's a line in there that says, "There'll be times you know I'll call, chances are my tears will fall, and I'll have no pride at all from time to time," and that's exactly what I was feeling. I was trying to find Jones every day to call him and say, "Can't we make this work? Can't we try again?"

BILLBOARD: Has songwriting been a way for you to get things off your chest?

WYNETTE: Yes, it's a form of therapy. It's also like giving birth for me. It's mine, I created it. It's there because of something I did, and I'm real proud of it. I like writing alone because I like to get some place and write alone. They may not be my best songs but I think they're when I do my most creative writing. When I write with someone else—and my husband for instance would rather co-write—I know two minds are better than one, but for some reason I feel they don't know how I feel and I do.

BILLBOARD: Do you think some of the regrets and more painful things in your life fuel what you write?

WYNETTE: Oh yes, definitely. I get so aggravated sometimes, so upset thinking about the things that I'm most ashamed of and most sorry for in my life, that I definitely will sit down and write something totally opposite from it. Either that or write something that talks about it in the third person, to get it out of my system and to keep from being so angry or upset.

BILLBOARD: Not much attention is paid to your songwriting, considering how much you've done.

WYNETTE: I do a lot of writing, but many of my songs were not the A-sides, unless it was something I had co-written. I'm in the process of getting about ten songs I've written through the years together on a tape. I'm going to give Reba McEntire one to see if she likes it. I want to take songs to Trisha Yearwood and Lorrie Morgan. There are songs I wrote fifteen, twenty years ago that, in my opinion, are very commercial songs. I've never preached my own songs before, or tried to get anyone else to record them.

BILLBOARD: I've heard you refer to "panic time," when the recording session is here but the songs aren't.

WYNETTE: That's good for me because if I'm pushed into doing something I become as creative as I possibly can be under the situation. Panic time is a good time for me. I get scared to death. I think, "I've got to have something. I can't go in there without something." I just put myself up to writing. We were forced into writing a lot of songs. We wrote "Stand By Your Man" like that, and I had never written with Billy. We had two songs and we recorded them that day, and Billy said, "You guys take a twenty-minute break. Tammy and I'll be right back." We wrote "Stand By Your Man" in that twenty minutes, and I begged him not to release it. I liked what the song said, but all I could think of was that my writing was not as good as his. Every line I wrote, I thought, "Oh gosh, this sounds so stupid." I didn't have confidence in myself.

BILLBOARD: Who are some of your favorite songwriters? I know you like Mickey Newbury.

WYNETTE: I adore Mickey Newbury. He writes like nobody I've ever heard. He and Dolly Parton are my favorite writers. Dolly, she absolutely amazes me. And her writing—who in the world would rhyme "October" with "over"? But it works. Dolly writes from the heart, and you can tell it's from the heart. And I'm a big, big fan of Elton John. I think he's one of the greatest singers ever. But there are a lot of entertainers that I'm in awe of. I'm in awe of Chet Atkins. Anybody that can pick like that. Jerry Reed, I love Jerry Reed and I can sit and listen to him pick all the time. And I'm a big fan of Waylon's.

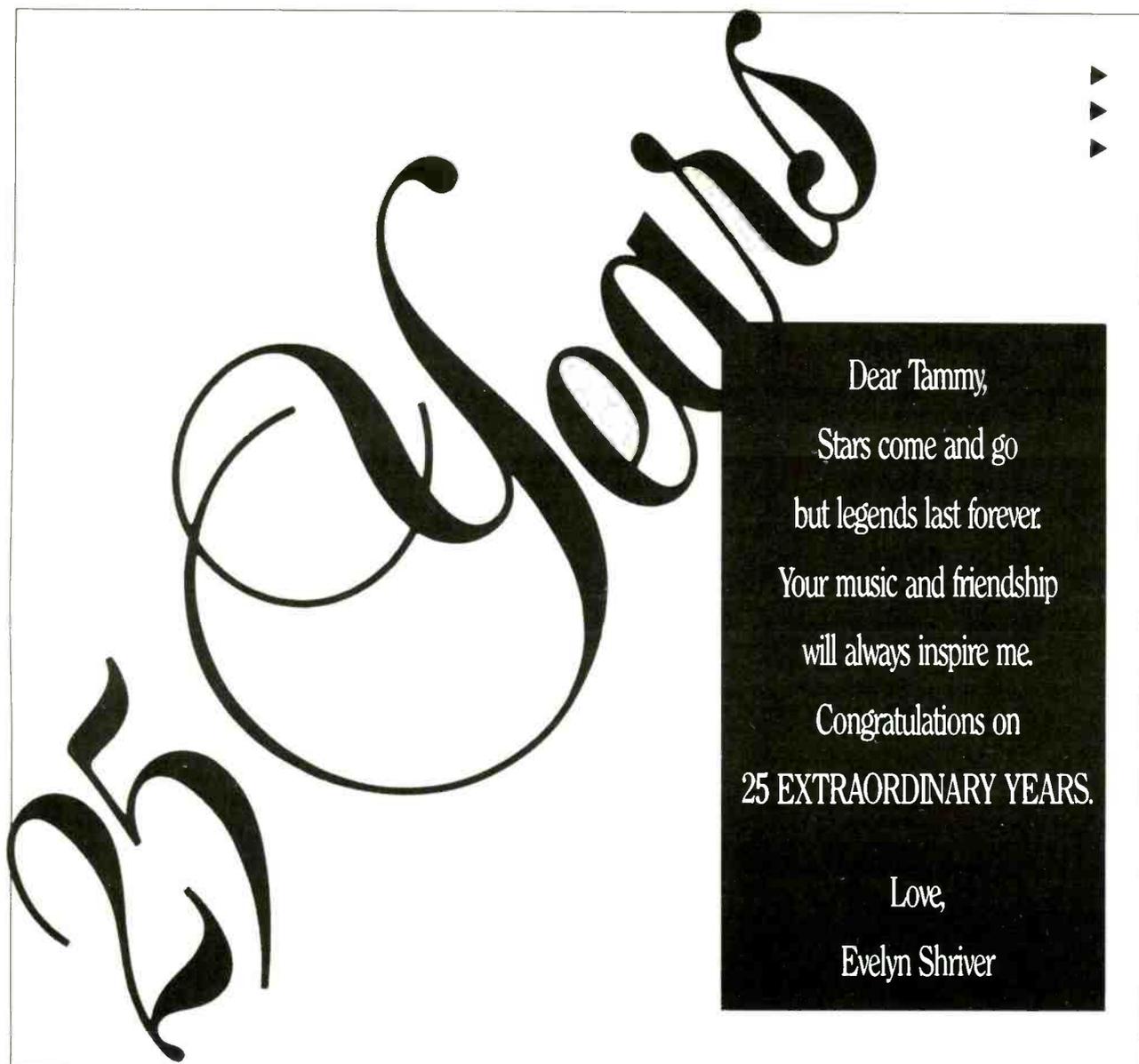
BILLBOARD: How about some of today's singers?

WYNETTE: Gosh, yes. I love Alison Krauss. I think she's just incredible. I love Doug Stone. Joe Diffie is just the tops. Mark Chestnut is very good, and I love Randy Travis. But Jones and Haggard are still two of my heroes. I used to pick cotton and I'd daydream with this little portable radio. I'd hear George Jones and Melba Montgomery and I'd think, "I could sing as well as she can, I know I can." I can't, but in my mind I could. "I can sing with that man, and I want to 'cause he's the best there is." Never in my life did I dream that I would even meet the man, much less have the

Tammy,

CONGRATULATIONS

Billy



Dear Tammy,
 Stars come and go
 but legends last forever.
 Your music and friendship
 will always inspire me.
 Congratulations on
 25 EXTRAORDINARY YEARS.

Love,
 Evelyn Shriver

chance to sing with him. But the love of music has always been there, and I wanted so badly to go where I could hear more and more. Where I was born all the counties were dry, no liquor served anywhere, so there were no clubs.

BILLBOARD: Wasn't your father also a musical influence?
WYNETTE: My dad died before I even knew him, but he left behind so many instruments, and some records he cut in 1939, 1940. We've tried every way in the world to get a sound out of those records, but they're peeling now and there's just no way. I have no idea what he sounded like. And nobody has anything on any kind of tape. It just wasn't available, and if it had been we were too poor to have afforded it. Right before he died he said to my mother, "Please promise me that if she likes music you'll see to it that she has lessons and she can sing and do what I have done all my life and love so much." And she did do that. God bless her. My grandmother taught what we call the fa-so-la singing. That's where you sing the notes instead of singing the music, you know, do-re-mi-fa-so-la-ti-do. It was also called harp singing. My grandmother used to say, "You sound better than half them girls I hear on the radio." Well, that would just give me enough push to think, "If I get a chance, I know I can do it."

Where I was born and raised there were very few shows that I could go see. I remember seeing Lester Flatt and Earl Scruggs on the back of a flatbed truck. And I saw Eddie Arnold once in Red Bay. But my biggest thrill was not the singers I saw. It was Lash LaRue. I saw him at the theater one time and I thought, "Oh my God, look at that man, isn't he wonderful!" I lived for those Saturday afternoons when my mother would slip me off to town and let me go to the westerns. My grandfather, I called him Daddy, he did not allow that, but my mother thought it was okay. I'd beg her to let me watch the movie through two times, and she'd say, "Okay, but if you nod off in church tomorrow I'm gonna stand you up in front of everybody and swat your bottom." Many times in church I had to force myself to stay awake. My eyelids would get so heavy and I'd start to go down. Then I'd look over at her and she'd have that look on her face, "If you do, young lady..." But I spent a lot of Saturdays with Roy Rogers and Dale Evans, Gene Autry and Hopalong Cassidy. I think it was the whole thing of entertainers, entertaining, being onstage and being watched. It was a form of getting attention I guess.

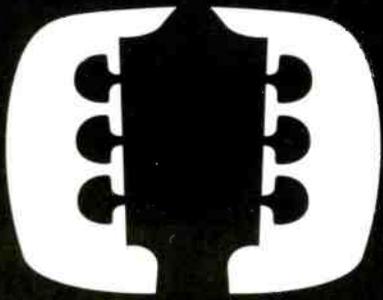
BILLBOARD: Was church another source of music for you?
WYNETTE: Oh, yes. I went to the Pentecostal church half the time and half the time I went to the Baptist church. But Pentecostal is where I'd rather have gone. It was loud. They let you bring guitars, drums. I might not have been the best singer in church, but boy I was the loudest. I mean I didn't know any other way to sing but loud. And I don't have a falsetto, so every note I hit I have to hit it full voice. That causes me problems sometimes when the range is high. When I'd play piano in church and the song was in B-flat, I'd put it down into G so I could sing the lead. But if someone else was playing piano I'd grab another part, and that's how I got started singing harmony.

And the quartets, they all dressed in white. They wore the same kind of suits, the same color tie, everything. And they were just so distinguished looking. They were just everything I wanted to be. The women wore frilly chiffon dresses, stuff that I'd never seen before, never had. And I wanted to be part of that so bad. And it was just always there. We had one place in Red Bay called Ten Acre Field, and it was literally a ten-acre tent. They sold snow cones, hot dogs and hamburgers. It was very much like going to a fair, yet it was a revival. Everybody in the place was singing and clapping. And this would go on all night. They wouldn't sing for an hour and a half and quit. They'd sing for an hour and then another group would do an hour, and then another and another.

Hobie Lister was a hero of mine. I loved Jake Hess, he sang at my wedding. There was a full-blooded Indian named Big Chief that sang bass. And there was a group called the Cloud Indian Family that wore the full headdress with feathers, and they'd have tomahawks at their sides. This was so exciting to me! There was no choir, and that's one thing that bothers me about church now. I'll be the first to admit that I don't go as much as I should, but I don't feel as comfortable because only the choir sings. I want to participate. In the Pentecostal church everyone would sing and it was just so wonderful!

BILLBOARD: What was your first professional singing job?
WYNETTE: I wanted so bad to go where there was more music, so when I got the chance I moved to Birmingham. I had an uncle that was an engineer at a television station there. He got me on the Country Boy Eddie Show. It was a morning show similar to Ralph Emery's but not as sophisticated. This was about a year before I came to Nashville. I was working at a beauty shop in Birmingham and I asked my uncle, "Why does he not have a girl singer on that show? He's got five or six guys that're singing, and there's not even one girl. I don't think that's fair." So he called the beauty shop one day and said, "Eddie says if you come by tomorrow, he'll listen to you sing and we'll go from there." I was scared to death. And again, I had my kids with me when I went up to sing for Eddie. He said, "I'll pay you thirty-five dollars" and I thought great, that'll be thirty-five dollars a day and he said, "A week." Well, I would've taken it if it paid nothing, so I said okay and did that job for almost a year and a half. Eddie, his name is Eddie Burns, was largely responsible for me coming to Nashville. Eddie

ANOTHER FIRST
 FOR THE FIRST LADY
 OF COUNTRY.



CONGRATULATIONS, TAMMY,
 ON YOUR 25TH ANNIVERSARY.

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 The Heart of Country™

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Billboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

FOR WEEK ENDING J

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TI PR
1	1	1	9	B/M
2	2	3	11	A/H
3	3	4	10	C/W
4	8	12	7	D/G
5	9	6	17	F/F
6	13	19	7	E/P
7	12	17	9	I/N
8	4	2	18	L/C
9	6	13	7	M/S
10	7	11	7	N/T
11	5	8	11	O/V
12	16	14	12	P/R
13	11	5	14	Q/W
14	10	10	11	R/X
15	20	21	9	S/Y
16	17	28	11	T/Z
17	24	27	8	U/AA
18	14	9	14	V/BB
19	15	7	15	W/CC
20	21	16	17	X/DD
21	22	15	12	Y/EE
22	27	23	14	Z/FF
23	25	22	15	AA/GG
24	19	20	18	AB/HH
25	28	24	19	AC/II
26	31	36	8	AD/JJ
27	33	30	12	AE/KK
28	18	18	20	AF/LL
29	26	29	13	AG/MM
30	37	33	10	AH/NN
31	45	62	5	AI/OO
32	32	41	9	AJ/PP
33	30	26	17	AK/QQ
34	42	39	13	AL/RR
35	47	63	6	AM/SS
36	34	31	18	AN/TT
37	38	40	11	AO/UU
38	36	32	13	AP/VV
39	50	48	9	AQ/WW
40	44	37	14	AR/XX
41	41	64	5	AS/YY
42	29	34	14	AT/ZZ
43	35	46	7	AA/AA
44	53	45	11	AB/BB
45	23	35	11	AC/CC
46	56	53	11	AD/DD
47	54	47	11	AE/EE
48	55	52	11	AF/FF



The KLF on Deep Space Safari trying to get a message to TAMMY

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Tammy,
 Could you please tell
 Brittany it's Stand
BY Your Man, not
ON Your Man.

Alvin

(and thanks for being
 part of our new album!)



Brittany © 1992 Karman-Ross Productions Inc.
 Alvin © 1992 Begdasarian Productions



sat me down one day and said, "Wynette, you're much too talented to stay here in Birmingham. You need to be in Nashville with Jean Shepard and Dottie West and all those girls that sing like you." I did a show in Birmingham last year and I saw Eddie walk in. When I did "Stand By Your Man" I walked out in the audience and brought him onstage with me. It was great to do that after twenty-five years.

BILLBOARD: When you began singing constantly did you ever lose your voice?

WYNETTE: No. One time I got nodules on my vocal cords and for six weeks I had to communicate by writing notes. That's the hardest thing in the world for me 'cause I'm a talker. People say, and I know what they mean, that I have a break in my voice. Well, yes, there is a break in my voice but I can't control that. One time a guy came down from New York wanting me to do a McDonalds commercial. At the session I could tell something was not quite right, so I asked him, "Is there anything I haven't done that you'd like me to do?" He said, "I just don't hear those breaks in your voice that make you so different from other singers." So I told him to go back and and rewrite this jingle and put a lot of S's and F's, T's and P's in there and it'll break every time!

BILLBOARD: You seem very at ease in front of an audience.

WYNETTE: In a strange way, I thank George Jones for that. I had no personality onstage, and by leaving me and forcing me to go out on my own he did me a favor in that respect, career-wise. The first show I did I have never been so scared in my life. Wouldn't you know, somebody yelled, "Where's George?" I shook for about five seconds and just pretended I didn't hear. Then I got to where later on I'd joke about it. I'd say, "I don't know where he is, and he doesn't know either," and the crowd would laugh. It was a light way of getting out of a tough situation. But I learned to talk to the people. Within three songs after I've gone onstage I can tell what they're gonna want more of—ballads, uptempo things. It's just a feeling. And too, I watch the people. I don't like to be blinded by stage lights. I like to be able to see at least three or four rows of the people in front of me. Just the other night I had been on for about five minutes, and the heel of my shoe went down in a crack on the stage. I was not about to stand out there watching every step I took and hope I didn't slip into a hole. So I worked barefoot, and the audience loved it.

BILLBOARD: "Stand By Your Man" has been, and continues to be, a very controversial song and has made you a controversial figure over the years.

WYNETTE: I think the first bra-burning was in September that year (1968), and that song came out in August. I was a good target, but I never apologized or doubted anything that was in that song. That's just how I was raised. A man's word was God in our home and everywhere down there. In the Deep South where I was born that's exactly how we lived. They still do. I remember so many times asking Momma, "Can I spend the night with so and so?" And she'd say, "Go ask your daddy." If Daddy said yes, I'd go. But if he said no, I did not ask a second time.

And when I said, "If you love him, you'll forgive him, after all he's just a man." How many times had I heard my aunts or uncles or cousins or my mother say, "Would you believe so-and-so did that?" And they'd say, "Well, he's just a man." I've heard that all my life, so I didn't think I was doing anything wrong by writing it. I would just love to hear songs that say, "If you love her, you'll forgive her, after all she's just a woman." To me that would be so wonderful, just to hear that in a song. I wouldn't take offense. When Hillary Clinton talked about "Stand By Your Man," you know what made me mad? She said, "I'm not sitting here like some little old woman." Well, I'm not some little old woman. I say what I think. Regardless of whether she likes the song or not, she didn't have to call me that. It didn't make me mad what she said about the song. It made me mad what she said about a little old woman like Tammy. It just hurt my feelings, and I didn't deserve to be brought into that discussion.

BILLBOARD: Having toughed it out as a single mother, what was your reaction to the Dan Quayle/Murphy Brown controversy?

WYNETTE: I think he, like Hillary, spoke quicker than he was thinking. I feel like he was trying to say that he didn't think a fifteen-year-old girl should get herself pregnant and then brag about it on TV, or that a single mother should get herself pregnant and build a whole show around it and become a model for all those little kids growing up. But I was a single mom, and I can appreciate it very much. I had to make a lot of decisions when I came to Nashville. Do I leave my kids with my mom? Do I take them with me? I mean I had some tough questions and not a whole lot of answers at the time. I know the hardships, but I also know the good side of being a single mom. My kids depend on me now and praise me now which makes me feel so good.

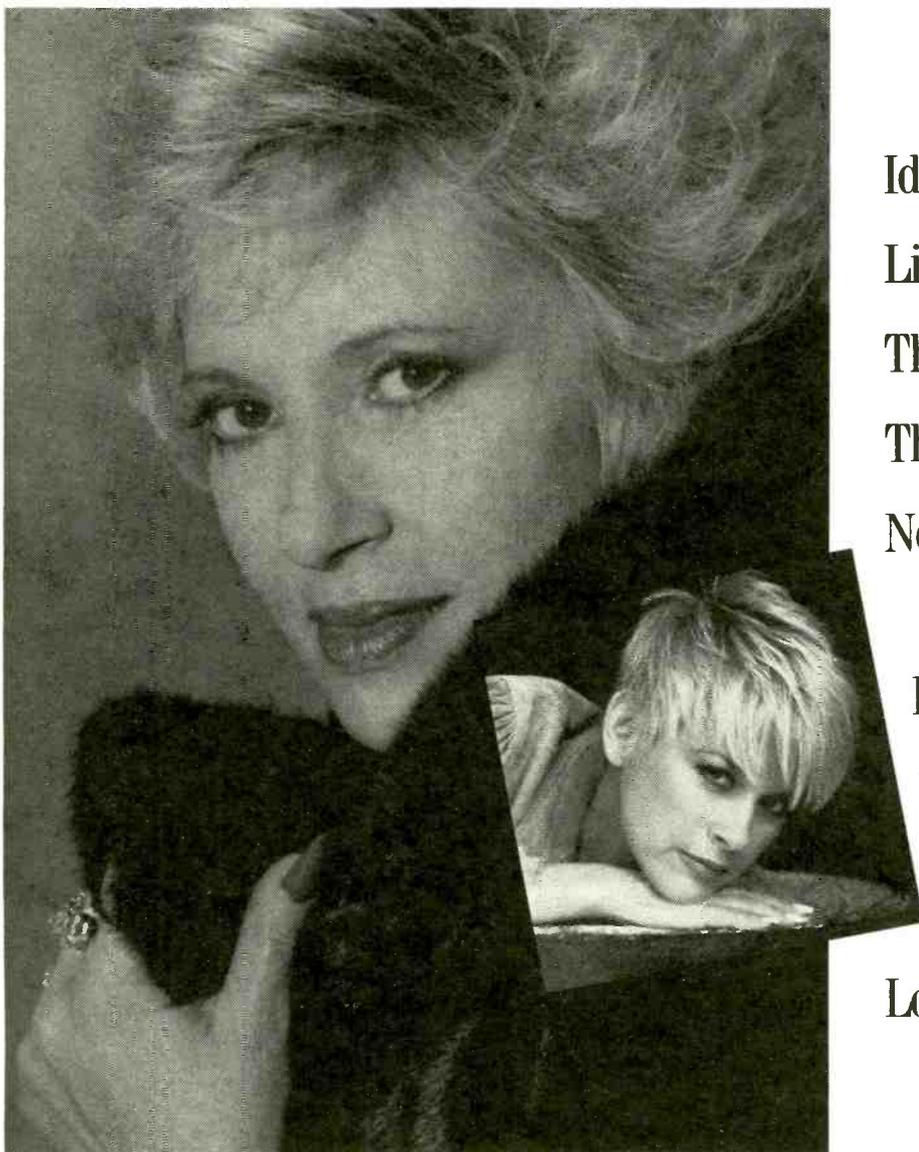
BILLBOARD: What has been your family's reaction to all this controversy?

WYNETTE: First of all, they could never comprehend how I made a living singing. My grandfather would ask me every time I'd go home, "Do you need any money?" And I'd say, "No Daddy, I don't need any money." "Where do you get your money?" "Well Daddy, I sing." "They pay you to do that?" "Yessir." "Well, okay." But he never understood it. I took a bus home with me, the first bus I bought. He and his brother were walking around it kicking the tires, and I heard Daddy tell his brother, "Claude, I bet you

Idols Are
 Like Candles.
 They Light
 The Way For
 New Beginnings.

I Love You
 Tammy.

Lorrie Morgan

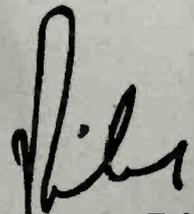


Tammy,

For over 25 years, your music
has touched much of the world
and certainly me.

*You have also been my friend for 25 years
and I have always treasured that friendship.
But more importantly, for the past 15 of
those 25 years, you have been my best buddy,
my rock, and the most loving and beautiful
wife I could ever dream of.*

All my love,



George Richey

*(Us, too. Mom! We love you, admire you and
respect you deeply. Love, Gwen, Jackie,
Deirdre, Tina, Kelly and Georgette)*

Britain's First Country Music Newspaper

COUNTRY MUSIC ROUND UP

On behalf of all her fans in the United Kingdom, we wish to congratulate Tammy on her 25th Anniversary in the business — we stand by you.

CMRU, PO BOX 111, WALTHAM, GRIMSBY, DN37 0YN, ENGLAND



"I might not have been the best singer in church, but boy I was the loudest. I mean, I didn't know any other way to sing but loud."

she's got nigh about twenty thousand dollars in this here thing." And I thought to myself, "In the tires, Daddy, in the tires." **BILLBOARD:** While everyone was busy stereotyping you for that song, you turned around and recorded John Prine's "Unwed Fathers," a song aimed directly at men who have abandoned their families.

WYNETTE: That was a very controversial song, and I think that's why it didn't do what I think it should have done. That song should be a hit. It's so well written and so well put together. Because how many times does that happen? Some little fifteen-year-old girl finds herself pregnant, and the guy is gone. I think radio rejected that song because of the controversial nature of the lyric, and because of that image of me that's not really me. Some of them look at me as the type of person that would not sing a song like that, and I think it shocked them when I did. I played that one on every show I did for a year and a half after I recorded it because I said this song should be heard. I think what they objected to was the line "Unwed fathers can't be bothered, they run like water through a mountain stream." They objected to the fact that I was saying that men run from pregnant women. I mean it's just the facts of life.

BILLBOARD: As far as you've come, and with all you've accomplished, is your family as central to your life as ever?

WYNETTE: Family is very, very, very important to me. It always has been. I was brought up in a very tight-knit family. I remember these family reunions we had, and we had them every year, and I mean everybody would come. There'd be at least 200 family members. They'd come from Texas and Oklahoma, where my grandfather's people all lived. We would sing, we'd get out on the trees. My daddy always made sure we had watermelon. We loved watermelon. And the women would cook for days and days before this happened. I was never alone even though I was an only child.

BILLBOARD: Has the last 25 years on the road been a grind for you?

WYNETTE: Oh, I liked it. I still like it. I get antsy when I've been home for more than a few days, unless I've got something special planned to do with my family. I'm too used to it. Come August it'll be 26 years, and it's just in my blood. I drove the first bus I had. I couldn't afford a driver so I drove. One of the guys who's still with me was with me when I was driving. He laughs about it. He's been with me almost twenty-five years, Charlie Carter. He plays rhythm guitar. Stands right behind me every night and he knows every move I make. And I have a girl that works with me, her name is Sue Richards and she's been with me fifteen years, and another girl who's been with me five years, Yvonne Jordan. If I'm sick or if anything happens, all I have to do is turn around and look at them, they know to sing under me just enough that the crowd doesn't know something's wrong until I can leave the stage to get myself together or do whatever. If I'm hoarse, I'll turn around and look at Susie and she'll sing just under me—she's always in the dark.

Now I can't say I've loved every minute of touring. There have been times when I've said, "I don't want ever to have to go on-stage again. I wish I could go home and retire today." But that lasts about as long as it takes to get out of my mouth. Then I get itchy and think, "Where's the bus? Let me get on that bus and let it rock me to sleep again."

BILLBOARD: You don't show any signs of slowing down. What are some of the projects you've got coming up?

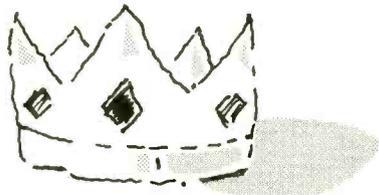
WYNETTE: Actually, I see myself slowing down, maybe in five years; spend more time with my family, go to the desert, get on a cruise ship every other week if I want to. But I need to prove to me that I can have another hit record. That's very important to me. I know there's a lot of competition, but I'm not afraid of that, never have been. It makes you try harder. I have to say the record company has been very good to me. I'm really excited about this record I'm doing now because I'm singing duets with Elton John, Melissa Etheridge, James Taylor, Bonnie Raitt and there's even one with Tom Petty. He's writing the song right now. We were in L.A. the other day and he called and I asked him if the song was done. He said "Tammy..." and he started to stutter. He is the cutest guy, I just adore him. And he said, "I don't have it quite like I want it. Could you give me a little more time, because if you didn't like it I'd be so embarrassed." I'm also planning a record with Dolly Parton and Loretta Lynn. That'll be great.

BILLBOARD: With an upcoming box-set compilation and things like this Billboard tribute, what goes through your head thinking back on your career?

WYNETTE: I have had an incredible life and I'm proud of it. I'm

CONGRATULATIONS TAMMY!!

YOU'RE THE 'QUEEN' OF COUNTRY MUSIC!



LOVE,
COLLIN RAYE

TAMMY

Thank You For Creating The Way For All Of Us To Follow.

Ricky Van Shelton

Larry walked into our bedroom and asked: "Who in the world have you been on the phone with for 2 hours about raising kids, being a wife, mother, woman on the road, recipes for cooking in a crock pot on a bus, money, fame, awards, health, fans, wardrobe, music, men, and gossip?"

I replied: "My dear sister, friend Tammy, the woman who wrote the book on women in country music!"

We love you Tammy,
Naomi & Wynonna

THE
Judds

◇
Dear Tammy,
You are truly
THE FIRST LADY OF COUNTRY MUSIC.

It has been a pleasure to work with you
and an honor to consider you our friend.
Congratulations on 25 GREAT YEARS!

◇
Love,
Randy & Lib Travis

Tammy—
We Proudly Stand by You

WILLIAM MORRIS AGENCY, INC.



TALENT AND LITERARY AGENCY / 1350 AVENUE OF THE AMERICAS, NEW YORK / 151 EL CAMINO DRIVE, BEVERLY HILLS / 2325 CRESTMOOR ROAD, NASHVILLE



*Tammy,
Congratulations!
You've always
been my
"First Lady".
Love,
Roy*



Management & Booking:
Roy Clark Productions
John Hitt, President
3225 South Norwood
Tulsa, OK 74135
918/663-3883
Public Relations:
Carol G. Anderson
615/885-2417

so excited about the salute that Billboard is giving me. I've been doing this for a long time, but still when I look back I think, gosh, somebody's actually paying tribute to me for something that I've loved doing. Things have changed, and I've tried to change along with them. But to my family and the people I love I never want to change. I've seen that happen to people so many times, and it just hurts. I'm still that country girl. I have a bigger house to live in, but I still live on a bus and I still eat hot dogs. And I love Taco Bell!

I still own the old farm. After my mother died, she left it to me and I go down there very often. It's just like it was when I left it, like time stood still. My family is all in the same places exactly, and even most of my girlfriends still live right where they did. Last time I was down there, I went to one of my friend's houses way over in the boonies. She was my dearest friend from my grammar and high school days, and last year I took her on the road with me for ten days and we had a ball. She works in a factory where she has to wear a hard hat, so she can't fix her hair during the day. And there's no air conditioning in this plant where she works, so there's no need to put makeup on. And when she came up here I said, "We're gonna work on you this weekend," so I put fancy clothes on her and Barb did her hair and I did her makeup and she looked gorgeous. She looked in the mirror and she almost died. She said, "Oh, I don't look like I'm fifty," and I said, "No, and you don't have to, neither." She had a wonderful time on the road.

And afterwards she wrote me a letter about, oh this happened and I saw so-and-so last week, typical things. And down at the bottom she said, "I want to thank you, Wynette, for so many things. But most of all I want to thank you for letting me live my life through your eyes." And that just broke my heart, and yet it was true of her and I knew she meant every word she said. ■

WHY TAMMY, WHY NOW?

(Continued from page TW-1)

that said, "Stand By Your Man" is Tammy's answer to women's lib.' She took a step further than most people."

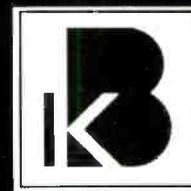
It was as a result of her willingness to take such stands that Tammy became a symbol to her public. She musically shared her most intimate, personal thoughts with her audience, at a time in history when a woman's role was being re-examined and re-evaluated. Tammy became a beacon in the stormy waters of social change that were churning around the traditional female role, a voice for the traditional woman amid the shouts and chanting of the feminist movement in the late '60s and '70s. And these social waters are still churning, continuing to erode the way men and women see each other. Which is why Tammy Wynette is just as timely and controversial today as she was 25 years ago.

It's strange, but women are still seeking the answers to the same questions raised when Tammy first appeared on the musical scene: "Now that I have to work, how do I prioritize my time?" "How important are relationships to me when compared to my job?" "What comes first: my job, my husband or my children?" And "How do I keep a man in today's ever-changing world?"—Tammy's music conveyed the idea that relationships, especially the one with a man, are of utmost significance to a woman. "It was the way I was raised," she observes. "I was raised that you marry one person and live your life with them." She sang of that ideal situation and the pain wrought when the ideal relationship didn't exist or could not be preserved.

How to treat the man in your life and how to keep him was a recurring theme through most of Tammy Wynette's early music. In "Your Good Girl's Gonna Go Bad," released in 1967, she proclaims that perhaps a woman should join a husband in his wayward ways if trying to reform him doesn't work. In later songs, including "I Don't Wanna Play House" and "D-I-V-O-R-C-E," Tammy bemoans the ill effects of a marriage-gone-bad on the children.

But Tammy Wynette had her most significant impact in 1968, with the release of a little tune that she and Sherrill, under pressure to come up with something to record, composed in 20 minutes. It was the now-classic "Stand By Your Man." "I was confused by the reaction it got," reveals Tammy 24 years later. "I didn't think that I had said anything in that song that was against women. I think the one line that the feminists complained the most about was 'If you love him, you'll forgive him. After all he's just a man.' Billy and I just tried to write a pretty song. That's all.

"It was how I felt about a person that I loved. There's nothing in that song that says to take any kind of abuse. Nowhere in that song does it say 'Be a doormat.' There's nothing in that song that says 'Let a man beat up on you all the time,' because I'm totally one hundred percent against that. I hate spousal abuse and child abuse. I can't think of anything more horrible. But I don't think there's anything in that song that says anything like that. It simply says, 'If you love him, you'll forgive him.' How many times have I heard that? At home, how many times have I heard my grandma, my mother, my aunts and uncles in my family say, 'Well, you just got to expect that. He's just a man.' That's the way I was born and raised. I didn't see anything wrong with it."



**Happy
SILVER
Anniversary
to the lady
with a
GOLDEN
voice!**

Your friend,

Buddy

BUDDY KILLEN ENTERPRISES
2505 Hillsboro Rd. • Nashville, TN 37212
(615) 269-7000

TAMMY WYNETTE: THE 25TH ANNIVERSARY

Tammy feels "Stand By Your Man" is still misunderstood, as evidenced by Hillary Clinton's now-famous quote on the special edition of "Sixty Minutes" when she said, "I'm not a Tammy Wynette, 'Stand-By-Your-Man' kind of woman." But ironically, Hillary Clinton is a "Stand By Your Man" kind of woman. Hillary was not only standing by her man, presidential aspirant Bill Clinton, when she made that statement, but was vehemently defending him on a nationally viewed television program. "If you love him, you'll forgive him," indeed.

Actually, Tammy Wynette was a woman ahead of her time. The divorce rate in the late '60s was still hovering under 45 percent. The typical family was still a working father, a stay-at-home wife and their children. "There was no such thing as divorce in my family," she recalls. "I was the first person in my family to ever get a divorce. Now since then, times have changed and there have been others to have gotten divorces, many others in my family. But at the time I got my divorce from the kids' father, Euple, my family gave me fits. They thought I was the worst thing in the world for doing that. They tried everything in the world to find a way for me to work it out. And they tried to *make* me work it out, but it just couldn't."

Tammy was simply one of the first women to publicly lose her innocence about love and marriage. She had been reared to believe that she could find a knight in shining armor but when faced with the reality of living with a man she no longer loved and who certainly had lost his princely allure, Tammy Wynette was willing to face the world on her own rather than to compromise her happiness. "I put my career first before anything," she admits without apology. "I put my career before my children when I first came to Nashville. I defend myself on that because I had to. If I had put my children first, we would have starved to death. I had to put my children second and work on my career so I could put food in their mouths and a roof over their heads, 'cause it was left up to me to do it. I did what I had to do, what I was forced to do. For example, when I got my first bus, I couldn't afford a driver. So I drove my own bus. I did things a lot of women wouldn't attempt to do, but when you're limited like that, you find alternatives."

In hindsight, Tammy's musical impact during the turbulent late '60s and '70s was impressive, especially in terms of records sold. Hitting a societal nerve, she had a string of 35 number-one country music hits between 1966 and 1980. Women, who now account for the majority of the country music record buyers and probably did then (although no research exists to confirm it) and who had

customarily purchased the recordings of male artists, seemed to identify with and appreciate Tammy's intimate reflections on life. Her lyrics seemed to be straight from a daily diary.

"I've always tried to put myself on the level with the average woman because I feel very average other than the fact that I have a different job from most," reflects Tammy, who in spite of recent health problems still does over 150 tour dates on the road. "Somebody else works in a factory. I sing. Somebody else works in a bank. I sing. But I'm a woman. I have problems with kids, happy times with kids. I have problems with marriage. I go through everything that a normal woman goes through. All my career, I've tried to let the women know that I'm not there for any other reason except to entertain them, to sing and tell them a few things that have happened to me in my life by way of song."

Tammy emphasizes that many of her most soul-searching, gut-wrenching songs were the very ones to become hits. "I am not an assembly-line writer," she smiles. "I have to feel it. I just have to know something that's happened to write or sing it. And I deliberately tried to direct my songs to women. I didn't know how the men felt. I didn't know how to write from a man's point of view. Still, to this day, I have to write from strictly a woman's point of view."

Perhaps it was this honesty that made Tammy into country music's biggest selling female recording star. "I didn't write for women for commercial reasons," continues Tammy. "I don't think I knew what a commercial song was. I just absolutely wrote from how I felt and hoped and thought that there was a lot of women out there who had to be feeling the same thing that I did."

What Tammy Wynette is feeling today, though, is happy. Or at least happier. She'll even go so far as to admit that she hasn't been as motivated to search her heart in song as she once was. "The pressure of that time (the late '60s) was good," reflects Tammy. "I haven't worked as hard to come up with good songs in a long time, and neither has Billy, because we started making good money and we got lazy. After a while, we weren't hungry anymore. We weren't scratching like we did before."

And something else has changed for Tammy. She finally found a relationship that didn't bring her sorrow. Her dreams and her reality finally have merged into one picture. She and her current husband (and manager) George Richey have been "happily" married for over fifteen years. "Billy Sherrill told Richey and I when we got married, 'Oh, hell, there'll be no more sad songs written.'" She pauses, then adds, "I have to admit there haven't been

many since then, thank goodness.

"Singing and writing those songs was therapy to me," Tammy continues. "I could write and sing a song and it was a great release for me. I think when I'm down, when I'm feeling lonely, or feeling hurt, or somebody's said something that upset me or hurt my feelings, that's when I write the best." ■

"I can't say I've loved every minute of touring. There have been times when I thought about going home and retiring. But then I get itchy and think, 'Where's the bus? Let me get on that bus and let it rock me to sleep again.'"



Thanks for giving me this special moment in my life . . .

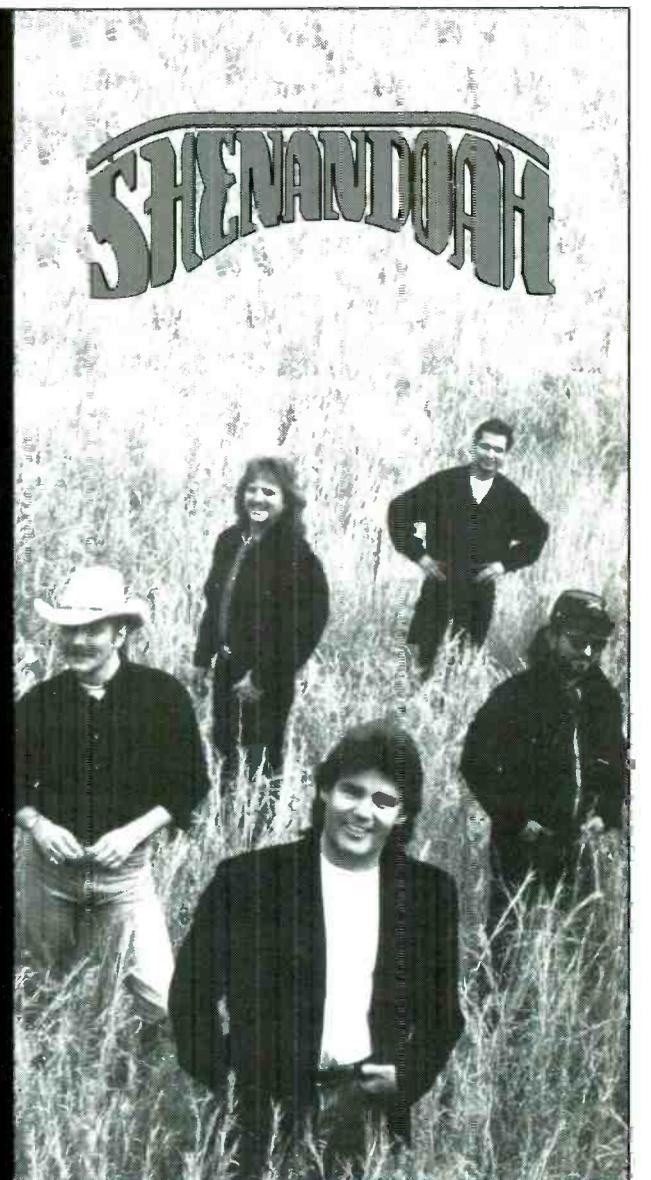
Congratulations Tammy!

Joe Diffie

Tammy,

*You're one of the finest
Alabama gals ever
to grace a stage.
You truly set the standard
by which others are measured.*

*With love, respect
and admiration,
Shenandoah*



HITS OF THE WORLD

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EUROCHART HOT 100 9/11/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP LOGIC
2	2	IT'S MY LIFE DR. ALBAN SWEMIX
3	4	THIS USED TO BE MY PLAYGROUND MADONNA
4	3	HOW DO YOU DO! ROXETTE EMI
5	5	ABBA-ESQUE ERASURE MUTE
6	6	PLEASE DON'T GO DOUBLE YOU? DWA
7	7	BAKER STREET UNDERCOVER PWL INTERNATIONAL
8	12	EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN
9	14	SWEAT (A LA LA LA LONG) INNER CIRCLE
10	NEW	BRIAN MAY TOO MUCH LOVE WILL KILL YOU
1	2	ALBUMS
2	1	ROXETTE TOURISM EMI
3	9	MICHAEL JACKSON DANGEROUS EPIC
4	11	ERIC CLAPTON UNPLUGGED REPRISÉ
5	5	MIKE OLDFIELD TUBULAR BELLS II WEA
6	4	LIONEL RICHIE BACK TO FRONT MOTOWN
7	3	GENESIS WE CAN'T DANCE VIRGIN
8	7	ELTON JOHN THE ONE ROCKET
9	6	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
10	8	QUEEN GREATEST HITS II PARLOPHONE
11	10	INXS WELCOME TO WHEREVER YOU ARE MERCURY

AUSTRALIA (Australian Record Industry Assn.) 9/27/92

THIS WEEK	LAST WEEK	SINGLES
1	2	HUMPIN' AROUND BOBBY BROWN MCA/BMG
2	1	AMIGOS PARA SIEMPRE JOSE CARRERAS & SARAH BRIGHTMAN POLYDOR/POLYGRAM
3	4	LIFE IS A HIGHWAY TOM COCHRANE EMI
4	10	ACHY BREAKY HEART BILLY RAY CYRUS
5	3	RHYTHM IS A DANCER SNAP BMG
6	7	NOVEMBER RAIN GUNS N' ROSES GEFEN/BMG
7	6	SESAME'S TREET SMART E'S POSSUM/BMG
8	9	BABY GOT BACK SIR MIX-A-LOT PHONOGRAM/POLYGRAM
9	5	PLEASE DON'T GO K.W.S. BMG
10	17	BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM
11	8	EVERYTHING'S ALRIGHT FARNHAM, CEBERANO, STEVENS EMERALD CITY/POLYGRAM
12	12	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY
13	11	AS UGLY AS THEY WANNA BE UGLY KID JOE
14	NEW	LOVE IS IN THE AIR (BALLROOM MIX) JOHN PAUL YOUNG ALBERTS/SONY
15	16	IT'S NOT OVER ROCKMELONS FEATURING DENI HINES MUSHROOM/FESTIVAL
16	15	HOW DO YOU DO! ROXETTE EMI
17	13	HAZARD RICHARD MARX EMI
18	20	DO FOR YOU EUPHORIA EMI
19	14	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
20	18	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN/BMG
1	1	ALBUMS
2	5	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
3	6	DR. HOOK DR. HOOK'S GREATEST HITS EMI
4	7	ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL
5	4	HOODOO GURUS ELECTRIC SOUP BMG
6	3	ROXETTE TOURISM EMI
7	NEW	BOBBY BROWN BOBBY MCA/BMG
8	2	MARGARET ULRICH CHAMELEON DREAMS COLUMBIA/SONY
9	8	JOSE CARRERAS FRIENDS FOR LIFE WARNER
10	9	SOUNDTRACK STRICTLY BALLROOM ALBERTS/SONY
11	NEW	MARIAH CAREY UNPLUGGED COLUMBIA/SONY
12	18	BILLY RAY CYRUS SOME GAVE ALL PHONOGRAM/POLYGRAM
13	NEW	MIKE OLDFIELD TUBULAR BELLS 2 WARNER
14	NEW	THE BLACK SORROWS BETTER TIMES COLUMBIA/SONY
15	11	ROGER WATERS AMUSED TO DEATH COLUMBIA/SONY
16	14	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM/POLYGRAM
17	10	RICHARD MARX RUSH STREET EMI
18	NEW	ELVIS PRESLEY FROM THE HEART RCA/BMG
19	NEW	SIMPLY RED STARS EASTWEST/WARNER
20	15	CELINE DION CELINE DION/UNISON EPIC/SONY
21	15	OLIVIA NEWTON-JOHN BACK TO BASICS: COLLECTION '71-92 FESTIVAL

GERMANY (Der Musikmarkt) 9/15/92

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE DR. ALBAN LOGIC/BMG ARIOLA
2	4	SWEAT INNER CIRCLE WEA
3	2	HOW DO YOU DO! ROXETTE EMI/ELECTROLA
4	3	ABBA-ESQUE ERASURE MUTE
5	10	JUST ANOTHER DAY JON SECADA SBK
6	5	RHYTHM IS A DANCER SNAP LOGIC/BMG ARIOLA
7	8	WE ALL NEED LOVE DOUBLE YOU? ZYX/MIKULSKI
8	6	PLEASE DON'T GO DOUBLE YOU? ZYX/MIKULSKI
9	7	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN
10	9	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
11	11	HOW IS IT MICHAEL JACKSON EPIC/SONY
12	14	NOVEMBER RAIN GUNS N' ROSES GEFEN
13	12	YOU BRING ON THE SUN LONDONBEAT RCA/BMG ARIOLA
14	13	JESUS HE KNOWS ME GENESIS VIRGIN
15	17	HUMPIN' AROUND BOBBY BROWN MCA

16	16	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
17	15	SEXY MF PRINCE PAISLEY PARK/WEA
18	NEW	AIN'T NO DOUBT JIMMY NAIL EASTWEST
19	NEW	THE MAGIC FRIEND 2 UNLIMITED ZYX
20	NEW	FRIDAY I'M IN LOVE CURE POLYGRAM

THIS WEEK	LAST WEEK	ALBUMS
1	1	ROXETTE TOURISM ELECTROLA/EMI
2	2	MICHAEL JACKSON DANGEROUS EPIC/SONY
3	3	GENESIS WE CAN'T DANCE VIRGIN
4	10	ERIC CLAPTON UNPLUGGED WEA
5	4	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
6	5	GUNS N' ROSES USE YOUR ILLUSION I GEFEN
7	NEW	PUR LIVE INTERCORD
8	6	QUEEN GREATEST HITS II PARLOPHONE
9	9	LIONEL RICHIE BACK TO FRONT MOTOWN
10	8	DR. ALBAN ONE LOVE LOGIC/BMG ARIOLA
11	7	DIE PRINZEN DAS LEBEN IST GRAUSAM HANSA
12	NEW	BOBBY BROWN BOBBY MCA
13	13	METALLICA METALLICA PHONOGRAM/POLYGRAM
14	11	WESTERNHAGEN JAJA WARNER BROS.
15	12	ELTON JOHN THE ONE ROCKET
16	15	SNAP THE MADMAN'S RETURN LOGIC/BMG ARIOLA
17	14	INXS WELCOME TO WHEREVER YOU ARE POLYGRAM
18	16	FAITH NO MORE ANGEL DUST SLASH/METRONOME
19	17	QUEEN GREATEST HITS PARLOPHONE
20	20	HEROES DEL SILENCIO SENDEROS DE TRACION ELECTROLA

JAPAN (Music Labo) 9/21/92

THIS WEEK	LAST WEEK	SINGLES
1	1	NAMIDANO KISS SOUTHERN ALL STARS VICTOR
2	2	ICHIBAN ERAI HITOE TUNNELS PONY CANYON
3	3	YOU'RE THE ONLY MASATOSHI ONO SONY
4	4	ASAI NEMURI MIYUKI NAKAJIMA PONY CANYON
5	NEW	+ OR YOSHIMARU ABE SONY
6	7	SHULABA-LA-BAMBA SOUTHERN ALL STARS VICTOR
7	9	MATA AERU JIX.S APOLLON
8	8	SAYONARA GAO VAP
9	NEW	IN MY ARMS TONIGHT ZARD POLYDOR
10	10	DAREYORIMO MASATOSHI NAKAMURA NIPPON COLUMBIA
1	NEW	ALBUMS
2	1	KOJI KIKKAWA SHYNESS OVERDRIVE TOSHIBA/EMI
3	1	MASAYUKI SUZUKI FAIR AFFAIR EPIC/SONY
3	NEW	ERIC CLAPTON UNPLUGGED WARNER

HITS OF THE U.K.™

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THIS WEEK	LAST WEEK	SINGLES
1	1	EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN
2	4	IT'S MY LIFE DR. ALBAN ARISTA
3	2	BAKER STREET UNDERCOVER PWL INTERNATIONAL
4	3	RHYTHM IS A DANCER SNAP ARISTA
5	5	TOO MUCH LOVE WILL KILL YOU BRIAN MAY PARLOPHONE
6	11	IRON LION ZION BOB MARLEY & THE WAILERS TUFF GONG
7	9	THEME FROM M.A.S.H./EVERYTHING I DO MANIC ST PREACHERS/FATIMA MANSIONS COLUMBIA
8	8	MY DESTINY LIONEL RICHIE MOTOWN
9	6	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE
10	7	JUST ANOTHER DAY JON SECADA SBK
11	10	HOUSE OF LOVE EAST 17 LONDON
12	NEW	FIRE/JERICHO THE PRODIGY XL
13	37	SLEEPING SATELLITE TASMINE ARCHER EMI
14	22	END OF THE ROAD BOYZ II MEN MOTOWN
15	NEW	JEREMY PEARL JAM EPIC
16	34	HAVE YOU EVER NEEDED SOMEONE SO BAD DEF LEPPARD BLUDGEON RIFFOLA
17	NEW	METAL MICKY SUEDE NUDE
18	12	WALKING ON BROKEN GLASS ANNIE LENNOX RCA
19	14	DO YOU WANT ME FELIX deCONSTRUCTION
20	30	I JUST WANT TO DANCE WITH YOU DANIEL O'DONNELL RITZ
21	NEW	I FEEL LOVE MESSIAH/PRECIOUS WILSON KICKIN
22	27	THE CRYING GAME BOY GEORGE SPAHGETTI
23	13	JAM MICHAEL JACKSON EPIC
24	31	DIGGING IN THE DIRT PETER GABRIEL VIRGIN
25	16	HOW SOON IS NOW? THE SMITHS WEA
26	NEW	CONNECTED STEREO MGS GEE STREET
27	NEW	IT'S ONLY NATURAL CROWDED HOUSE CAPITOL
28	23	BABY DON'T CRY INXS MERCURY
29	25	JUST LIKE A MAN DEL AMITRI A&M
30	NEW	DO I HAVE TO SAY THE WORDS? BRYAN ADAMS A&M
31	35	STINKIN THINKIN HAPPY MONDAYS FACTORY
32	NEW	POSSESSED VEGAS RCA
33	19	DANCING QUEEN ABBA POLYDOR
34	29	THEY'RE HERE EMF PARLOPHONE
35	18	SUCCESS HAS MADE A FAILURE OF OUR HOME SINEAD O'CONNOR ENSIGN
36	28	GENERATIONS INSPIRAL CARPETS MUTE
37	NEW	RADDICIO (EP) ORBITAL INTERNAL
38	NEW	JUST RIGHT SOUL II SOUL TEN
39	20	REST IN PEACE EXTREME A&M
40	32	ME & MRS JONES FREDDIE JACKSON CAPITOL

4	3	ZARD HOLD ME POLYDOR
5	NEW	MASATOSHI VOICE OF HEART SONY
6	2	MARIKO TAKAHASHI LADY COAST VICTOR
7	6	BOBBY BROWN BOBBY MCA/ALFA
8	8	BOBBY CALDWELL GREATEST HITS POLYDOR
9	4	TMN TMN COLOSSEUM I EPIC/SONY
10	5	TMN TMN COLOSSEUM 3 EPIC/SONY

FRANCE (Nielsen/Europe 1) 9/19/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP BMG
2	4	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
3	2	LE CHAT POW WOW POLYGRAM
4	3	PLEASE DON'T GO DOUBLE YOU? POLYGRAM
5	5	JUMP KRIS KROSS SONY/COLUMBIA
6	6	I LOVE ROCK'N'ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR
7	8	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES BMG
8	9	WHO IS IT MICHAEL JACKSON SONY/EPIC
9	10	THE ONE ELTON JOHN POLYGRAM/PHONOGRAM
10	7	THIS USED TO BE MY PLAYGROUND MADONNA WEA
11	18	PERCHE LO FAI MARCO MASINI POLYGRAM
12	14	COME AS YOU ARE NIRVANA BMG
13	15	EXPRESSION SALT-N-PEPA POLYGRAM
14	NEW	RESTE AVEC MOI FRANCIS LALANNE SONY/TREMA
15	NEW	BOHEMIAN RHAPSODY QUEEN EMI
16	19	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYGRAM
17	12	RENDEZ VOUS ALPHA BLONDY EMI
18	NEW	IT'S PROBABLY ME ERIC CLAPTON & STING POLYGRAM/POLYDOR
19	11	TOO FUNKY GEORGE MICHAEL SONY/EPIC
20	13	RIEN QUE DE L'EAU VERONIQUE SANSON WEA
1	8	ALBUMS
2	2	SOUNDTRACK DIRTY DANCING BMG
3	4	MICHAEL JACKSON DANGEROUS EPIC/SONY
4	1	STEPHEN EICHER ENGELBERG POLYGRAM
5	6	MICHEL BERGER & FRANCE GALL DOUBLE JEU WARNER
6	5	POW WOW REGAGNER LES PLAINES... REMARK POLYGRAM
7	7	ELTON JOHN THE ONE POLYGRAM/PHONOGRAM
7	7	NIRVANA NEVERMIND GEFEN/BMG

8	3	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
9	9	SNAP THE MADMAN'S RETURN BMG
10	10	QUEEN LIVE AT WEMBLEY '86 EMI
11	11	GUNS N' ROSES USE YOUR ILLUSION II BMG
12	12	GENESIS WE CAN'T DANCE VIRGIN
13	NEW	FRANCIS LALANNE TENDRESSES TREMA/SONY
14	16	JOE SATRIANI THE EXTREMIST SONY/EPIC
15	NEW	ETIENNE DAHO PARIS AILLEURS VIRGIN
16	13	VERONIQUE SANSON SANS REGRETS WEA
17	17	U2 ACHTUNG BABY ISLAND/POLYGRAM
18	NEW	DIRE STRAITS ON EVERY STREET POLYGRAM
19	18	KRIS KROSS TOTALLY KROSSED OUT SONY/COLUMBIA
20	15	JOHNNY HALLIDAY CA NE CHANGE PAS UN HOMME POLYGRAM

ITALY (Musica e Discchi) 9/21/92

THIS WEEK	LAST WEEK	SINGLES
1	1	HANNO UCCISO L'UOMO RAGNO 883 FRI
2	2	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
3	5	PLEASE DON'T GO DOUBLE YOU? DWA
4	3	RHYTHM IS A DANCER SNAP ARIOLA
5	7	MARE MARE LUCA CARBONI RCA
6	4	IL PAESE DEI BALOCCHI EDOARDO BENNATO VIRGIN
7	6	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
8	8	TOO FUNKY GEORGE MICHAEL EPIC
9	NEW	GIULIO ANDREOTTI FRANCESCO BACCINI CGD
10	9	EVEN BETTER THAN THE REAL THING U2 ISLAND
1	2	ALBUMS
2	1	FRANCESCO DE GREGORI CANZONI D'AMORE COLUMBIA
3	3	883 HANNO UCCISO L'UOMO RAGNO FRI
4	9	ELTON JOHN THE ONE ROCKET
5	6	LUCIO DALLA AMEN PRESSING
6	4	JOVANOTTI LORENZO 1992 FRI
7	5	CLAUDIO BAGLIONI ASSIEME ILTRE IL CONCERTO COLUMBIA
8	NEW	EDOARDO BENNATO IL PAESE DEI BALOCCHI VIRGIN
9	8	POOH IL CIELO E' BLU SOPRA LE NUVOLE CGD
10	7	LIONEL RICHIE BACK TO FRONT MOTOWN
10	7	AMEDEO MINGHI I RICORDI DEL CUORE FONIT CETRA

SPAIN (TVE/AFYVE) 9/12/92

THIS WEEK	LAST WEEK	SINGLES
1	1	UNA HISTORIA DE ELLEGIBO ELLEGIBO BLANCO Y NEGRO
2	3	RHYTHM IS A DANCER SNAP BMG/ARIOLA
3	2	HISTORIAS DE AMOR O.B.K. BLANCO Y NEGRO
4	4	SENSACION DE VIVIR XUXA BMG ARIOLA
5	6	WE ALL NEED LOVE DOUBLE YOU? BLANCO Y NEGRO
6	5	HUMPIN' AROUND BOBBY BROWN BMG ARIOLA
7	8	BETTE DAVIS EYES SONIA DAVIS BLANCO Y NEGRO
8	7	DON'T YOU WANT ME FELIX RCA
9	NEW	KE NO PARE A.S.A.P. ENFASIS
10	9	PLEASE DON'T GO DOUBLE YOU? BLANCO Y NEGRO
1	1	ALBUMS
2	6	MIKE OLDFIELD TUBULAR BELLS II WARNER
3	3	MECANO AIDALAI BMG ARIOLA
4	2	JULIO IGLESIAS CALOR CBS/SONY
5	4	VARIOUS ARTISTS BARCELONA GOLD WARNER
6	5	O.B.K. LLAMALO SUERO BLANCO Y NEGRO
7	7	JOAQUIN SABINA FISICA Y QUIMICA BMG/ARIOLA
8	8	VARIOUS ARTISTS MAQUINA TOTAL 4 MAX MUSIC
9	NEW	ELTON JOHN THE ONE POLYGRAM
10	10	QUEEN LIVE AT WEMBLEY '86 EMI
10	10	LA UNION TREN DE LARGO RECORRIDO WARNER

CANADA (The Record) 9/7/92

THIS WEEK	LAST WEEK	SINGLES
1	2	HUMPIN' AROUND BOBBY BROWN MCA/UNI
2	3	STAY SHAKESPEAR'S SISTER LONDON/PGD
3	4	MOVE THIS TECHNOCRONIC SBK/SBK
4	NEW	END OF THE ROAD BOYZ II MEN MOTOWN/PGD
5	5	ENID BARENKED LADIES SIRE/WEA
6	1	THIS USED TO BE MY PLAYGROUND MADONNA SIRE/WEA
7	7	JUST ANOTHER DAY JON SECADA SBK/SBK
8	NEW	DO I HAVE TO SAY THE WORD BRYAN ADAMS A&M/PGD
9	6	WARM IT UP KRIS KROSS COLUMBIA/SONY
10	9	TENNESSEE ARRESTED DEVELOPMENT COLUMBIA/SONY
1	1	ALBUMS
2	2	BARENKED LADIES GORDON RCA/BMG
3	4	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS./WEA
4	3	PEARL JAM TEN EPIC ASSOCIATED/SONY
5	8	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
6	5	ERIC CLAPTON UNPLUGGED REPRISÉ/WEA
7	6	BLUE RODEO LOST TOGETHER WEA/WEA
8	NEW	BILLY RAY CYRUS SOME GAVE ALL MERCURY/PGD
9	NEW	ELTON JOHN THE ONE MCA/UNI
10	10	VARIOUS ARTISTS DANCE MIX 92 QUALITY
10	10	U2 ACHTUNG BABY ISLAND/PGD

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: Marie-Laure Béraud is one of the country's most-talked-about new singers. She has won rave reviews for her first album, "TURbigio 12-12" (Ariola/BMG), especially from Antoine de Caunes, host of the influential TV program Rapido. The album was produced and arranged by Chaz Jankel of Ian Dury and the Blockheads fame and boasts 13 songs in the French cabaret-jazz tradition. Most numbers comprise Béraud's own lyrics, which are simultaneously poetic and realistic, set to music composed by Philippe Bougogne. It is an album that bears the mark of a true artist, and Béraud could be described as a Patricia Kaas with a real personal universe, an original voice, and less obnoxious musical arrangements. Incidentally, both singers share the same manager.

EMMANUEL LEGRAND

JAPAN: Brew Brew is an eclectic gathering of Tokyo studio musicians led by Voice From Asia guitarist Yoshikazu Suo, who has composed more than 500 commercial themes in his time. The band, which was formed earlier this year when its seven members were working together on a movie soundtrack, is unique in that it comprises a string quartet, double bass, fretless bass, and Suo on vocals—but no drums or keyboards. The music on the group's album, "Bunka Pop" (meaning Culture Pop), resembles Voice From Asia in terms of its quirky rhythms and vaguely dissonant vocals, but the arrangements place greater emphasis on interplay between the various instruments, giving the musicians plenty of room to trade licks. But far from being an instrumental free-for-all, the arrangements boast many beautifully melodic passages. The album will be out Oct. 25 (Newsic).

STEVE McCLURE

U.K.: The dance music craze has been confined primarily to the youth-oriented rave scene, so far. Artists have concentrated their efforts on producing blippy, 12-inch singles with a jackhammer four-on-the-floor beat for specialist DJs to spin in the clubs. Not surprisingly, their impact on the adult/CD-buying end of the market has been negligible. However, this is now changing. The first

dance album to go mainstream was "MCMXC AD" (Virgin International) by Romanian producer Enigma, which topped the chart here last year. That feat was repeated this summer by British duo the Orb, with its No. 1 album, "U.F. Orb" (Big Life), a prime example of the spacey, more ambiguous sound that has become known as ambient house. Now keyboard and production maestro William Orbit (known for his work with Bass-O-Matic and current remixing of Madonna's "Erotica" single) has teamed up with actress/singer/guitarist Beth Orton to form Spill, a duo dedicated to the idea

that dance music can be an album-length experience enjoyed away from the dancefloor. Spill has signed to Virgin and already recorded its debut album, as yet untitled. Slated for release later this year, it has the kind of developed melodic appeal and instrumental atmospherics that should appeal to fans of Mike Oldfield's "Tubular Bells" as much as to hardcore ravers.

D.S.

SPAIN: The fortunes of pop hopeful Ole Ole are looking up again after the shock departure of busty singer Marta Sanchez. Sanchez was in the mold of well-endowed singers such as Britain's Samantha Fox and Italy's Sabrina, admired as much for her physical attributes as for her vocal talent. Without her, the three remaining male members of Ole Ole were at a loss. So with the help of pop mag La Gran Musical, run by FM network Los 40 Principales, they launched a contest to find a replacement and were stunned when 500 women swiftly sent in tapes and photos. Auditions were held in Madrid to sift through this bountiful supply of "talent" and the group finally chose Sonia Garcia del Rosario, a 21-year-old from the Canary Islands. La Gran Musical's deputy editor, Alberto Vila, says Sonia, who has never sung in public, is perfect for Ole Ole. "While Marta Sanchez was the physical phenomenon of Ole Ole, Sonia, though very pretty, will be the vocal phenomenon," he adds. Well, perhaps. The band's first single featuring Sonia, out this month, is called "Al Descubierta" (Exposed).

HOWELL LEWELLYN

INDIA: The Magnasound record company is mounting a major drive to market Indian music worldwide. The initial areas being targeted are Canada, France, Dubai, and the U.K., and among the first artists to benefit are classical violinist U Srinivasan and Hindi rapper Baba Sehgal (Pulse, July 25). The company aims to give their albums greater visibility abroad by taking them out of the saree and masala stores, where the Indian community has a large presence, and placing them in regular outlets like Tower Records in the U.S. and U.K.

JERRY D'SOUZA



International

Virgin Retail Spreads Wings In Japan Branson On Hand At Opening Of 3rd Megastore

BY STEVE McCLURE

TOKYO—It's a good thing that Richard Branson owns an airline. The Virgin Group chairman touched down at new Virgin superstores in England and Japan within days of each other, as his company's retail arm continues to expand in the face of tough economic times.

On Sept. 16, Branson opened an 18,000-square-foot Virgin Megastore in Manchester, England. Two days later, the kimono-clad, champagne-spraying executive materialized in Yokohama, south of Tokyo, to unveil the company's third megastore in Japan. That is an 11,000-square-foot outlet on the second and third floors of the Marui department store in Yokohama's Isezakicho shopping district. Tower Records and HMV already have one site each in Yokohama.

The Manchester site brings the total of Virgin Megastores in the U.K. to 17, with additional locations in Reading and Sheffield anticipated early in 1993. Aside from Britain and Japan, the company operates in Con-

tinental Europe and Australia, and is working on its U.S. debut in Los Angeles.

Branson says he is spending more time on Virgin Retail since selling Virgin Music to Thorn-EMI this spring, and the California startup is a priority. "We hope to be open before Christmas. What we don't want to do is rush it open just for the sake of being open before Christmas, and find that it's not up to scratch."

The Virgin Group chairman adds the company is looking at various sites in Southeast Asia, but has yet to decide on making a move in that part of the world. "If you're in retail, it's stupid not to look at the Far East," says Branson, affirming his goal is to have stores wherever Virgin's airline flies to.

"The good thing about expanding in a recession is that you get good leases, and you get the building work done for much less than you would in a buoyant economy. We hope that once the recession comes out, we'll be sitting in a very strong position."

Special features of the Yokohama store, which stocks roughly 150,000

units, include much of the third floor devoted to what Virgin calls its "Pan-Black Music" section, consisting of soul, blues, jazz, reggae, rap, and dance repertoire.

Besides the Yokohama superstore, Virgin was due Sept. 25 to open two smaller VOX stores in Tokyo, one (3,500 square feet) in the Shinjuku district, where the firm's Japanese flagship has been operating for two years, the other (1,800 square feet) in Shibuya, where Tower and HMV each have a store.

"Our plan is over the next four years to do about 15 megastores and about 35 smaller stores," says Branson, "so we'll have about 50 stores [in Japan] in all." The two new VOX sites will bring the number of Virgin outlets in Japan to seven.

Branson points out that although Virgin Megastores Japan is a 50/50 joint venture with Marui, the U.K.-based chain is not absolutely wedded to its Japanese partner.

"We have a very good relationship with them," he observes. "They're good, strong partners and they've got some good sites. But there are occasions like the last store we opened [Kyoto in July] where we did it in partnership with them, but it wasn't a Marui building. And there'll be others... We're not committed to Marui buildings at all."

Virgin Retail France reports that since the government allowed Sunday opening in tourist areas, its Paris megastore on the Champs Elysees has significantly increased business. Sunday trading, according to company chairman Patrick Zelnik, now accounts for 20% of the outlet's total sales, and that sometimes it matches Saturday's business, which is the best day of the week. He asserts this is in addition to the store's previous sales.

CD Sales Bright Spot In Sagging French Music Mkt.

BY PHILIPPE CROCC

PARIS—The French market for pre-recorded music continues to be under pressure. Unit sales to dealers by IFPI member companies were down by 9.9% in the first seven months of this year, compared with the same period in 1991.

However, the continuing growth of the CD sector, at the expense of all other formats, enabled the market to achieve a 3.9% advance in value.

Total sales to the trade for the seven months amounted to 2.8 billion francs (approximately \$549 million at an exchange rate of 5.1 francs to the dollar), compared with 2.7 billion (\$529 million) in 1991.

Single sales plunged 61.2% in value, to 50.8 million francs (\$9.96 million). LPs, worth 3.2 million francs (\$627,000), were down a massive 88.5%; and sales of cassettes were 7.6% down, at 643.5 million francs (\$126.2 million).

The CD singles market grew by 53.5% to 46.4 million francs (\$9.1 million) and sales of CD albums were up 14% at 2 billion francs (\$392.15 million). In the first seven months, sales of CD singles and LPs accounted for 72.6% of the market, with cassettes at 23.8% and vinyl carriers (singles and LPs) representing a mere 1.9% in value.

MUSIC VIDEO DROPS

Music videos in cassette and disc formats dropped 23.8% in value at 47.8 million francs (\$9.37 million), accounting for 1.7% of total industry

sales. The two-title cassette single, launched by the industry in June last year, achieved unit sales of 2 million in the first seven months of 1992.

International repertoire increased its market share from 45.9% to 47.7% while national repertoire lost ground—from 44.8% to 42.4%—with classical accounting for 9.9%.

The difficulties currently facing the French record industry are reflected in recent restructuring moves, including the union of Virgin France with PolyGram affiliate Barclay and the departure of Island managing director Jean-Pierre Weiller.



Scream Of Pleasure. Alan McGee of Britain's Creation Records, center, receives congratulations from Sony Music U.K. executives at the Mercury Music Prize awards in London. Primal Scream won album of the year for its Creation release, "Screamadelica." At left is Jeremy Pearce, managing director of Sony's licensed repertoire division; at right is Mark Tattersall, the division's head of marketing. Sony and Creation recently became joint-venture partners.

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Thai Plant Said To Make Pirate CDs

■ BY ROSS BLAUFARB

BANGKOK—A pirate compilation of international repertoire is being manufactured in a new Thai CD factory, according to several major-label representatives based here. The plant was opened in July, ostensibly to manufacture local repertoire and licensed foreign product.

The album in question is "Soft Easy Rock: Music To Pull At Your Heartstrings" ("Kra-shark," in its Thai title), featuring popular ballads by Michael Jackson, Bryan Adams, Richard Marx, the Scorpions, Eric Clapton, Bon Jovi, and others. None of the copyright owners—who include PolyGram, Sony, and EMI—has licensed repertoire for release in this form in Thailand.

ILLEGAL COMPILATIONS

The album, widely available in retail outlets, signals the first pirate CD manufactured here—but not the first sold. The market is awash with illegal compilations produced in Taiwan expressly for Thai pirate companies. In addition to its new CD line, the suspect factory has tape manufacturing facilities that appear to produce both legitimate and illegitimate product.

The foreign label representatives, who request anonymity, say that suspect CDs purchased at retail shops throughout Bangkok were sent to Philips in Holland, where tests confirmed that they were produced on equipment sold to the Thai plant by

a German firm. The masters were probably made in Singapore or Taiwan, as no Thai company has mastering equipment yet.

Another CD factory, owned by Dyntec, has also opened in Thailand recently, and is scouting for local and international clients. All the international label representatives queried say this company has a good reputation and has not, as far as they know, engaged in any piracy activities. A Dyntec representative also says the firm is registering with the IFPI to verify all orders.

GROWING MIDDLE CLASS

A growing middle class with significant disposable income and increasingly sophisticated tastes makes urban Thailand ripe for conversion from cassettes to CDs—and ripe for exploitation by pirates. Illegal compact discs cost about \$12, while legitis ring in at \$18. From January to June this year, there were 120,000 legitimate CD imports sold, compared to 100,000 pirate copies. During the same period, 550,000 legitimate cassettes were sold, compared to 11.5 million pirate tapes.

Pirates don't have much to lose in the short term, considering the present gentle penalties for copyright violation. But long-term damage is done to their image in the eyes of foreign partners with whom reformed pirates may wish to deal in the future.

Although Thailand continues to be threatened with U.S. and EC trade

sanctions, including revocation of GSP privileges and stiff import duties, Thai international trade negotiators counter that economic superpowers cannot dictate their nation's priorities or legal policies. During a recent set of ongoing talks, the EC tried to get Thailand to promise a 50% reduction in audio tape piracy in six months. Thailand argued that the proposed time frame was unworkable; moreover, such a request violated its sovereignty. The EC seems to have settled for a less definite commitment.

Meanwhile, the U.S. Section 301 and EC Regulation 2641/84 investigations continue and Thailand has stepped up its anti-piracy program. The Economic Crime Suppression Division of the police department is making more raids and courts are giving stiffer fines and even imposing jail time, unheard of a few years ago.

But the international reps claim that there are still no teeth in the government's efforts. Complaint files with the police department still outnumber prosecutions by 3 to 1, a rep says; the maximum fine is \$1,600 and if a pirate receives prison time, the sentence is usually suspended. Another label official comments, "We know where the factories are. We raid them. The pirates go to trial, they pay a fine. But until the government says an emphatic 'No!' to the pirates, and go after the big wheels, there's really nothing that we, as copyright holders, can do."

ASCAP Reshapes U.K. PRS Awards

■ BY ADAM WHITE

LONDON—ASCAP threw its annual U.K. shindig to honor Performing Right Society songwriters and publishers, but reshaped its awards largesse into an abbreviated, streamlined format. The dinner was held Sept. 22 at London's Park Lane Hotel.

Sting was named songwriter of the year, as the PRS author whose songs (including "All This Time") had the greatest number of U.S. performances during 1991. "I'm told ASCAP is more efficient than its competitor," said Sting, accepting the accolade, "so thank you very much."

EMI Music Publishing was honored as publisher of the year, based on 1991 performances. Among its award-winning songs for the period were Cathy Dennis' "Too Many Walls" and "Just Another Dream," Maxi Priest's "Close To You" and the Fine Young Cannibals' "She Drives Me Crazy" (an EMI/Virgin copyright). The company's prize was collected by Peter Reichardt, managing director of EMI Music Publishing U.K.

Artists Priest and Dennis were also present to accept their awards, as was the latter's co-writer, Anne Dudley. Phil Collins attended to pick up honors for "Something Happened On The Way To Heaven" and "Another Day In Paradise."

The ceremonies were notable for award-giving brevity, dropping the winners' usual troop to the stage in favor of prizes being brought to their ta-

bles. A cross-section of attendees told Billboard that the new approach seemed effective.

Hosting the occasion were ASCAP president Morton Gould and managing director Gloria Messinger, and U.K. regional director James Fisher. Notable guests included EMI Music Publishing chairman/CEO Martin Bandier and such U.K. artist managers as Tony Smith, Ed Bicknell, and Clive Banks.

Aside from those songs mentioned above, the 1991 ASCAP/PRS award-winning works were the Bryan Adams

hits "Can't Stop This Thing We Started" and "(Everything I Do) I Do It For You"; the Elton John titles "You Gotta Love Someone" and "Don't Let The Sun Go Down On Me"; Go West's "King Of Wishful Thinking"; and Chris de Burgh's "Lady In Red." Also, Rick Astley's "Cry For Help" and Bad Company's "If You Need Somebody."

Other publishers honored were Magnetic, Hit & Run, Zomba, BMG, Big Pig, Warner/Chappell, and Rondor.



Lisa Goes All Around The World. During a recent concert tour that took her to markets in Southeast Asia, Lisa Stansfield was greeted during her stop in Malaysia by executives from BMG. Pictured, from left, are Frankie Cheah, managing director of BMG Malaysia; Stuart Rubin, managing director of BMG Australia; Stansfield; producer Ian Devaney; Dwayne Welch, A&R and marketing director, Asia Pacific, with BMG International; Peter Jamieson, senior VP, Asia Pacific, BMG International; and Jazz Summers, Big Life Management.

U.K. Music Alive & Well 'In The City' With EMF

"ALLO! NICE TO BE HERE!" shouted EMF front man James Atkin as the band raved into its set at Manchester Univ.'s Student Union before a decidedly friendly crowd. On the eve of In The City, an international music conference slated for the first time in Manchester, England, Sept. 12-16, the "Unbelievable" U.K. band was playing for EMI U.K. staff and guests from its international affiliates, who had just attended fall product presentations at a nearby hotel.

EMF's material, still smartly sampled but now sharper edged, was a preview of "Stigma," the band's second full-length album for EMI, due for release in its homeland Monday (28) but not until later this fall in the U.S. After sets by label mates Kingmaker, A House, Radiohead, and Terrorvision, the EMF rave-up climaxed the EMI affair and set the tone for In The City's celebration of U.K. music to follow.

Rupert Perry, president and CEO of the EMI Records Group U.K. and Eire, while not involved himself in In The City, gave the event a nod. "There's been a feeling among the English contingent [in the music business] for a long time," he says, "that something like this was needed in England."

IS THE Manchester Scene, which has been overrun by A&R execs in recent years, tapped dry? Hardly, judging from among the more than 50 shows staged by signed and unsigned acts from the city and beyond, performing in and around the convention, with showcases by labels including Beggars Banquet, Go! Discs, Deconstruction, and FFRR Records... A lineup of Dead Dead Good Records acts at the Boardwalk was highlighted by the incendiary strobe-lit rock of Manchester's Kerosene. Seymour Stein and A&R VP Joe McEwen flew over from the U.S. for the show... While aspiring acts complained to the A&R panel chaired by Phonogram U.K. A&R chief David Bates that they couldn't get their tapes to record execs, singer Chris Ward of Manchester act Altered Natives was solving the problem for himself, handing out demos at NME's New Music Evening of the band's tune "Situation Comedy," a delightfully melodic and understated, mandolin-spiced alternative track... The NME-sponsored gigs drew lamentably sparse crowds to the Great Hall within Manchester's ornate and historic Town Hall. But on the first of two nights, Sidi Bon Said (named for a Middle Eastern village, says the band) filled the vast Gothic space with brisk, rock-

sharp melodies and counterpoint harmonies, followed by the languid introspection of the Auteurs... And of course there were shows by bands that already have made some noise on both sides of the Atlantic, including Brand New Heavies, Bananarama, the Milltown Brothers, the Four Of Us, the Railway Children, and Trashcan Sinatras.

FIRST DEAL: Mike + the Mechanics front man Paul Young holds the distinction of being the first artist to ink an international deal at In The City. Accompanied by his manager, Derek Brandwood, Young signed a publishing deal with Jerry Love of New York-based Famous Music, with plans now to seek a solo recording deal. Famous, meanwhile, expects to name a top U.K. publishing exec to open its London office before the end of the year.

THE NAME of Rupert Loewenstein has been most closely associated with guys named Mick and Keith, etc. But the Rolling Stones advisor may be expanding his artist roster in the near future with younger acts, says Tony King, who was attending In The City and who has come back home from New York to London to take the post of creative consultant with Loewenstein.

HOME & ABROAD



by Thom Duffy

JIMI LIVES: Among other events staged in conjunction with In The City was the Jimi Hendrix Exhibition at Manchester Polytechnic: a collection of photos, artwork, and rare video footage celebrating the life and times of the American guitar wonder. The collection was on display in Manchester prior to a planned international tour of the material. Up Town newspaper was inspired by the exhibit to herald its appearance with the headline "Top Act At Manchester Festival is Dead."

AN AUDIENCE GRANTED: In his most public appearance in years, renowned and retired Led Zeppelin manager Peter Grant regaled a packed audience at In The City, during an onstage audience with journalist Paul Morley, with tales of his heady rock'n'roll career—due to be made into a film by Malcolm McLaren, he reported. The following day, Morley would interview leading U.S. music attorney Allen Grubman, prompting a gruff Grant to snort: "First time I've ever been the warmup act for a lawyer."

Beatles Exhibition Launching In London Thorn-EMI, British Council, Apple Backing Show

BY PAUL SEXTON

LONDON—An international exhibition celebrating the career of the Beatles is to be launched Oct. 5 at the Abbey Road studios in London. It has the financial support of the British Council and Thorn-EMI, and the "approval and cooperation" of Apple Corps.

The nonprofit show will run simultaneously in about 50 countries. Developed by Beatles enthusiast and former British Council employee Tom Pickett in conjunction with Apple, it will consist of 15 A1 illustrated panels, 12 of them depicting each year of the Beatles' development in text and pictures. The other three panels will detail Thorn's activities and EMI's catalog of "Fab Four" material. Some of the photographic material is previously unpublished, culled in part from the Beatles Book monthly magazine, from group biographer Hunter Davies, and from Paul McCartney's brother, Michael.

Hopeful of reaching the widest possible audience and mindful of the exhibition's educational possibilities, the organizers will place it in the British Council offices overseas and units may also be sited in other locations such as libraries and town halls.

A 24-page information booklet will be available on site and a video, containing footage of this year's U.K. Beatles' convention in Liverpool and some Beatles' feature film excerpts, will be screened. "The aim of the British Council is to promote what Britain does, and the aim of the exhibition is to promote the Bea-

ttles as a uniquely British phenomenon," says the Council's Gaza Westfall. Production costs are thought to be upward of \$90,000.

Thorn, which has offices in 38

'The aim is to promote the Beatles as a uniquely British phenomenon'

countries, is contributing about \$50,000 to the venture and will be inviting "high-level guests" to the various shows. Placement of the exhibition units was still under discussion at press time. In Paris, the display

U.K. Dance Indie Pulse-8 Inks Radical Pact In U.S.

LONDON—While independent U.K. rock labels like Creation and Factory are getting into bed with majors, London-based dance outfit Pulse-8 is maintaining its independence at home and making international inroads via various label and product licensing deals. It has, for instance, firmed up a U.S. label pact with Radical, the New Jersey-based company currently charting with Dutch dance duo 2 Unlimited.

Launched in September 1990 and running with a full-time staff of four, Pulse-8 made its first chart impact

will be launched at FNAC Des Ternes, France's largest record store, Oct. 15-30.

The Abbey Road launch will also be used by Reed Consumer Books to launch "The Complete Beatles Chronicle," the new tome by group expert Mark Lewisohn, published in the U.K. under the Pyramid imprint.

On the same day, EMI Records will commemorate the U.K. release of the Beatles' first Parlophone single, "Love Me Do," Oct. 5, 1962, with a 30th-anniversary reissue, including a limited-edition DigiPak CD-5 single containing a history of the song and the famous "other version," which had session player Andy White playing drums with Ringo Starr on tambourine.

with U.K. pop hits by Zimbabwean dance diva Rozalla. Controversially, she left to sign with Epic, and the indie had to go to London's High Court in February to win the right to market her "Everybody's Free" album. Subsequently, it went silver with U.K. sales of 60,000 in its first month of release.

Pulse-8 managing director Frank Sansom admits to pondering longer and harder over an American deal than any other. "Everything is coming out on a 12-inch basis through Radical, targeted at the Billboard dance chart and then looking to cross the product over. Through Radical's setup with BMG, we're in a position to do that.

"They're on the indie/wholesale side of things, but with the majors getting out of vinyl, it's left a gap and even majors are approaching people like Radical to plug that gap with vinyl singles. It means we can get our product out through the one-stops."

Label deals are also in operation in Japan with Avex DD, Germany (Inter-cord), South Africa (RPM), and Australia (Mushroom). The Rozalla material appears through a variety of licensing arrangements in Europe (Musicola in Italy, Blanco y Negro in Spain, Mega in Scandinavia, and others), and product is also licensed to Happy in France and Indisc in Benelux.

Meanwhile, Pulse-8 has strengthened its U.K. operation with a new sales and distribution pact with Pinnacle; maintained its club profile with a roster of domestic talent including Sue Chaloner, Debbie Malone, and Juliette Jaimes; and broadened its base to a second, more experimental label, Faze-2.

The company draws on its own in-house production team of 3MI, the duo of Nigel Swanston and Tim Cox, who also record for Pulse-8 as Band Of Gypsies. A busy release schedule for the rest of 1992 includes Urban Hype's follow-up single "The Feeling," with an album to follow, and Chaloner's debut album, "Appreciation."

PAUL SEXTON

Wright On: Artist Sparkles At Country Awards Show

(Continued from page 29)

Canadian radio for giving me my first No. 1 record," she said. "Thank you to the fans for calling Canadian radio and requesting a Canadian song."

"I'd stay on the road for another 12 years if I could look that good," U.S. country star Garth Brooks commented about Wright a few minutes later. The U.S. country star was on hand to collect an award for top-selling album for "Ropin' The Wind" and to present teary-eyed and flabbergasted Maritime singer Rita MacNeil with the fan-voted entertainer-of-the-year award. "I'm totally shocked," MacNeil said twice.

"I learned a lot of things I didn't know tonight," Brooks quietly told the attentive crowd, after receiving a standing ovation for his album award. "You people have got a lot of talent in this country."

Presenters for the evening were a questionable mix of personalities, including gold-medalist swimmer Mark Tewksbury; "Les Miserables"/"Phantom Of The Opera" actor Michael Burgess; Ken Read, the former chef de mission of Canada's Olympic team; and MuchMusic VJ and songwriter Erica Ehm; along with such country folks as Donna & Leroy, Dick Damron, Patricia Conroy, Dick Damron, Gilles Godard, Kelita, and "Hee Haw" comic Gordie Tapp, who nicely reprised his "Cousin Clem" character fondly remembered in this country from CBC-TV's "Country Hoedown" show in the '50s.

Other key awards included the top-duo nod going to Gary Fjellgaard and Linda Kidder; the Vista Rising Star Award going to newcomer Cassandra Vasik, who beat out such strong competition as Lisa Brokop, Joel Feeney, Mark Koenig, and the Rankin Family; and Canadian Country Music Assn. founder Gord Burnett being inducted

into the Hall of Honor—Industry Builder.

Despite exceptional performances by Wright, Tyson, Koenig, and the Johner Brothers, the CCMA show was severely marred by an overdose of cornpone, banal scripting, dreadful lighting, and poor on-camera performances. Stoney-faced George Fox, host of the event for the second year, was little help in moving the show along.

Among the evening's treats were the vintage TV clips of such Canadian country stars as Wilf Carter, Ian & Sylvia, the Mercey Brothers, the Family Brown, and Stu Davis.

Another highlight was veteran singer Carroll Baker being inducted into the Hall of Honor. After watching herself in vintage videoclips, including one in which she does a gutsy version of "Heartbreak Hotel," she told the crowd, "I was looking at all those different looks I've had over the years. I think I've found the secret to being married 24 years: My husband has had a different woman every five years."

MAPLE BRIEFS

MARKETING, promotion, and publicity operations of I.R.S. Records of Canada and Chrysalis are being merged with Virgin Records Canada, distributed by Capitol Records-EMI of Canada, effective Thursday (1). Steve Kane has been appointed label manager of I.R.S. Records of Canada. Paul Orescan, former president of I.R.S. Canada, has been appointed to a new position at I.R.S. Records Inc. in Los Angeles to be announced shortly.

newsline...

EMI MUSIC has opened an African affiliate in Mali, headed by Phillipe Berthier. Located in the capital, Bamako, it has a staff of 12 and its own cassette-duplicating facility. Berthier reports to Frederic Giaccardo, EMI Music's business development and licensee director, international sector.

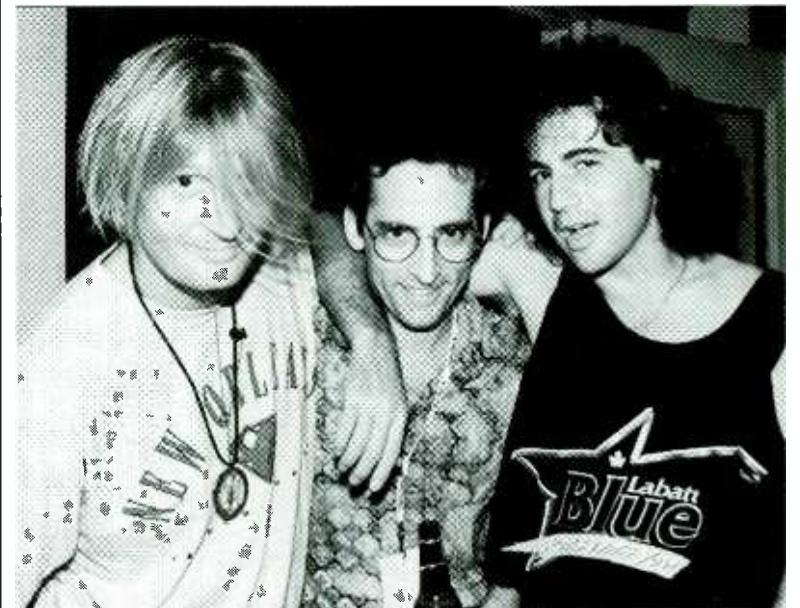
GRAMMY-WINNING U.S. saxophonist Ernie Watts has completed an album for Singapore-based Odyssey Records, "Stand Up For Peace." It is due for release in December. An offshoot of a local retail chain, Odyssey is negotiating for the album's distribution abroad.

VIRGIN MUSIC Publishing's Munich operation will close Thursday (1), with its head, Gaby Urban, working out of EMI Music Publishing in Hamburg until year's end. In addition, two administrative staffers are losing their jobs with the firm, which was established in 1986.

PHONOGRAPHIC PERFORMANCE Co. of Australia, which collects broadcasting and public performance royalties, is restructuring and upgrading its distribution systems. Local musicians' and performers' unions have yet to agree to the changes.

GEROLAMO CACCIA DOMINIONI has been appointed acting managing director of CGD Records Italy, succeeding Stefano Senardi. Dominioni continues in his post as deputy president of Warner Music Italy. Senardi has joined PolyGram (Billboard, Sept. 26).

BELGIAN INDEPENDENT Antler Subway has a new five-album production deal with U.S. label Def American. Projects include Digital Orgasm, Lords Of Acid, and Praga Khan, from the MNO team of producers and remixers. The pact was concluded by Antler Subway managing director Maurice Engelen.



Key To The Highway. Capitol recording artist Tom Cochrane recently participated in the Labatt Blue Superticket 2 "Life Is A Highway" promotion, a cross-Canadian radio and retail contest, executed by Billboard Entertainment Marketing. The promotion offered contestants a chance to win a trip to Key West, Fla., to attend a private concert by Cochrane at the famous Sloppy Joe's bar and also take home a 1992 Harley Davidson motorcycle. Shown outside Sloppy Joe's, from left, are Cochrane; Eric Davis, director of East Coast operations for Billboard Entertainment Marketing; and Sil Simone, Cochrane's guitarist.



Peter Rides To Camelot. Narada recording artist Peter Buffett, front and center, visits with Camelot executives in Pittsburgh. Shown in back row, from left, are Camelot manager Lloyd Graham; Camelot manager Eddie Wilner; Camelot district supervisor Tim Saylor; and Narada sales rep Jim Dolham.

Wherehouse Looks Forward To Growth New Markets, Store Types Cited At Convention

■ BY ED CHRISTMAN

LOS ANGELES—After a year of tough challenges culminating in the sale of the company to a new owner, Wherehouse Entertainment is now preparing to resume its march toward aggressive growth by entering new markets, opening new store types, and making acquisitions.

That was the message Scott Young, chairman, CEO, and president of the Torrance, Calif.-based chain, sent to his troops at the company convention, held Sept. 15-18 at the Marriott airport hotel here.

In an opening address to the convention, Young said, "The theme of this convention is challenge, and the last year has been nothing but a challenge.

We had earthquakes, riots, and a recession that was nearly a depression."

In addition to economic problems, chain management had to wrestle with a three-year-long odyssey of trying to sell the company, while running its business, Young said.

Indeed, all of that took a toll on Wherehouse, resulting in the chain posting a 6% comparable-store decrease, while total sales grew only 1.2% to \$457 million despite the net addition of 20 stores during the fiscal year ended Jan. 31, 1992. Of the total sales, \$98.7 million came from video rental and the rest from sales.

CDs accounted for 45% of sales; cassettes, 34.9%; accessories, 5.1%; blank audiotape, 2.4%; video sell-through, 9.4%; blank videocassette, 1.6%; and computer software, 1.6%.

In an interview with Billboard, Young said, "Up until Iraq's invasion of Kuwait, we had 11 quarters straight where comp-stores were up double-digit. Since that time, our business has been sluggish."

During the year, the chain cut payroll and inventory to compensate for the slow business. But the \$275 million leveraged buyout led by Merrill Lynch Capital Partners earlier this year has taken a lot of pressure off the chain. Now the chain is planning for its future, Young said.

"Before we were concentrating on operations and merchandising," he said. "Now add growth, and aggressive growth at that."

Before the chain resumes that pace in 1993, Wherehouse has a couple of tasks to perform. The first step is bolstering inventory. "In September, we will spend more money than we have ever spent in one month in our history," he said. "The tough times are past."

STOCKING UP ON INVENTORY

The company will add \$1 million for buying "A" titles, as well as buying more inventory for "B" titles. Young said the chain wants to dramatically improve its out-of-stock performance. Also, the chain plans to bring in an additional 4,000 SKUs.

"We will spend more money on new product lines, and thus add more revenue to the stores," Young said. For instance, he said Wherehouse will add an audio hardware line to the stores in-

ventory mix, focusing on items that sell for \$150 or less.

The company has just completed a new 200,000-square-foot distribution center in Carson, Calif., which will replace its 73,000-square-foot facility at headquarters, and another 110,000-square-foot unit in Gardena, Calif. "We will replace two manual centers with one automated one. It has cost us \$4 million. But now we can have more SKUs in the distribution center, we will recycle more quickly, and we will be able to ship to stores twice a week."

The next major operation is to build and install Merlin 3, which will essentially be a brand-new operating system, Young added.

In moving forward, Wherehouse's mandate is to dominate the market. In order to achieve that, Young called on each manager to work toward having the best store in his/her neighborhood. "The only way to have the best chain is to have the best store." But he added that being the best manager is not the only factor to having the best stores. "We will get it by having the best organization."

To that end, the entire conference was geared toward changing the company's culture. For example, instead of having sessions on how to be better record store merchants, all company sessions focused on developing Wherehouse employees into better businessmen. Bruce Jesse, VP of advertising, said, "The sessions focused on giving them a foundation that they can take to any other job."

COMMUNITY-CONSCIOUS EMPLOYEES

Moreover, Young stated a main goal of the chain's employees would be to become better citizens within their communities. "Every retailer has a role in the community... so it's important for us to become part of the community," he said. "We think we have a lot to offer. We will network with the leaders of the communities to find out what their needs are."

In the interview, Young added donating money to worthy causes is not enough. "Our goal isn't just to open the coffers. We have stores, people, time, and contacts to the entertainment industry. We want to leverage ourselves to the right projects. It will become a way of life."

(Continued on next page)

Rackjobber Dart Aims At Expansion

■ BY TRUDI MILLER

NEW YORK—In a time of recession, store closings, and shrinking margins, rackjobber Dart Distributing is expanding. The company has carved out a niche by specializing in budget cassettes and cutouts, which president Merrill Kirsch feels offer higher profit margins than hits, have a longer shelf life, and promote impulse buying.

It's a strategy that appears to be paying off. The Minnesota-based company recently moved from a 20,000-square-foot warehouse to a brand-new 40,000-square-foot facility designed by Kirsch and his son, Tony, in Jonathan Industrial Park, located in Chaska, Minn. Dart employs a staff of 87 (which will swell to more than 100 during the Christmas season), and Kirsch says he expects 1992 revenues to top \$25 million.

The company currently services approximately 1,500 outlets in 17 states, mainly in the upper Midwest and central U.S. Many of those accounts are rural discount stores and supermarkets, including Cub Foods, Holiday Plus, Quick Trip, Tom Thumb, and Food 'N Fuel. Dart also racks the budget sections at certain locations of major music retailers like the Minneapolis-based chains of Target Stores, The Musicland Group, Ti-

tle Wave, and Best Buy Co., according to Kirsch.

"A lot of our product is promotional and budget-oriented—that's where we feel our strength is," says Kirsch. "We buy cutouts and manufacturers' overruns from as many as 20 different sources—mainly the special product arms of labels like Sony and CEMA. We tailor the departments to carry a high percentage of budget merchandise, so the dealer can maintain a nice margin. We use the Wal-Mart theory: feature hit product at real competitive pricing, but then merchandise the special-priced items in those same featured areas." By using the hits as a loss leader, the retailer can make a good profit off budget items, he says.

Returns are not a problem with budget cassettes, says Kirsch, because "you can just recycle them to other stores." Unlike hits, which sell fast and then burn out, budget cassettes are generally catalog items whose appeal doesn't fade with time, he says.

Dart is currently working on its Christmas promotion. "We put together an assortment of 100 Christmas cassettes, all priced at \$3.99—Bing Crosby, Elvis Presley, Perry Como, the best of the best. We put it together in a prepack, with a nice [point-of-purchase] display. All

the retailer needs to do is throw it on the table and it sells itself. It's easy, and it's great for impulse buying."

Dart does a similar promotion with country music assortments, priced at \$3.99-\$5.99. "Country, of course, is bigger and better than ever right now," says Kirsch. Again, in marketing country, "we like to key in on that lower price point, so you get a better margin. You can't make any money selling Garth Brooks."

A typical outlet for Dart would probably carry about 1,500-2,000 titles, says Kirsch, with a small amount of video—perhaps 20% of the department. Current merchandise comprises 65% of the business while budget, midline, and cutouts total about 35% of sales. Configuration mix in audio titles is dominated by the cassette format, which takes in upward of 80% of the company's total music sales.

The company gets point-of-sale information by having a bar-code tag removed from product by store personnel at the time of sale and sent in to Dart.

Dart prides itself on giving personal service tailored to the individual customer. "We sit down with the dealer and put together a profile, determine what their goals are, what their profit margin requirements are, (Continued on next page)

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WHEREHOUSE MEET*(Continued from preceding page)*

Young said that having his employees become better citizens was something he always wanted to instill into the chain but, like other things, he had to put it off until the acquisition was completed.

In his opening comments at the convention, Young told Wherehouse employees about the long struggle to find a new buyer for the chain. Adler & Shaykin, a New York-based leveraged buyout firm, was facing pressure to sell off some of its holdings from its investors. The firm in total owned seven companies and "the good news/bad news is we were the best-performing company," so Adler & Shaykin put Wherehouse on the block, with a process that began in September 1989, Young said. Since then, "the transaction occupied enormous amounts of time," he explained.

On the first run through, with Morgan Stanley serving as the investment bank handling the deal, prices offered were not good enough, and that process fell apart in spring 1990. Around that time, discussions began between Merrill Lynch and A&S, but those talks fell apart in January 1991.

In August of 1991 Young himself successfully negotiated to buy the firm, but he still needed a financial company willing to bet on the chain's management to put together the deal. "I figured I had only one chance to buy a company like Wherehouse," Young said. "So what followed was 10 months of trying to find someone to invest in the company."

During that time 10 parties, including Merrill Lynch, looked at the company. "They had watched us for the last three years," Young noted. "They saw us during the good and the bad times and they were still interested."

Once Merrill Lynch came into the act, a long process followed to put together financing for the deal, including bringing in a new bank. Finally, "the deal closed on June 11, 1992, at 1:30," Young said. "All through this, we were

*(Continued on page 54)***DART DISTRIBUTING***(Continued from preceding page)*

and preplan an assortment of goods," says Kirsch. Dart then provides projections of inventory investment and turnover and helps the retailer plan an annual sales budget, with monthly and quarterly goals to be reached.

No newcomer to the business, Dart was founded in the '50s under the name Jather Distributing. At that time it was a traditional wholesale record distributor. In the early '60s the company became a rackjobber and the name was changed to Dart Records. Kirsch and his family bought the company in 1983 and changed the name to Dart Distributing to better reflect its business. Prior to buying Dart, Kirsch was sales manager for the rack division of Pickwick International. Dart is a family business, with Kirsch's two sons and a daughter taking an active hand.

Kirsch sees rackjobbing's future growth in budget cassettes and video, largely because of the supermarket arena. "Many supermarkets already sell video, and a lot of them are now putting in audiocassette lines. That's the biggest growth area we see."



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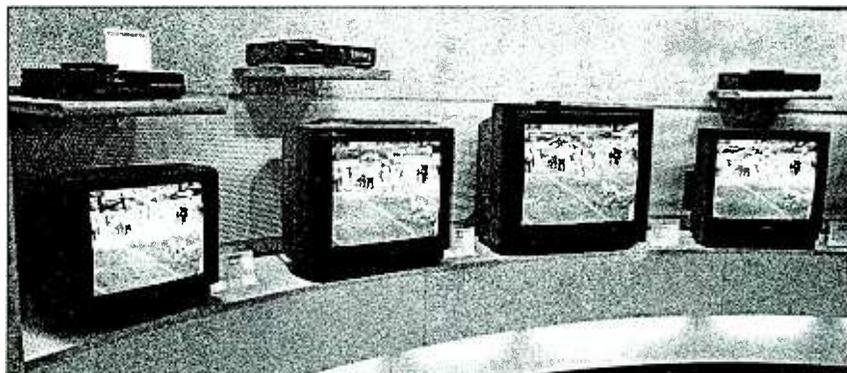
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Tower Reaches New Heights In S. Calif.; Handleman Rethinks Dallas; Spiegel A Wiz

TOWER VS. TOWER: Now filling in around Southern California for the first time, Tower Records "is competing against ourselves," says Mike Williams, record sales manager at the new Anaheim outlet. "We now have three stores in Orange County—this one plus Tustin, which we opened a year ago, and Costa Mesa, which opened just a month ago. We did a license plate study and found people come here from as far away as San Bernardino and Bakersfield, which is over 100 miles away. We're the only chain left with catalog, now that Warehouse and Music Plus are just hits. That's why people drive all the way out here."

The newest Tower store has a completely different presentation in that it is the first to emphasize books and magazines so forcefully. A marquee in front emblazoned with "Books/Magazines/Newsstand" is an attention-grabber. Inside, Williams shows off 6,000 different magazine titles and 10,000 books, including audio. The store has the new management hierarchy of other superstores in the chain with a video sales manager, Joyce Cleve, who, along with Williams, reports to Beth Campau, store manager.

RETAIL TRACK

by Ed Christman

Tower's latest presence is just on the edge of Anaheim on Beach Boulevard and is so close to a Circuit City outlet that it seems part of it. The irony is that to the consumer it appears Tower may be part of Circuit City and yet directly across the street is The Good Guys, a chain Tower is affiliated with in that founder Russ Solomon serves on the board. Williams says, "It just happened that way. Our lease expired up the street and this building next to Circuit City was available."

RACKED: On the heels of closing its Seattle branch, Handleman Co., the Troy, Mich.-based rackjobber, also has moved to close its Dallas branch. Some sources suggest Handleman has way too many branches for today's distribution environment, where overnight delivery is the norm. Those sources say Handleman is just trying to contain costs. Steve Strome, president and CEO at Handleman, says the company is always looking at the effectiveness of its distribution network vs. costs, and that as a result of those reviews, the two branches were closed.

WESTERN Merchandisers' Hastings Books, Music and Video is opening its first two stores in Idaho, according to John Marmaduke, president. On the other hand, Amarillo, Texas-based Western Merchandisers closed its one-stop operation in Salt Lake City, about four months back, because the Denver branch of the one-stop can service the market sufficiently, according to Marmaduke.

ON THE MOVE: Gregg Spiegel has left his position as the Northeast regional sales rep for the PolyGram Label Group to become director of advertising and marketing at Carteret, N.J.-based Nobody Beats The Wiz... Mike Dungan, senior national director of marketing and sales at Arista's Nashville division, has been promoted to VP of marketing and sales for the label... Mike Khouri, a Uni sales rep servicing Albany, N.Y., has been promoted to sales manager for the distributor's Boston branch.

ENCORE DEBUTS: Since moving to open an office on the West Coast, Encore, the Denver-based independent distributor, has signed a number of labels for distribution deals in that region. Toby Knobel says those labels he can currently announce are Reference Recordings, a San Francisco-based label; Grateful Dead Merchandising, based in Novato, Calif.; Epco Classics, the Pittsburgh label that is just coming out with classic recordings by the late opera singer Ezio Pinza; and Austin, Texas-based Amazing Records. The latter two are for national distribution. Knobel adds he has more signings on the way.

WHO'S READY: Despite last week's report in Billboard that many independent retailers say they are ready for the changeover to jewel-box-only merchandising, a number of major-label executives say they are worried that come April 1, many independents will be caught with their pants down. One executive says he read the story but still expects that on that day, a bunch of independents will call up Alpha Enterprises in Canton, Ohio, and order keepers, not realizing there might be a five-month wait before the manufacturer can fulfill the order.

Assistance in preparing this column was provided by Earl Paige.

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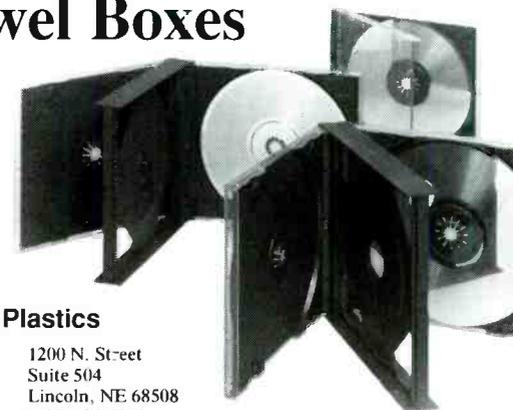
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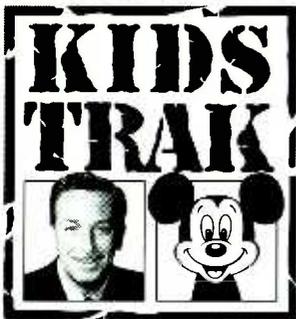
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Tommy Boy Bests Best-Seller Competition; New Label For Couch Jr.; Oh Boy! To N'ville

KUDOS: Tommy Boy Records was the big winner at the Indie Best Seller Awards, which were handed out Sept. 19 during the National Assn. of Recording Merchandisers' seventh annual Independent Music Awards banquet at the NARM Wholesalers Conference in Newport Beach, Calif.

The New York-based label took independent-label-of-the-year honors and also scored recording-of-the-year, black-music-recording, and rap-recording statuettes for *Naughty By Nature's* self-titled album.

Walt Disney Records walked away with movie/TV/original cast album and children's recording kudos for its "Beauty And The Beast" soundtrack.

Other honorees included the *Geto Boys' "Mind Playin' Tricks On Me"* (Rap-A-Lot/Priority Records), single of the year; *Alison Krauss' "I've Got That Old Feeling"* (Rounder Records), country recording; *Steven Curtis Chapman's "For The Sake Of The Call"* (Sparrow Communications), contemporary Christian recording; *Ottmar Liebert's "Nouveau Flamenco"* (Higher Octave Music), new age recording; "The Alligator Records 20th Anniversary Collection" (Alligator), blues recording; *Mickey Hart's "Planet Drum"* (Rykodisc), world music recording; and *Doc Severinsen & the "Tonight Show" Band's "Once More With Feeling"* (Amherst Records), jazz recording.

The gospel recording category produced a rare tie, with *Tramaine Hawkins' "Live"* (Sparrow) and *Mississippi Mass Choir's* self-titled *Malaco* album sharing the trophy.

Island Records founder *Chris Blackwell* was honored for his contributions to the indie community with the *Mickey Granberg Award*, named after the former NARM executive director.

LIKE FATHER: Among the folks encountered at the NARM Independents Conference in Newport was *Tommy Couch Jr.*, the son of *Malaco* co-owner *Tommy Couch*. The junior Couch has founded his own imprint, *Waldoxy Records*, which (unsurprisingly) is now owned by *Malaco*.

Tommy Jr., who worked at the *Malaco* offices in Jackson, Miss., from the age of 12 and booked bands at *Ole Miss* during his college days, released his first *Waldoxy* album in January; since then *Malaco* has picked up the line (and brought the family together). Asked to define an overall label sound, *Couch* describes *Waldoxy's* approach as "straight up-and-down Southern"—rock'n'roll with some roots influences, and an emphasis on touring acts.

So far, *Waldoxy* has released three titles, by former *Arista* act *Stealin Horses* and roots-oriented combos the *Beat Daddys* and *Mike Griffin & the Unknown Blues Band*. *DI* wishes second-generation record man *Couch* good luck with the endeavor.

TENNESSEE BOUND: *Oh Boy!* Records is pulling up stakes and moving its headquarters from Los Angeles to Nashville, according to partners *Al Bunetta* and *Dan Einstein*.



by Chris Morris

"The industry's real healthy, and the attitude's great" in Music City, says *Einstein*. The company opened a Nashville office in July but finally decided to shift its operations to the city after growing somewhat weary of the downbeat attitudes of L.A.-based industryites (and L.A. freeway traffic, no doubt). *Oh Boy!* will continue to maintain an L.A. office, though.

Oh Boy!, which notched a major success in 1991 with *John Prine's* album "The Missing Years" (300,000 units to date), is looking forward to a new *Prine* album in '93. Two more volumes of "The Best Of Mountain Stage," coming on the *Blue Plate* label, are due in October and January.

LANDMARK OCCASION: Word has it New York-based jazz label *Muse Records* is close to acquiring the catalog of *Landmark Records*, the imprint operated by great jazz producer *Orrin Keepnews*. *Landmark's* 30-odd titles, which include albums by artists like *Ralph Moore*, *Mulgrew Miller*, *Bobby Hutcherson*, and the *Kronos Quartet*, should make a nice fit with *Muse's* vast catalog.

Incidentally, *Muse* stands to get a good lift in September with the release of a new album by trumpeter *Wallace Roney*, who has cut some revelatory but relatively unsung albums for the label. *Roney* is currently on the road with the "Tribute To Miles Davis" band, which includes former *Davis* sidemen *Herbie Hancock*, *Wayne Shorter*, *Ron Carter*, and *Tony Williams*. The road trip should bring *Roney* to the

attention of a wide new audience, and that spells good sales for *Muse*.

COOL YULE: *DI's* friend *Bruce Iglauer* of *Alligator* says the label will release "The Alligator Records Christmas Collection" as a sequel of sorts to its best-selling '91 anniversary compilation. The set of new recordings will include "bluesed-up" versions of Christmas standards by such label mainstays as *Koko Taylor*, *Lonnie Brooks*, *Charlie Musselwhite*, *William Clarke*, *Little Charlie & the Nightcats*, *Charles Brown*, *Gatemouth Brown*, *Elvin Bishop*, and *Katie Webster*.

AUSTIN BLUES: *Spindletop Records* owner *Barry Wilson* is a Texas native who runs his label operation out of Southern California. But *Spindletop* will go back home, musically speaking, in early October, when it issues titles by a pair of Austin-based blues artists—pianist the *Grey Ghost* and the country blues duo of *T.D. Bell & Erbie Bowser*.

(Flag Waving will return next week.)

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10 • 13 • 92

WHEREHOUSE LOOKS FORWARD TO GROWTH

(Continued from page 51)

running the business."

'A NEW BEGINNING'

During Young's speech, he invited Warren Fite, a partner at Merrill Lynch Capital, to address Wherehouse employees. "We have been following Wherehouse since June 1989," he said. "There is no secret that there is a severe recession going on and California is feeling the worst of it. On the competitive front, Blockbuster has plenty of stores. But we knew about the recession and Blockbuster before we decided to buy Wherehouse. We know the strengths of your company. The recession won't end tomorrow, but we will do what we can to help you grow and prosper."

The completion of the deal has given Wherehouse "a new beginning," according to Young. "The impact of getting the deal done is huge. Now we can focus on a stable business plan and we are better financed."

Under Adler & Shaykin, the mandate was to sell the company, which meant the chain could not make any long-term investments. "Now with strong capital behind us, it gives us the wherewithal to make long-term investments in the company. Merrill Lynch has no time frame," Young continued. "It believes there is value in a company like us that has such a dominant leadership position in the markets we are in."

ACQUISITIONS PART OF PLAN

As of April 15, 1992, Wherehouse had 142 stores in the Los Angeles area of dominant influence; 50 in San Francisco and 27 in San Diego, with some stores in Arizona, Nevada, Washington, and Oregon.

"We are now ready to grow," Young said. "We will open more stores and we will also make acquisitions where it

makes sense. We will look at new markets and new store types."

Young said the chain will open 15-20 stores in the current fiscal years, adding it will start opening up a large number of outlets again three years from now.

The chain has appointed Kathy Wood to the position of senior VP, in charge of developing new growth opportunities for Wherehouse. Other than saying Wherehouse will concentrate on the Northwest, Young said it is too early to name other possible markets or new store types.

Furthermore, acquisitions could play a key role in future growth, Young added. "We now have a deep-pocket partner in Merrill Lynch. No deal is too big, providing it makes sense."

Earlier, on the opening day of the convention, Barbara Brown, executive VP of operations, reminded the managers that "doing the same thing better is no longer enough. Triggered by the recession and a new consumer awareness, retail is changing. Wherehouse's challenge is to adapt to that change. The number of our competitors is shrinking but the quality is improving. We must balance our passion for the product with our passion for profit."

Young closed his speech by noting, "We have the funds and plans for growth. The future of this company is very bright. As individuals we can't do it but as an organization we can. I wouldn't trade being part of the Wherehouse for any job in the world."

CONVENTION CAPSULES

Following is a roundup of events at Wherehouse Entertainment's convention, Sept. 15-18 at the Marriott Hotel near the Los Angeles airport.

AND THE ENVELOPE PLEASE: Wherehouse Entertainment announced its vendor awards at the convention. Art Patterson of Uni Distribution was named the chain's sales representative of the year. Uni was named music vendor of the year. Mary Flynn of Ingram/Commtron was named video sales representative of the year and Paramount was named video vendor of the year. In specialty products, Richard Levy of Paradise Creations was named rep of the year, while Napa Valley Box Co. won the supplier's award.

TODAY'S MANAGERS: Rubin Meisel, classical buyer, vividly recalls what it was like to manage stores in 1974. "We basically flew by the seat of our pants, just hoping everything was OK in case Lee came by," said Meisel of Lee Hartstone, the late founder of the chain. Meisel managed a store in Westwood, at Western and Sunset boulevards, and finally in San Diego, during the Lou Kwiker regime. "Everything today is so computerized and the managers supervise 15-20 people, people who are at the most crucial point in their lives, their early 20s."

GOOD TASTE: Mercury's Soup Dragons delivered a killer set at the convention, resulting in what conceiv-

(Continued on next page)

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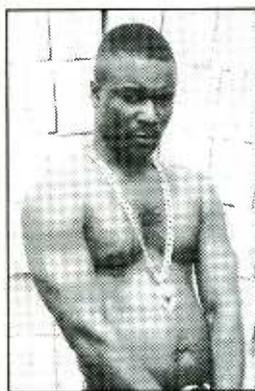
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
NEW AGE ALBUMS™				
★★ NO. 1 ★★				
1	2	43	SHEPHERD MOONS ▲ REPRISE 26775*	ENYA
23 weeks at No. 1				
2	1	25	SOLO PARA TI EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
3	4	9	DREAM Geffen 24477*	KITARO
4	3	17	THE VISIT WARNER BROS. 26880*	LOREENA MCKENITT
5	7	15	YONNONDIO NARADA ND-62013*	PETER BUFFETT
6	5	23	ROCKOON MIRAMAR MPCD 2802*	TANGERINE DREAM
7	6	49	SUMMER ● WINDHAM HILL WH-11107	GEORGE WINSTON
8	8	27	DARE TO DREAM ● PRIVATE MUSIC 82096*	YANNI
9	9	174	WATERMARK ▲ REPRISE 26774*	ENYA
10	10	7	THE GAMES GTS 4567*	JOHN TESH
11	13	7	LOVE THEMES GOLDEN GATE 71802*	GARY LAMB
12	15	127	NOUVEAU FLAMENCO ● HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
13	12	21	SEA OF GLASS HEARTS OF SPACE HS11030-2*	GILES REAVES
14	11	19	THE SPIRIT OF OLYMPIA NARADA ND-64006*	DAVID ARKENSTONE/KOSTIA
15	16	15	MIGRATION SILVER WAVE SD704*	PETER KATER & R. CARLOS NAKAI
16	14	31	BOOK OF ROSES COLUMBIA CK 48601*	ANDREAS VOLLENWEIDER
17	17	17	THE OPENING OF DOORS WINDHAM HILL 11114-2*	WILL ACKERMAN
18	23	46	ENYA ● ATLANTIC B1842	ENYA
19	19	45	RETURN TO THE HEART NARADA ND-64005*	DAVID LANZ
20	18	13	ALMA DEL SUR NARADA ND-63908*	VARIOUS ARTISTS
21	20	11	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
22	22	63	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
23	21	11	ICE: CHAPTER III NOUVEAU 10454*	CELESTIAL NAVIGATIONS
24	NEW▶		FLAMENCO MYSTICO WORLD CLASS WC11300-2*/HEARTS OF SPACE	GINO D'AURI
25	NEW▶		DEEP BREAKFAST WINDHAM HILL 11118-2*	RAY LYNCH

WORLD MUSIC ALBUMS™

1	1	15	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	1	15	BRASILEIRO ELEKTRA 61315*	SERGIO MENDES
7 weeks at No. 1				
2	2	15	EYES OPEN 40 ACRES & A MULE CK 48714*/COLUMBIA	YOUSOU N'DOUR
3	4	27	LOGOZO MANGO 162539918*	ANGELIQUE KIDJO
4	5	19	A WORLD OUT OF TIME SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
5	3	17	AMERICAS MESA 79041-2-M*	STRUNZ & FARAH
6	6	5	KIRYA SHANACHIE 64043*	OFRA HAZA
7	7	21	APOCALYPSE ACROSS THE SKY AXIOM 314-510 85*/ISLAND	MASTER MUSICIANS OF JAJOUKA
8	8	11	THE OTHER SIDE OF THIS RYKO RCD 10207*/RYKODISC	AIRTO MOREIRA
9	10	5	PARTNERS REPRISE 26822*	FLACO JIMENEZ
10	11	9	ALL OVER THE WORLD CHAOS 48653/COLUMBIA	WAILING SOULS
11	13	5	BREAKOUT JRS 35808-2*	JIMMY CLIFF
12	9	19	TRIBAL VOICE HOLLYWOOD HR-61288-2*/ELEKTRA	YOTHU YINDI
13	14	5	DUKE REID'S TREASURE CHEST HEARTBEAT 95/96*/ROUNDER	VARIOUS ARTISTS
14	15	27	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
15	12	13	HARVEST STORM GREEN LINNET GLCD 1117*	ALTAN

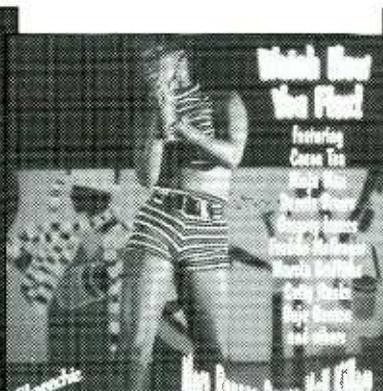
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI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

FRESH FROM SHANACHIE



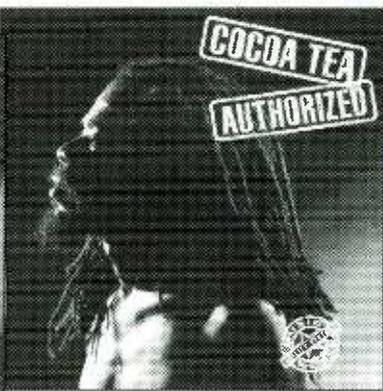
CUTTY RANKS

From Mi Heart / Shanachie 45001
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CONVENTION CAPSULES

(Continued from preceding page)

ably was a retail chain convention first: stagediving. And there wasn't merely a token stagedive but an onslaught of bodies flying through the air into the crowd. For their part, the Soup Dragons seemed to be enjoying the fun. The band won the hearts of music buffs by opening with the Undertones' "Teenage Kicks" and closing their set with the Creation's "How Does It Feel To Feel."

FREEDOM RINGS: Scott Young, Warehouse Entertainment's chairman, CEO, and president, received applause from the chain's employees when he said that, despite the controversy surrounding the lyrics on many of today's albums, the company has no intention of censoring product. "We will continue to provide the customers with the type of entertainment they want," he said. "It is difficult to draw a line in the sand. It is up to the customer to decide what they want to buy. However, we will respect the communities that our stores are in. If an item is offensive to community standards, you must make the decision to put the product behind the counter. But we will not make this decision on an organizational basis."

THE BIG GO TO THE BIG: Mayor Tom Bradley of Los Angeles put in a surprise appearance at the convention and addressed attendees on opening day. He commended the chain for emphasizing a commitment to the community (see story, page 50).

TCHATCHKA HEAVEN: CEMA branch manager Vyto Lazauskas hit paydirt with the tchatchka he brought to the convention: an item that can only be described as a clapper. The clapper, a flat-board with hard plastic hands attached to both sides of the board, made a sea of noise throughout the CEMA product presentation. Warehouse staffers were so enamored of the clapper that numerous times during the night they spontaneously broke out into chants of "Vito," a ritual that even carried over to the next night, during the PGD product presentation.

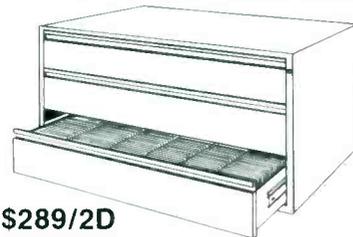
BULLS LIKE MUSIC TOO: James J. Burke Jr., president and CEO of New York-based Merrill Lynch Capital Partners Inc., got his first extended taste of the music business at the Warehouse convention and said he enjoyed himself greatly. Burke sat through Sony Music Distribution's entire product presentation, and although he seemed to appreciate the country and classical presentations more than he did the rock product, he didn't flinch when Columbia's Rich Kudolla played Soul Asylum and Alice In Chains at ear-splitting volume.

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

▶ 10,000 MANIACS

Our Time In Eden
PRODUCER: Paul Fox
Elektra 61385

Three years since their last album, Maniacs re-emerge energized by a new producer, the James Brown horns, and adventurous songs that eschew the thematic heaviness of past work in favor of more abstract subjects like the miracle of springtime and spiritualism. Lead single "These Are Days" is already a success story. Other standouts are "Few And Far Between" and "Candy Everybody Wants," both featuring the JB brass; the sprightly "Circle Dream," a canon that shows singer Natalie Merchant at her melodic best; "I'm Not The Man," a tale of wrongful imprisonment on death row; and opener "Noah's Dove," on which Merchant plays hypnotic piano lines.

▶ JELLY'S LAST JAM

Original Broadway Cast Recording
PRODUCER: Thomas Z. Shepard
Mercury 510 846

Music and essential dialog from the exuberant musical biography of jazz pioneer Jelly Roll Morton—playing to a packed house on Broadway since May—are distilled into a superlative cast recording. Star Gregory Hines and spirited supporting players yield an album that stands as both a compendium of Jelly's oeuvre and a faithful recording of his "Last Jam." (For those who haven't seen the show, song lyrics and a plot synopsis are included.)

▶ FOREIGNER

The Very Best And Beyond
PRODUCERS: Various
Atlantic 89999

Reunited founding members Lou Gramm and Mick Jones augment greatest-hits set with new tracks that typify various phases of the Foreigner of yore: revved-up lead single "Soul Doctor" harkens back to the band's late-'70s origins; "Prisoner Of Love" recalls "Urgent" (included here); and ballad "With Heaven On Our Side" is reminiscent of "I Want To Know What Love Is" (also included).

SCREAMING TREES

Sweet Oblivion
PRODUCER: Don Fleming
Epic 48996

The Trees fuse classic rock clout and pop melody without sacrificing power. Vocalist Mark Lanegan delivers throaty, flexible vocals that are impressive compared to his hesitant twang on early records. Other highpoints are the Conner brothers' guitar excursions ("Butterfly") and emotional tugs that steer clear of power ballad territory

("Dollar Bill"). Album occasionally missteps with sludgy rhythms, but the potential is here for band to follow Seattle brethren out of the alternative pigeonhole and into the limelight of commercial success.

R & B

▶ PRINCE MARKIE DEE & THE SOUL CONVENTION

Free
PRODUCERS: Mark Morales & Mark C. Rooney, Fresh Gordon
Soul Convention/Columbia 48686

Solo debut by a former Fat Boy is where the street beats of hip-hop and the sound of traditional R&B meet and prosper. The warm, winning character of this album is no accident given the background of its principal production team (one part B-boy, one part soul man), but things never come off as contrived. After spinning first single "Trippin' Out," check the up-tempo bouncers "So Very Happy," "Typical Reasons (Swing My Way)," and "I'm Gonna Be Alright," as well as the saucy swayer "Trilogy Of Love," which features lead vocals by Trey Lorenz and Rooney.

JAZZ

▶ BRANFORD MARSALIS

I Heard You Twice The First Time
PRODUCER: Delfeayo Marsalis
Columbia 46083

All of the brothers Marsalis have asserted their traditionalism in the past, but new release by the recently installed "Tonight Show" band leader is as entertaining as it is faithful to its blues sources. Leader, who excels on tenor, alto, and soprano saxes throughout, collaborates with such guests as B.B. King, John Lee Hooker, Joe Louis Walker, and Linda Hopkins for an entirely enjoyable symposium on jazz's gutbucket roots. A sure thing for radio airplay and retail response.

NEW AGE

JIM CHAPPELL

In Search Of The Magic
PRODUCERS: Jim Chappell & Russell Bond
Real Music 0136

Composer/pianist formerly on Music West jumps to new label with assertively melodic set that defies categorization: ethereal arrangements evoke new age, but strong rhythmic consciousness suggests contemporary jazz. Strongest tracks on all-instrumental disc are "Lovers Of The Flame," "Island Smiles," and "Jubilation." Contact: 415-331-8273.

LATIN

RUBEN BLADES

Amor Y Control
PRODUCER: Ruben Blades
Sony Discos 80839

Panama's noted actor, would-be politician, and introspective troubadour is back with another solid collection of dark-humored, socio-political narratives balanced by a moving, two-song tribute to his recently deceased mother consisting of "Canto A La Madre" into "Canto A La Muerte." But Blades' world-weariness grows tedious on album's pair of love songs: "Crea En Ti," the leadoff single, and its likely follow-up, "Piensa En Mi."

▶ JESSICA CRISTINA

Aprendiendo A Querer
PRODUCERS: Luis Angel, Julian Navarro
Sony Discos 80843

Sixteen-year-old balladeer from Puerto Rico debuts with a stylish pop effort that should provide multigenerational appeal. Alluring "Cosquillas En El Corazon," the fast-climbing first single, is a winner, along with "Solo Una Fantasia" and "Todo Es Vida," a tender duet with label colleague Ricky Martin that was first recorded five years ago by Brazilian songstress Rosana and R&B crooner Gregory Abbott.

SPOTLIGHT



PETER GABRIEL

US
PRODUCERS: Daniel Lanois & Peter Gabriel
Geffen 24473

With "Digging In The Dirt" already a hit and other candidates at the ready, Gabriel stands to repeat the success of his 1986 opus "So." Once again, the brilliant singer/songwriter wears many masks—executor of pop/funk masterworks ("Steam" here is "Sledgehammer" reincarnate); lovelorn serenader ("Love To Be Loved"); dispenser of exotica ("Fourteen Black Paintings," "Secret World"); and spinner of fairy tales (he croaks playfully on "Kiss That Frog"). Global assemblage of musicians includes frequent Gabriel cohorts Manu Katche, Tony Levin, David Rhodes, and L. Shankar, plus Sinead O'Connor and others new to the clan.



BAD COMPANY

Here Comes Trouble
PRODUCER: Terry Thomas
Atco 91759

Veteran act that got its second wind with "Holy Water" album and top-five single "If You Needed Somebody" stays in a hit-making groove with latest offering. Leadoff single "How About That" has soared to No. 1 Album Rock Track status and is continuing to vault up the Hot 100 on virtues of Brian Howe's zesty performance and tune's spirited hook. Rest of album is consistent enough to assure it'll be keeping good company on The Billboard 200.

COUNTRY

▶ PAM TILLIS

Homeward Looking Angel
PRODUCERS: Paul Worley, Ed Seay
Arista 18649

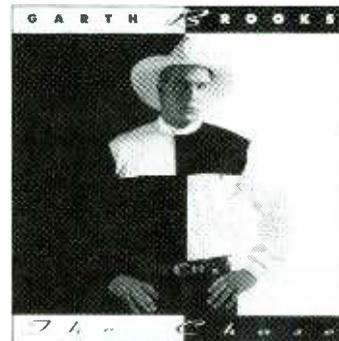
Tillis takes a giant step toward stardom on this witty, forthright, and beautifully sung collection. Stellar cuts include the title track, "How Gone Is Goodbye," "Cleopatra, Queen Of Denial," "Rough And Tumble Heart," and "Let That Pony Ride."

▶ RADNEY FOSTER

Del Rio, TX 1959
PRODUCER: Steve Fishell, Radney Foster
Arista 18713

The new Foster of the old Foster & Lloyd

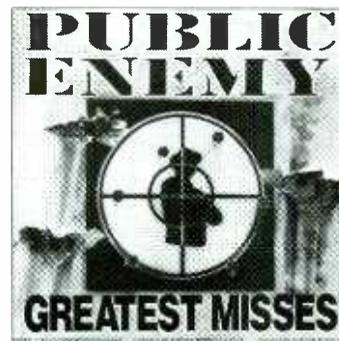
SPOTLIGHT



GARTH BROOKS

The Chase
PRODUCER: Allen Reynolds
Liberty 98743

Collection focuses and magnifies the varied qualities that have factored into Brooks' unparalleled popularity. For those attracted to the singer's raucous and playful side, there's "Mr. Right" and "Dixie Chicken." "Night Rider's Lament" shows the noble cowboy motif. Brooks bears his sensitivity (and vulnerability) in such pieces as "Somewhere Other Than The Night," "That Summer," and "Learning To Live Again." And this time, Brooks shares some straightforward political views through "We Shall Be Free" and "Face To Face." Over and above its themes, though, the album is a wholly pleasurable listening experience.



PUBLIC ENEMY

Greatest Misses
PRODUCERS: Various
Def Jam/Chaos/Columbia 53014

This fourth set from PE offers six new tracks and seven never-before-available remixes of previous releases, including "Party For Your Right To Fight," "Megablast," "You're Gonna Get Yours," and "Louder Than A Bomb." Dense and multilayered, the new tracks thump and kick with trademark PE attitude. Angry first single is "Hazy Shade Of Criminal"; other highlights include "Air Hoodlum," which finds Chuck D in his storyteller mode, and "Gett Off My Back," where Flavor Flav takes the lead.

duo spins out some amazingly visual songs here, the best of which are "Don't Say Goodbye," "Easier Said Than Done," "Louisiana Blue," and "Old Silver."

CLASSICAL

★ **IBERIA: WORKS BY GRANADOS, RODRIGO, LLOBET & ALBENIZ**
John Williams, Guitar
Sony Classical SK 48480

The Williams sound is not the most glamorous in the business, but it's a true conveyor of a musical intelligence rare among today's classical guitarists. Technically he's at his summit, and these qualities illuminate an attractive program of

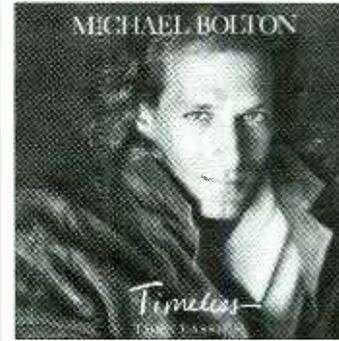
SPOTLIGHT



EXTREME

III Sides To Every Story
PRODUCER: Nuno Bettencourt
A&M 31454 0006

On 3D tour de force, Bostonians show off their mastery of many forms—balls-out metal, hard rock, power pop, ballads—while testing new ground on heavily orchestrated workouts in the vein of Queen, or lethally funky pieces like the elliptically titled "Politicalamity." Lead single "Rest In Peace" (on which axe man Bettencourt continues to exceed the speed limit while observing dictums of good taste) is one of many winners; others include "Peacemaker," "Tragic Comic," and "Color Me Blind." An unassisted triple play.



MICHAEL BOLTON

Timeless: The Classics
PRODUCERS: David Foster & Michael Bolton, Walter Afanasieff & Bolton
Columbia 52783

Bolton plays his most reliably hit-making suit: covers of soul and rock classics first popularized by the likes of Sam Cooke, the Four Tops, and the Bee Gees. "To Love Somebody" will be the only commercial single from the album, but top 40 and AC outlets will want to check out "Reach Out, I'll Be There," "Hold On I'm Coming," "Knock On Wood," and seasonally apt "White Christmas." A portion of the album's surely abundant proceeds will benefit the singer's eponymous foundation, which encourages "young people of color to pursue their dreams in the creative arts."

Spanish standards. Most striking are his readings of Rodrigo's "Invocation et danse" and Llobet's set of Catalan folk songs. All selections are for solo guitar, except for three movements from Albeniz's "Iberia," arranged for guitar and orchestra.

▶ **HANDEL: JUDAS MACCABEUS**
Harper, Watts, Young, Shirley-Quirk, English Chamber Orchestra, Somary
Vanguard OVC 4071/2

An adornment of the catalog on LP, this 20-year-old recording of the oratorio should be welcomed back by Baroque collectors. The performance is absorbing, with the soloists at their prime and enjoying a sympathetic directorial hand in Somary. The transfer to CD is excellent.

NEW & NOTEWORTHY

VARIOUS ARTISTS

The Music Of Disney/A Legacy In Song
COMPILATION PRODUCER: Michael Leon
Walt Disney 60957

Those who have wished upon a star for an up-to-date collection of Disney music will find their dreams come true with this three-CD/cassette compilation of tunes from the studio's animated and live-action features, TV shows, and theme parks. Focus is justly on Disney films from "Steamboat Willie" to "Beauty And The Beast," which feature a bounty of memorable songs by such composing teams as the Sherman brothers and Ashman-Menken, but young and old alike will get a kick out of numbers from "The Ballad Of Davy Crockett" to "The Mickey Mouse Club March," among other pleasures. Like the best from the label, this elegantly presented, carefully annotated set will please listeners regardless of age.

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.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: NARM Notes 58 Vid Previews Goes On Tour With Elton..... 60
 Bright Ideas On Kid-Vid Mktg..... 59 Marquee Values Pitches 'The Babe,' More ... 60

PICTURE THIS

By Seth Goldstein



SOUTHERN EXPOSURE: "Common street date" isn't a familiar phrase to consumers. The National Assn. of Video Distributors hopes to change that for the folks in Charleston, N.C., in October. The city is the site of the first-ever radio and newspaper campaign touting the availability of the latest rental releases on Wednesdays.

NAVD is telling the public in hourly one-minute spots on 10 stations and half-page ads in the Post and Courier to come and get 'em—and not wait until the weekend.

Eager to prove that money can be saved and rental activity increased, NAVD has allocated more than the 85th-ranked market is worth. The budget for media and Alexander & Associates research is \$70,000, equivalent to a multimillion-dollar national effort. NAVD executive director **Mark Engle** acknowledges "we don't have any grand illusions" nationally, but says he wants to see what the 68 retailers taking part can handle "even when we promote to the max."

Stores are being supplied by five wholesalers, **Major Video Concepts, Baker & Taylor, Ingram Commtron, ETD, and WaxWorks/VideoWorks**, striving to deliver product early enough on Wednesdays to get it unpacked, coded, and into renters' hands. Montgomery, Ala., is the control site, against which NAVD can judge results. VSDA isn't involved; however, Engle hopes the trial will get NAVD into VSDA's awareness campaign, still aborning.

Most majors and key independents are doing the Charleston. Two to six titles a week will be hyped, according to **Jane Comfort** of Comfort & Co., a local ad agency buying the media. Among them: "Afterburn" (HBO Video), "Christmas In Connecticut" (Turner), "Gladiator" (Columbia TriStar), "Basic Instinct" (LIVE), "Straight Talk" (Disney), "The Babe" (MCA/Universal), "The Cutting Edge" (MGM/UA), and "Shadows And Fog" (Orion).

JOE INFANTE, former president of Video Gems, died of cancer Sept. 16, within days of the passing of **Reg Childs**. He is survived by his wife, Vivienne, and seven children. His daughter, **Linda Chan**, is with **Celebrity Home Video**.

Coliseum's Sell-Thru Move Cheered Smaller Dealers Like WWF Pack's Margins

BY SETH GOLDSTEIN

NEW YORK—Coliseum Video in New York is used to getting fan mail from devotees of its World Wrestling Federation tapes.

Now Coliseum may be on the receiving end of love letters from video retailers who purchase Coliseum's sell-through cassettes—six previously unreleased WWF titles carrying a \$9.95 suggested retail list (Billboard, July 25). The one-and-only order deadline for the 45-unit display, which arrives Nov. 5, is Oct. 14. In an effort to focus store attention on the line, Coliseum will not release anything else until early 1993.

It's a first for the company, which has hewed to rental pricing, and based on a half-dozen conversations

around the U.S., it's also a first for many dealers, who are thirsting for what they consider salable front-line product. "I love it," says Becky Smith of Havelock Video in Lincoln, Neb. "It gives the little guys a competitive edge" in the battle with mass merchants for budget releases.

Discount chains, of course, will carry the titles, "but this is really aimed at the small retailer," maintains Coliseum president Howard Farber.

"I wish other [suppliers] would do it," Smith adds. Paramount's recently introduced \$9.95 features do not make the grade, as far as she's concerned. "It's all old stuff," Smith says of the "B" titles dating from the '50s, '60s, and early '70s. "I look at this as a 'Beauty And The Beast' and 'Batman Returns,' I really do. It's equivalent to a movie at a sell-through price," says Al Daniels of Movie Store, Poughkeepsie, N.Y., who figures to draw kids galore. "We've never been able to give kids a wrestling tape that low."

Coliseum's package is "quality merchandise that's never been offered before," echoes Peter Balner of Union, N.J.-based Palmer Video. "I think the product is going to fly." Balner is buying one display for each of 25 Palmer stores strong in sell-through.

The come-on for Balner and other retailers is margin. At 40%, it's about double the usual, leaving stores ample room to mimic K mart's blue-light specials and knock a couple of dollars off list. Smith, a one-store owner generally given little room to maneuver, expects to offer the WWF titles at \$8 each. Others will do the same, such as Bob Edwards of Movie Man in Greenboro and Mebane, N.C. He's considering dropping prices to \$6.95. "There is enough margin for us to be competitive with anyone," Edwards maintains. "They're giving us a good reason to make money."

Perhaps the best news for Coliseum has been the reaction—or lack of it—to extended-play duplication. The company needs EP to ensure its margins, but runs the risk of incurring the wrath of specialty retailers, who have always equated poor pictures and sound with cassettes not dubbed in standard play.

For the present, at least, "I'm not really concerned . . . I'm sure it's a quality product," says Edwards, after acknowledging he hadn't paid any attention to the recording format. "We're not going to put out

something that's going to cause a problem," says Farber.

And Coliseum appears to be dodging the bullet of no returns and no stock balancing, leaving retailers stuck with their purchases. When reminded that nothing goes back, Edwards responds: "I don't care. I'll hang on to them. I'll sell them."

Retailers will rent, as well. Every retailer contacted plans to set aside copies of the WWF releases for their rental customers, and at rates that could bring tapes to break-even after two turns. Smith is sticking to her usual charge of two cassettes for \$4; Neale Sanchez of West Coast Video in Pompano Beach, Fla., will ask \$2.25 for one.

After rentals are exhausted, the tapes will be sold off as previously viewed and help stores more than double their \$268.65 investment over a three-month period, according to Farber. His scenario calls for revenues of \$587 per 45-unit display, and without much effort. In Farber's view, "It's a no-brainer." He adds: "If this works, there's going to be another program."

VHS Pancakes Reel Strong In '91, ITA Says

BY SUSAN NUNZIATA

NEW YORK—VHS video pancakes were the strong category among blank audio- and videotape shipments in 1991, according to figures released by ITA, an international association of magnetic and optical media manufacturers and related industries.

VHS video pancakes, measured in terms of T-120 videocassette equivalents, registered a 34.1% increase from 170 million units in 1990 to 228 million in 1991. Dollar volume increased to \$268 million from \$226 million.

Total unit shipments by manufacturers of blank audio- and videotape in 1991 rose 7.7% and exhibited a 3.7% rise in dollar volume over 1990 figures.

Unit shipments of VHS cassettes climbed 4.7% over 1990, from 352 million to 368.6 million (Continued on page 61)



Hulk Hogan gets "dumped," along with other World Wrestling Federation stars, in Coliseum Video's 45-tape display of six \$9.95 releases. Specialty stores say the price point is an opportunity to compete equally with mass merchants.

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Produced by Children's Circle®

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	2	4	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
2	1	4	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
3	3	5	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13
4	8	3	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
5	4	4	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
6	7	3	THE LAWNMOWER MAN	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR
7	5	6	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
8	6	11	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
9	11	2	THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R
10	9	4	MEMOIRS OF AN INVISIBLE MAN	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13
11	17	3	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G
12	10	9	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
13	16	2	AMERICAN ME	Universal City Studios MCA/Universal Home Video 81265	Edward James Olmos	1992	R
14	NEW ▶		WHITE SANDS	Warner Bros. Inc. Warner Home Video 12532	Willem DaFoe Mickey Rourke	1992	R
15	20	2	LADYBUGS	Paramount Pictures Paramount Home Video 32736	Rodney Dangerfield Jackee	1992	PG-13
16	13	12	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
17	12	7	RUSH	MGM/UA Home Video 902527	Jason Patric Jennifer Jason Leigh	1991	R
18	15	15	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
19	NEW ▶		MISSISSIPPI MASALA	Columbia TriStar Home Video 92693	Denzel Washington	1992	R
20	14	11	BUGSY	Columbia TriStar Home Video 70673-5	Warren Beatty Annette Bening	1991	R
21	22	2	SPLIT SECOND	HBO Video 90804	Rutger Hauer Kim Cattrall	1992	R
22	18	16	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
23	21	9	STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 81264	Sylvester Stallone Estelle Getty	1992	PG-13
24	19	11	SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
25	27	2	ONCE UPON A CRIME	MGM/UA Home Video 902607	John Candy Jim Belushi	1992	PG
26	23	7	JUICE	Island World Paramount Home Video 32758	Omar Epps Jermaine Hopkins	1992	R
27	24	13	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
28	NEW ▶		ERNEST SCARED STUPID	Touchstone Pictures Touchstone Home Video 1305	Jim Varney	1992	PG
29	25	2	RADIO FLYER	Columbia TriStar Home Video 50713	Lorraine Bracco John Heard	1992	PG-13
30	26	4	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G
31	NEW ▶		THE FAVOR, THE WATCH AND THE VERY BIG FISH	Trimark Pictures Vidmark Entertainment VM5525	Bob Hoskins Jeff Goldblum	1992	R
32	37	3	HEAR MY SONG	Miramax Home Video Paramount Home Video 15110	Ned Beatty Adrian Dunbar	1991	R
33	29	11	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG
34	32	15	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
35	39	3	BLAME IT ON THE BELLBOY	Hollywood Pictures Hollywood Home Video 1336	Dudley Moore Bronson Pinchot	1992	PG-13
36	31	16	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
37	34	10	EUROPA EUROPA	Orion Classics Orion Home Video 5064	Not Listed	1991	R
38	28	4	UNTIL THE END OF THE WORLD	Warner Bros. Inc. Warner Home Video 12312	William Hurt Solveig Dommartin	1991	R
39	NEW ▶		STREET CRIMES	PM Home Video PM228	Dennis Farina	1992	R
40	38	7	RUBY	Triumph Releasing Corporation Columbia TriStar Home Video 92183	Danny Aiello Sherilyn Fenn	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.

Video Continues On Busy Path, Say NARM Goers

NARM NOTES: Video continues to proliferate in all areas of the business, according to folks attending this year's National Assn. of Recording Merchandisers wholesaler clambake in Newport Beach, Calif. For the first time, video suppliers like Pacific Media Ventures were offered exhibit space in an enclosed area. Executive VP Pam Horowitz explained: "Many of these suppliers are just starting to sell some of our members but they are not to the point where the regular one-on-one meetings make a lot of sense. So we sold them exhibit space at a special price."

The scene at the Hyatt Newport might surprise many attendees of the VSDA in Las Vegas. At the so-called "Fall NARM," now in its eighth year, suppliers have tables surrounding a large swimming pool. Rackjobbers and one-stops have appointed rounds, visiting exhibits on a one-on-one basis (the first two days of the event also has independent audio label distributors, who often have video products).

Laurette Healey, president/CEO of Pacific, which just hired music and video veteran Dennis White, was delighted with the arrangement. Adding to its racing line, Pacific has introduced Big Foot truck competition releases at \$14.95 each, and will promote them in conjunction with the Big Foot 4X4 Assn. at the annual WaxWorks/VideoWorks distributor convention next month.

CD-I UPDATE: Major Video Concepts, one of the larger video distribution networks, is still enthusiastic about CD-interactive rental despite an initial disappointment.

That's the official word from president Walt Wiseman, who says a marketing plan worked out with Philips suddenly evaporated. However, Major does have a trial under way with an Indianapolis store, Laser's Edge, he says.

CD-I rental excitement started when Blockbuster began renting players and software in 100 Los Angeles- and San Francisco-area stores (Billboard, Sept. 19). Wiseman had expected to roll out his program, the first for a video distributor, in mid-October.

"I guess they want to continue their hardware distribution the way it is set up at present," he says, referring Philips' sale of players to consumer electronics chains like The Good Guys, Silo, Circuit City, and Sears Brand Central.

Meanwhile, a source at Best Video, a distribution rival of Major, says his company is upset by Major's move into CD-I. Best is a subsidiary of Philips-owned Super Club NA.

ADULT ACTION: Excitement Video is a new retail concept that is taking it right to Blockbuster, says

Paul Fishbein, publisher and editor of Adult Video News. The first store is set to open in early October in Northridge, Calif.

"It's an alternative to what they offer," he says, noting a mix that includes "all the NC-17 titles, the non-rated, cult," and, of course, adult video.

Rumors had swept through the adult video community that Excitement Video would be exclusively sell-through like Video Liquidators, a new, five-store chain. (Actually, it rents as well.)



by Earl Paige

Excitement Video is partially owned by supplier Vivid Video, a common occurrence in the adult field. Fishbein himself has two stores in Philadelphia.

ADD RENTAL: Southern California retailers are buzzing about Warehouse and Music Plus renting video games. Music Plus, after a careful test in select stores, expanded to 16 outlets and expects to double that number, says Angie Diehl, director of marketing.

Warehouse has a campaign featuring Sega, which had a major presence when the 300-store West Coast giant held its annual convention Sept. 14-18 at the Marriott in Los Angeles.

Music Plus had stuck to sales of Nintendo cartridges so as to be able to buy direct from rep Jack Carter & Associates. Rentals would have jeopardized supply since it was counter to Nintendo policy. Eventually, Music Plus got out of the business entirely. Now, says Carter president Ron Bernard, "Music Plus is not buying Nintendo directly." He says Nintendo is still not encouraging rental.

Keith Winfield, president of New Release, a Texas company that's both a wholesaler and retailer of games in two cities, notes that Nintendo "is not nearly as aggressive in enforcing its policy. As a matter of fact, they are establishing distributors who sell almost exclusively to rental stores."

The issue has died, says Winfield, because "there are 40 different third-party suppliers of video games out there who could care less what you do with the games just as long as you buy them." He adds that some games are now challenging hit movies in numbers. "Streetfighter II," for example, is said to have surpassed the 650,000 mark and "we are still taking orders on it."

With that kind of action on conventional games, the newer 16-bit titles are poised for takeoff, says Tom Kalenske, president of Sega America. He claims there are 6.8 million Genesis players—which is why Music Plus and Warehouse have jumped into the rental fray. Kalenske touted rental to Warehouse a store manager, who reacted with loud approval.

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	6	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
2	2	3	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
3	3	9	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
4	5	4	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G	24.98
5	4	13	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
6	8	69	CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
7	6	9	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
8	9	6	PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
9	7	24	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
10	13	3	ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
11	10	6	THE TERMINATOR TWIN PACK	Carolco Home Video Live Home Video 48943	A. Schwarzenegger Linda Hamilton	1992	R	29.98
12	21	5	PLAYBOY: INTIMATE WORKOUT FOR LOVERS	Playboy Home Video Uni Dist. Corp. PBV0715	Various Artists	1992	NR	29.95
13	14	4	KISS: X-TREME CLOSE-UP	PolyGram Video 440085395-3	Kiss	1992	NR	19.95
14	11	19	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
15	17	5	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
16	16	10	PENTHOUSE: THE GREAT PET HUNT, PART 1	Penthouse Video A*Vision Entertainment 3-50331	Various Artists	1992	NR	19.98
17	15	13	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
18	NEW ▶		WEREWOLF OF LONDON	Universal City Studios MCA/Universal Home Video 80825	Henry Hull Valerie Hobson	1935	NR	14.98
19	24	13	PRINCE AND THE N.P.G.: SEXY MF	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
20	NEW ▶		THE SPANISH VERSION OF DRACULA	Universal City Studios MCA/Universal Home Video 81123	Carlos Villarias Lupita Tovar	1931	NR	14.98
21	20	11	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
22	18	7	BILLY RAY CYRUS	PolyGram Video 440085503-3	Billy Ray Cyrus	1992	NR	12.95
23	NEW ▶		THE MUMMY'S HAND	Universal City Studios MCA/Universal Home Video 81301	Dick Foran Tom Tyler	1940	NR	14.98
24	12	12	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R	19.98
25	NEW ▶		HOUSE OF FRANKENSTEIN	Universal City Studios MCA/Universal Home Video 80828	Boris Karloff Lon Chaney, Jr.	1944	NR	14.98
26	29	11	PENTHOUSE: WINNERS 1992	Penthouse Video A*Vision Entertainment 503323	Various Artists	1992	NR	16.98
27	27	13	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
28	NEW ▶		DRACULA'S DAUGHTER	Universal City Studios MCA/Universal Home Video 80610	Gloria Holden Otto Kruger	1936	NR	14.98
29	25	19	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
30	26	46	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
31	NEW ▶		THE INVISIBLE MAN RETURNS	Universal City Studios MCA/Universal Home Video 81302	Vincent Price Sir Cedric Hardwicke	1940	NR	14.98
32	19	17	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
33	22	47	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
34	28	19	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
35	33	31	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
36	23	3	THE CURE: PLAY OUT	Elektra Entertainment 40140	The Cure	1992	NR	19.98
37	31	12	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-10019-3	Rolling Stones	1970	R	29.95
38	RE-ENTRY		PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
39	34	2	QUEEN: LIVE AT WEMBLEY	Hollywood Music Video Elektra Entertainment 40142	Queen	1986	NR	19.98
40	37	27	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95

● 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. ◆ IFA 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. ◊ IFA 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.

Bright Ideas Prez Has Some Illuminating Ideas

BRIGHT IDEA: Recently, a Child's Play audio column offered indie labels useful retail marketing ideas, courtesy of children's singer/songwriter Pennie. Now, Lisa Marie Nelson, president of another aggressive independent company, Bright Ideas Productions in Westlake Village, Calif., shares some tips on working kid vid into retail.

Nelson, creator of an audio series dubbed "Positive Music For Today's Kids," released Bright Ideas' first home video, "Karate For Kids," in July. Having already secured audio distribution through Silo, in Waterbury, Vt., Quality Books, and Baker & Taylor, Nelson says she had no trouble getting the wholesalers to pick up "Karate For Kids"; two other distributors, Tapeworm, Arleta, Calif., and Fast Forward, Santa Monica, Calif., also picked up the product.

Nelson sings the praises of Silo, the largest independent distributor of children's audio and video, which provides a useful toll-free number for customers. "We went through our membership directory, and sent out tapes, along with Silo information, to every video with 10 or more stores," says Nelson. "Our marketing director, Marci Jaegle, is now following up with several of these retailers, who will order through Silo."

When "Karate For Kids" airs on local access cable, the Silo 800 number is aired, "and we get callers like crazy," says Nelson. "We also put the number in our fan-club mailings." Plus, when "Karate For Kids" instructor Ted Nordblum performs his children's exercise show, "KidFit," at malls, fliers with Silo's number are distributed as well. "We don't sell tapes at the show," she says, "because we do not want to take business away from our distributors."

As soon as Nelson learned Silo signed a deal with Tower Records to be its exclusive supplier of children's audio and video, she began making plans to send copies of the video to each Tower store nationwide.

Nelson says the video's \$9.95 price is attractive to retailers—and \$9.95 is an unusual price point for independent product, she says. "We were able to bring in the project, including packaging, with a \$15,000 budget."

Bright Ideas aims for "Karate For Kids II" to be released in the spring; this time the suggested ages will be 6-12, rather than the first tape's 5-10. Plus, she's looking to release a full-length music video compilation, "Music & Magic," by spring. And the upcoming album "What A World," featuring Positive Music series vocalist Kevin-Anthony, is due shortly.

SHINING HAPPY PEOPLE: Atlantic Records' video division, A*Vision, has entered the children's

home video market through its exclusive licensing agreement for the distribution of cassettes based on the hit PBS series "Shining Time Station." The enchanting program, home of the popular Thomas The Tank Engine character, is created and produced for New York-based Quality Family Entertainment by Britt Allcroft and Rick Siggelkow. (A series featuring just the Thomas stories is available from Strand Home Video.)

Under the agreement, A*Vision will release 26 "Shining Time" tapes over the next three years. First releases, set for Oct. 13, are the holiday special "Tis A Gift," featuring

Ringo Starr as the conductor and guest star Lloyd Bridges, and "Music Video Volume I." Both are

\$14.98. Also due from A*Vision late this fall or early in 1993 is toilet-training video "It's Potty Time," which utilizes music and child actors to help little ones take this big, big step.

BOO: Walt Disney Home Video is offering a passel of Halloween-themed releases priced at under \$20. They include three animated features at \$12.99 each—"Donald's Scary Tales," "Halloween Haunts," and "The Legend of Sleepy Hollow"—and a trio of live-action features at \$19.99, "Blackbeard's Ghost," "Something Wicked This Way Comes," and "The Watcher In The Woods."

CHRISTMAS CHEER: Rabbit Ears' new Christmas release is a departure for the ground-breaking Norwalk, Conn., company. "The Night Before Christmas," read by Meryl Streep, is the first Rabbit Ears release not based on a sustained storyline. Instead, favorite carols, performed by George Winston, the Edwin Hawkins Singers, England's entrancingly gorgeous Christ Church Cathedral Choir, and Streep herself, are interspersed with spoken reminiscences. Streep does, of course, read the classic title poem. Cassette is 30 minutes at \$9.95.

PULLING STRINGS: Children get a novel introduction to the music of Saint-Saens, Tchaikovsky, Grieg, and Prokofiev via a new series, Music Classics for Children. Available from Bogner Entertainment Inc., Sherman Oaks, Calif., the series is composed of 30-minute puppet performances of "Carnival Of The Animals," "The Nutcracker," "Peer Gynt," and "Peter And The Wolf," each at \$14.95. Music is performed by, among others, the Berlin Symphony and the Budapest Philharmonic. Jim Gamble, master puppeteer for the Los Angeles Music Center, produces the series, which also includes his "Introduction To Puppetmaking."



by Moira McCormick

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

Elton John, "World Tour 1992," A*Vision Entertainment, 120 minutes, \$24.98.



The sun certainly hasn't gone down on this prolific songwriter/musician, who just keeps it coming with a new album and hit single, "The One." He is in typically fine form in this concert video, his first in six years, which was filmed this summer at a performance in the Olympic city of Barcelona. With John sporting a subdued hairdo and fewer extravagant costume changes, the focus here is on the music—an overview of John's career—which he delivers with the finesse of a true showman. Highlights are too numerous to mention, but among them are "Funeral For A Friend," "Saturday Night's Alright For Fighting," "Tiny Dancer," and "The One."

CATHERINE APPLEFELD

Widespread Panic, "Live From The Georgia Theatre, Athens, Ga.," Warner Reprise Video/Capricorn Records, 35 minutes, \$14.98. This cleverly presented music video stands out for two reasons: The first is that it was filmed in black-and-white in the letterbox format, and the second is that it not only presents a snapshot of the Southern rock-tinged band, but also paints a picture of Athens, Ga. Widespread Panic's music-hotbed hometown. Rollicking, down-home concert footage from Athens' famed Georgia Theatre is interspersed with interviews with townies young and old and vignettes of the band hanging out in a local diner and other choice locales. Musically, the six-man band is in fine form as it rips through versions of its own "Pigeons" "Walkin' (For Your Love)," among others, and a touching rendition of Van Morrison's "Makes Sense To Me." An audio/visual feast for fans of good, unadulterated rock. C.A.

The Last Poets, "Right On! The Roots Of Rap," Esseny Entertainment Corp., 80 minutes, \$29.95.

The Last Poets are as relevant today as they were during the '60s, when they formed in a Harlem loft. Witness the fact that Speech from Arrested Development "sampled" one of the Poets' more potent sentiments at a gig recently, before introducing the song "People Everyday." He said: "There are two types of African Americans—black people and niggers." He then explained "niggers" are

satisfied with their underclass status while black people are not. On one of the more dramatic selections from this video (whose footage of original Poets Felipe Luciano, David Nelson, and Gylan Kain was shot in 1968 by director Herbert Danska), the seminal guerrilla speakicians beg for the death of niggers, "so black people can take over." With rage, humor, warmth, and hip-dude swagger, the trio drops more words aimed at helping advance the black man's struggle. From rooftops and fire escapes, they deliver their rhythmic American poetry over African drumming.

HAVELOCK NELSON

Carman, "Addicted To Jesus," Benson Videos, 45 minutes, \$19.95.

Contemporary Christian music's best-selling video artist is back with what may be the best batch of videos ever produced in this market. They are certainly among the most expensive and fully realized. Directed and produced by Stephen Yake, the collection has numerous highlights, though three are worth special mention: "Satan, Bite The Dust" boasts theatrical-quality costuming and special effects; "Addicted To Jesus" has superior choreography, colorful sets, and an assist from DC Talk; while "1955" is a tribute to Christian rockabilly in glorious sepia-toned black-and-white. This video is overtly evangelical, handsomely produced, and unabashedly aimed at Carman's legions of fans. But considering that each of his past releases has gone gold—that's not a bad marketing strategy. Video is closed-captioned for the hearing-impaired. BOB DARDEN



CHILDREN'S

"Joe Scruggs In Concert," Shadow Play, 51 minutes, \$14.95.

"Joe's First Video," awarded by both the ALA and Parents' Choice, collected music videos of the children's recording artist. This, his second, shows Scruggs and friends in concert. And a good show they put on, too. "Deep In The Jungle" starts things off with a trio of teasing monkeys who get their just deserts. Other highlights include "Jungle Joe," an Old MacDonald variation about a wildlife park, "Bahamas Pajamas," with Joe's mixed-up backup birds, and "Goo Goo Ga Ga," starring a monster-

charming baby. Wrapping things up is a medley, "Swing Low, Sweet Mountain," where the audience sings along in round. Throughout, in fact, Scruggs' family audience joins in singing, clapping, and signing traditional and original songs. Scruggs is as funny as he is musically talented.

CATHERINE CELLA

"Learning Plurals," Goldstar Video Corp., 30 minutes each, \$5.99 each.



This program, one of a dozen new edutainment offerings from the "Little Red Schoolhouse Learning Center" line, professes to demonstrate that learning can, in fact, be fun. What it succeeds in proving is that learning is best achieved through simplistic teaching methods, in this case three children pointing to various objects and reciting their singular and plural names while the words flash on-screen. While the program is somewhat bland (highlight finds the kids roaming a barnyard and identifying the singular and plural of resident animals), and visual and audio quality are on par, it does receive high marks in getting its lesson across. Sometimes the bare-basics approach is best. C.A.

INSTRUCTIONAL

"Your Baby: A Video Guide To Care And Understanding With Penelope Leach," Sidney Place Communications Inc. (800-877-0597), 77 minutes, \$29.95.

In households with infants, child psychologist Leach is a household word. In this no-frills video, she covers such basics of newborn care as feeding, comforting, and bathing. She also provides insights about coping with sleep deprivation, postpartum depression, and other hurdles faced by new parents. Along with Leach's warmth, there are touches of humor: One segment is titled "Diapers (And What Goes In Them)." KEN SCHLAGER

DOCUMENTARY

"Fear In The Dark," Pacific Arts Video, 60 minutes, \$19.95.

Documentary concerns the evolution of horror films, their cultural impact, and the reasons why Western audiences are attracted to them. Narration by Britain's Hammer horror movie star

Christopher Lee is one of the highlights, as is commentary by some of the horror genre's most famous directors, including Clive Barker ("Hellraiser") and John Carpenter ("Halloween"). Program is somewhat ambivalent when attempting to answer its own questions, however. For example, Barker and Carpenter appear to have opinions in direct conflict with one another, yet the producers never directly address the dichotomy. Person-on-the-street commentary by horror fans is interesting, but also never amounts to any solid conclusions. The production's length forces producers to skip a number of important topics, yet in the absence of a more in-depth look at the serious questions raised here, it'll have to do. CHRIS GOLDEN

"Ronald Reagan: The Many Lives," A&E Video, 50 minutes, \$19.95.

Interesting and worthwhile documentary of our 40th President. Hosted by actor Peter Graves, this is the remarkable story of a small-town boy who grew up to fulfill his every dream. Many early film clips and photos are shown, with commentary provided by Reagan's daughter, Maureen Reagan. Supporters say he turned around the economy and brought an end to the Cold War. Critics say he neglected important domestic issues and led an administration spoiled by scandal. The viewer is left to decide as this program gives a chronicle of his life as school hero, actor, TV spokesperson, governor, and finally President. MARC GIAQUINTO

HEALTH/FITNESS

"Jane Fonda's Step Aerobic And Abdominal Workout," A*Vision Entertainment, 60 minutes, \$24.98.



Those looking to be whipped into shape by Fonda herself might be disappointed to find that the step-aerobic class on her latest video is led by three of her top instructors rather than Fonda. Still, the 45-minute workout, designed by the political activist cum actress cum fitness guru, is fast-paced and exhilarating. The combination of aerobic and step movements has become a staple of the workout world, and here beginners and pros alike can partake using varying step levels. Toward the conclusion of the tape, Fonda leads a 10-minute session of abdominal exercises to work the areas not attended to in the step class. C.A.

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"The Babe" (1992), PG, MCA Universal Home Video, prebooks Friday (2).

John Goodman steps handily into the legendary spikes of Babe Ruth in this larger-than-life biography. "The Babe" details his fall as well as the rise, including problems with wives, team owners, and the young Lou Gehrig (Michael McGrady). Goodman's Babe is adorably crude—his favorite joke is the horrid pull-my-finger flatulence trigger—and he lives like a big, self-indulgent kid. Yet the drinking, smoking, womanizing Babe still looks like he belongs in a Norman Rockwell painting. Ruth is baseball's biggest legend—so large and oft-embellished that the film makers decided simply to reaffirm the

myth. (While giving that resonant ring of realism to the gross things ballplayers chew during the game.) With malapropisms and childlike wonder, the dexterous Goodman makes the Babe simultaneously funny and tragic—a strong draw for Goodman fans.

"The Guyver" (1991), PG-13, New Line Home Video, prebooks Oct. 8.

A freak accident—as usual—turns a martial-arts student (Jack Armstrong) into crusader-for-good The Guyver, sworn to battle the Zoanoids—human villains who metamorphose into vicious mutants. (Two Zoanoids are played by saucer-eyed Michael Berryman and the maddest "Re-Animator" scientist, David Gale.) Drawn from a Japanese superhero, this comics-to-celluloid (Continued on next page)

Billboard®

FOR WEEK ENDING OCTOBER 3, 1992

Top Kid Video™

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Year of Release	Suggested List Price	
			Copyright Owner, Manufacturer, Catalog Number			
			★ ★ NO. 1 ★ ★			
1	8	3	FERNGULLY...THE LAST RAINFOREST FoxVideo 5594	1992	24.98	
2	3	3	ROCK-A-DOODLE HBO Video 90701	1992	24.98	
3	1	9	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986	24.99	
4	2	23	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99	
5	7	73	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99	
6	6	45	FANTASIA Walt Disney Home Video 1132	1940	24.99	
7	4	27	FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95	
8	5	13	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992	12.99	
9	9	53	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99	
10	11	225	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95	
11	12	366	DUMBO ◆ Walt Disney Home Video 24	1941	24.99	
12	10	105	PETER PAN Walt Disney Home Video 960	1953	24.99	
13	13	210	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95	
14	15	27	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991	19.98	
15	16	155	BAMBI Walt Disney Home Video 942	1942	26.99	
16	18	214	ROBIN HOOD ◆ Walt Disney Home Video 228	1973	29.95	
17	19	311	ALICE IN WONDERLAND ◆ Walt Disney Home Video 36	1951	24.99	
18	NEW ▶		ALVIN & THE CHIPMUNKS: BATMUNK Walt Disney Home Video 1459	1992	12.99	
19	22	54	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990	22.99	
20	NEW ▶		ALVIN & THE CHIPMUNKS: BACK TO ALVIN'S FUTURE Walt Disney Home Video 1461	1992	12.99	
21	17	147	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95	
22	NEW ▶		THE RESCUERS Walt Disney Home Video 1399	1977	24.99	
23	NEW ▶		YOSEMITE SAM: THE GOOD, THE BAD, AND THE ORNERY Warner Bros. Inc./Warner Home Video	1992	12.95	
24	20	123	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99	
25	21	55	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99	

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Many Urban ACs Alike In Name Only Stations Put Own Spins On Hot Format

BY PHYLLIS STARK

NEW YORK—As the black audience diversifies, the 4-year-old urban AC format has become one of the country's fastest growing radio formats. But unlike other cloned formats, urban AC stations differ greatly from market to market.

While a top 40 station in New York and one in Philadelphia may sound pretty much the same to the casual listener, it is easy to spot the difference between urban ACs in Chicago and Detroit, or Miami and Memphis. Some urban ACs are current-intensive, while others stress oldies. Some include a heavy dose of jazz, blues, gospel, or even reggae, while others avoid those musical genres.

Kris McClendon, OM of WMXD Detroit, defines the format as "an adult approach to urban radio," but notes that one of the best things about urban AC is that "there is no set definition [which] allows you some leeway in your market for developing what it is for you."

There are also some common threads that unify the format. All urban ACs are targeted primarily at black female adults ages 25-54. In most cases, the format is some mix of current urban hits and black oldies, and most stations do not include elements of mainstream urban such as rap, hip-hop, and dance. The stations also include much more of the information elements (i.e., news, traffic, weather) than their mainstream urban counterparts, and rotate current records much more slowly than mainstream urbans.

As evidence of the format's growing strength, urban AC warranted its own format panel at the recent National Assn. of Broadcasters convention in New Orleans. There are now 96 commercial urban ACs in the country, up from 75 just a year ago, according to the M Street Journal.

HOLE TO DRIVE A TRUCK THROUGH

The first major-market urban AC, WVAZ (V103) Chicago, signed on in October 1988. By the winter Arbitron book, it had climbed from 14th to first in the market 25-54. V103 is currently sixth in the market overall with a 4.4 share of the 12-plus audience. Before V103, most of the country's black-targeted stations were playing mainstream urban product.

V103 OM Tony Kidd says he and the other architects of the format were initially surprised at its success. "We did an extensive amount of research prior to putting it on and we found in this market there was a hole in the 25-54 age group for music that was a little bit older and a little bit smoother," he says. "We knew there was an opportunity, but we didn't feel the opportunity was that large. We didn't see a hole you could drive a truck through, just a small scooter."

Kidd later realized that the timing had been right for an adult-targeted black station. "For the longest time the black audience has been served by one station in a market trying to serve the needs of everyone from preteen to death, and it's just impossible," he says. "You can't please all the people all the

time."

Kidd defines V103 as "a station specifically targeted to the needs of the black African-American consumer age 25-54 [which fills] those needs from both a music standpoint and an information standpoint." Information elements include traffic and weather every 15 minutes, and heavy news reporting from an African-American vantage point, including morning financial reports. V103 also plays a lot of jazz, despite having a full-time adult alternative outlet in the market.

He attributes the format's rapid growth to programmers who have "looked around at the success that a couple of these stations have begun to have 25-54 and realized that there (Continued on page 69)



Buckeyes. TLC, front center, hangs with the crew from WCKX (Power 106) Columbus, Ohio, backstage at the Ohio State Fair.

Old Station Call Letters Spell New Profits Some AMs Are Using Them As Promotional Tool

BY ERIC BOEHLERT

NEW YORK—At a time when marketing stations, particularly AM music stations, is becoming not only more important but also more difficult, some station executives are looking to discarded calls from one-time, market leaders to help do the promotion work for them.

Two New England AM music stations have recently made that move, using scrapped calls from once-proud FM easy listening leaders. Meanwhile, several suitors are anxious to continue the soon-to-be extinguished standards legacy of WNEW-AM New York.

WLKW Providence, R.I., formerly WWAZ, has tripled its business since the AM station switched from classical to easy listening and picked up the market's well-known but jettisoned calls, WLKW. That former FM station had been Providence's home to easy listening for more than 20 years. In 1989 the station dropped WLKW for WWBB to coincide with the station's move to an oldies format.

After not entirely successful stints in the talk, adult standards, and classical formats under the old calls, WLKW GM Carol Carson says she discovered in the fall of 1990 that the WLKW calls, as well as WLKW's high profile personality, Norm Jagoliner, were both available.

Like others in the position of trying to steer an AM toward a profitable format, Carson concedes deciding what to do with a station that lacks the luxury of being a market heritage standout is difficult. Add to that the fact that Providence already has four talk stations, and the options there quickly become limited.

Simulcasting was never considered, says Carson. "That's almost like giving up." Instead she advises, "If the market is not being served, easy [listening] can be the answer."

She points out that WLKW's audience, unlike younger listeners, did not grow up on FM radio and there-

fore is more willing to tune in to AM. In Carson's case, easy listening fits with the FM sister station, the soft AC of WWLI. She says that the AM-FM team gives her the only true, compatible combo in the market.

Before making the switch to easy listening, the old classical WWAZ languished around a 1.0 share. Although WLKW took a hit in the spring book and fell to a 2.0, the station had peaked at 3.9 in the winter 1992 book.

The importance of having the WLKW handle for the move to easy listening, says Carson, was "immeasurable," particularly when it came to promoting the new format. Rather than building a new format from scratch, the station had a built-in audience of former WLKW-FM listeners who simply had to be tapped. Carson points out the station's familiar tag helps when it comes to courting the advertisers, too.

BOSTON'S NEW WJIB

Bob Bittner, owner of WJIB Boston hopes his similar move will also be a success. He purchased the small Boston AM in late 1991 when it was Gospel WWEA. One year earlier, WJIB, Boston's FM easy listening station for 20-plus years, dropped its calls in favor of WCDJ to help its jump to an adult alternative format. Bittner applied for the WJIB calls and recently chucked his eclectic folk/oldies format for easy listening. For Bittner, after WJIB's move to WCDJ, the musical hole in the market was clear. "The station goes out with a four [share]; you fill the gap," he says.

Bittner understands easy listening ratings have been declining and its listeners are not at the top of most advertisers' wish lists. But he insists that for a small, lean AM station the format is a winner. He says he was surprised other AM stations in the market didn't do anything about that hole.

The comfort of the WJIB calls, he says, is enormous. "If I put out

bumper stickers, all I have to print is 'WJIB 740,' I don't have to tell them what the product is. WJIB had a six rating for 22 years, I don't have to tell anybody anything." He estimates the new WJIB can achieve a two share in Boston. The old WWEA had not registered ratings above a one share in several years.

Programming easy listening with former FM calls could become the next phenomenon on AM, Bittner suggests. He adds if listeners know easy music is available but only on AM, they will gladly tune in.

COULD NEW YORK BE NEXT?

In New York, the format in question is standards, but there too, the key to possible AM salvation is a set of one-time illustrious calls.

A heated battle is shaping up over the soon to be jettisoned WNEW calls (Billboard, Sept. 5). When Michael Bloomberg eventually flips his newly-acquired WNEW to business news WBBR, there will be no shortage of interested parties hoping to pick up the WNEW calls.

Warren Bodow, president/GM of WQXR-AM-FM, one of three area broadcasters vying for WNEW calls, says landing that handle would be ideal but not required in order to take the AM station to a standards format. It is currently simulcasting the classical sounds of WQXR-FM.

Former WNEW air personality Jonathan Schwartz is another pursuing the famous Manhattan calls. He and a group of investors hope to purchase a local station and keep the standard format alive. He says getting the WNEW calls would be wonderful, but music, in the end, would determine the station's success.

William O'Shaughnessy, who owns two stations in White Plains, N.Y., and has filed with the FCC in order to pick up WNEW, says "in each major market there exists call letters which are icons." He warns though, against the danger of trying to sell them as a commodity.

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COUNTRY

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Atlanta PD: Rick Stacy

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- 2 Firehouse, When I Look Into Your Eyes
- 3 Boyz II Men, End Of The Road
- 4 Toad The Wet Sprocket, All I Want
- 5 Bobby Brown, Humpin' Around
- 6 K.W.S., Please Don't Go
- 7 Def Leppard, Have You Ever Needed Someone
- 8 INXS, Not Enough Time
- 9 Erasure, Take A Chance On Me
- 10 En Vogue, Free Your Mind
- 11 Snap, Rhythm Is A Dancer
- 12 B-52's, Good Stuff
- 13 Annie Lennox, Walking On Broken Glass
- 14 Cathy Dennis, You Lied To Me
- 15 Tom Cochrane, Life Is A Highway
- 16 TLC, Baby-Baby-Baby
- 17 Technontronic, Move This
- 18 P.M. Dawn, I'd Die Without You
- 19 U2, Even Better Than The Real Thing
- 20 Patty Smyth, Sometimes Love Just Ain't
- 21 2 Unlimited, Get Ready For This
- 22 Sofia Shinas, The Message
- 23 Marcia Griffiths, Electric Boogie
- 24 Arrested Development, Tennessee
- 25 k.d. lang, Constant Craving
- 26 Shakespeare's Sister, Stay
- 27 Black Crowes, Remedy
- 28 Guns N' Roses, November Rain
- 29 Del Amitri, Always The Last To Know
- 30 Red Hot Chili Peppers, Give It Away

KDWB 101.3

Minneapolis/St. Paul PD: Mark Bolke

- 1 TLC, Baby-Baby-Baby
- 2 Patty Smyth, Sometimes Love Just Ain't
- 3 Babyface, Give U My Heart
- 4 Color Me Badd, Slow Motion
- 5 Boyz II Men, End Of The Road
- 6 Bobby Brown, Humpin' Around
- 7 Firehouse, When I Look Into Your Eyes
- 8 En Vogue, Giving Him Something He Can F
- 9 Mitch Malloy, Nobody Wins In This War
- 10 Toad The Wet Sprocket, All I Want
- 11 Michael W. Smith, I Will Be Here For You
- 12 Bryan Adams, Do I Have To Say The Words
- 13 After 7, Kickin' It
- 14 Del Amitri, Always The Last To Know
- 15 CeCe Peniston, Keep On Walkin'
- 16 Hi-Five, She's Playing Hard To Get
- 17 K.W.S., Please Don't Go
- 18 Elton John, The One
- 19 Annie Lennox, Walking On Broken Glass
- 20 Guns N' Roses, November Rain
- 21 Technontronic, Move This
- 22 Heights, How Do You Talk To An Angel
- 23 Luthier Vandross & Janet Jackson, The Bes
- 24 Swing Out Sister, Am I The Same Girl
- 25 Peter Cetera, Restless Heart
- 26 Bad Company, How About That
- 27 Tom Cochrane, Life Is A Highway
- 28 Richard Marx, Take This Heart
- 29 Jon Secada, Just Another Day
- 30 Ralph Tresvant, Money Can't Buy You Lov

KPLZ 93.5

Seattle PD: Casey Keating

- 1 Boyz II Men, End Of The Road
- 2 Luther Vandross & Janet Jackson, The Bes
- 3 Bobby Brown, Humpin' Around
- 4 Jon Secada, Just Another Day
- 5 Guns N' Roses, November Rain
- 6 Tom Cochrane, Life Is A Highway
- 7 TLC, Baby-Baby-Baby
- 8 Richard Marx, Take This Heart
- 9 Cathy Dennis, You Lied To Me
- 10 Elton John, The One
- 11 George Michael, Too Funky
- 12 Hi-Five, She's Playing Hard To Get
- 13 Technontronic, Move This
- 14 K.W.S., Please Don't Go
- 15 Jade, I Wanna Love You
- 16 En Vogue, Giving Him Something He Can F
- 17 Vanessa Williams, Work To Do
- 18 Patty Smyth, Sometimes Love Just Ain't
- 19 CeCe Peniston, Keep On Walkin'
- 20 Nona Gaye, I'm Overjoyed
- 21 Sophie B. Hawkins, Damn I Wish I Was Yo
- 22 P.M. Dawn, I'd Die Without You
- 23 Jodeci, Come & Talk To Me
- 24 Charles & Eddie, Would I Lie To You
- 25 Genesis, Jesus He Knows Me
- 26 Toad The Wet Sprocket, All I Want
- 27 Bobby Brown, Good Enough
- 28 Bryan Adams, Do I Have To Say The Words
- 29 Babyface, Give U My Heart
- 30 Snap, Rhythm Is A Dancer

95.5 WPLJ

New York PD: Scott Shannon

- 1 Patty Smyth, Sometimes Love Just Ain't
- 2 Jon Secada, Just Another Day
- 3 Toad The Wet Sprocket, All I Want
- 4 Peter Cetera, Restless Heart
- 5 Elton John, The One
- 6 Genesis, Jesus He Knows Me
- 7 Bryan Adams, Do I Have To Say The Words
- 8 Richard Marx, Take This Heart
- 9 Heights, How Do You Talk To An Angel
- 10 Charles & Eddie, Would I Lie To You
- 11 Eric Clapton, Layla
- 12 Bonnie Raitt, I Wonder Why
- 13 Amy Grant, I Will Remember You
- 14 Celine Dion, If You Asked Me To
- 15 Kenny Loggins, The Real Thing
- 16 Tom Cochrane, Life Is A Highway
- 17 Eric Clapton, Layla
- 18 Kathy Troccoli, Everything Changes
- 19 Michael Bolton, Steel Bars
- 20 Eddie Money, I'll Get By
- 21 Genesis, Hold On My Heart
- 22 Billy Joel, All Shook Up
- 23 Del Amitri, Always The Last To Know
- 24 k.d. lang, Constant Craving
- 25 Celine Dion, Nothing Broken But My Heart
- 26 Vanessa Williams, Save The Best For Las
- 27 Kenny Loggins, Conviction Of The Heart
- 28 Eddie Money, Fall In Love Again
- 29 Bonnie Raitt, Come To Me
- 30 Extreme, More Than Words

WVA COUNTRY 101.5

Detroit PD: Barry Mardt

- 1 Billy Ray Cyrus, Could've Been Me
- 2 Doug Stone, Warning Labels
- 3 George Strait, So Much Like My Dad
- 4 Aaron Tippin, I Wouldn't Have It Any Ot
- 5 Remingtons, Two-Timin' Me
- 6 Alan Jackson, Love's Got A Hold On You
- 7 Diamond Rio, Nowhere Bound
- 8 Little Texas, You And Forever And Me
- 9 Ricky Van Shelton, Wear My Ring Around
- 10 Randy Travis, If I Didn't Have You
- 11 Bellamy Brothers, Cowboy Beat
- 12 McBride & The Ride, Going Out Of My Min
- 13 Pam Tillis, Shake The Sugar Tree
- 14 Lee Roy Parnell, What Kind Of Fool Do Y
- 15 Collin Raye, In This Life
- 16 Trisha Yearwood, Wrong Side Of Memphis
- 17 Brooks & Dunn, Boot Scootin' Boogie
- 18 Travis Tritt, Lord Have Mercy On The Wo
- 19 Suzy Bogguss, Letting Go
- 20 Bellamy Brothers, Cowboy Beat
- 21 John Anderson, Seminoe Wind
- 22 Tanya Tucker, If Your Heart Ain't Busy
- 23 Wynonna, No One Else On Earth
- 24 Lee Roy Parnell, What Kind Of Fool Do Y
- 25 McBride & The Ride, Going Out Of My Min
- 26 Marty Stuart & Travis Tritt, This One's
- 27 Mary-Chapin Carpenter, I Feel Lucky
- 28 Michelle Wright, Take It Like A Man
- 29 Rodney Foster, Just Call Me Lonesome
- 30 George Strait, Gone As A Girl Can Get

KZLA 93.9 FM

Los Angeles PD: Bob Guerra

- 1 Chris Ledoux, Whatcha Gonna Do With A C
- 2 George Strait, So Much Like My Dad
- 3 Alan Jackson, Love's Got A Hold On You
- 4 Trisha Yearwood, Wrong Side Of Memphis
- 5 Doug Stone, Warning Labels
- 6 Collin Raye, In This Life
- 7 Little Texas, You And Forever And Me
- 8 Randy Travis, If I Didn't Have You
- 9 Confederate Railroad, Jesus And Mama
- 10 Diamond Rio, Nowhere Bound
- 11 Aaron Tippin, I Wouldn't Have It Any Ot
- 12 Travis Tritt, Lord Have Mercy On The Wo
- 13 Brooks & Dunn, Boot Scootin' Boogie
- 14 Clint Black, We Tell Ourselves
- 15 Garth Brooks, We Shall Be Free
- 16 Billy Ray Cyrus, Could've Been Me
- 17 Joe Diffie, Next Thing Smokin'
- 18 Pam Tillis, Shake The Sugar Tree
- 19 Suzy Bogguss, Letting Go
- 20 Bellamy Brothers, Cowboy Beat
- 21 John Anderson, Seminoe Wind
- 22 Tanya Tucker, If Your Heart Ain't Busy
- 23 Wynonna, No One Else On Earth
- 24 Lee Roy Parnell, What Kind Of Fool Do Y
- 25 McBride & The Ride, Going Out Of My Min
- 26 Vince Gill, I Still Believe In You
- 27 Rodney Crowell, What Kind Of Love
- 28 Wynonna, I Saw The Light
- 29 Sawyer Brown, Cafe On The Corner
- 30 Hal Ketchum, Past The Point Of Rescue

108 FM

Boston PD: Steve Rivers

- 1 TLC, Baby-Baby-Baby
- 2 Bobby Brown, Humpin' Around
- 3 Technontronic, Move This
- 4 Tom Cochrane, Life Is A Highway
- 5 Jon Secada, Just Another Day
- 6 Luther Vandross & Janet Jackson, The Bes
- 7 Patty Smyth, Sometimes Love Just Ain't
- 8 Elton John, The One
- 9 CeCe Peniston, Keep On Walkin'
- 10 Jade, I Wanna Love You
- 11 Chaka Khan, Love You All My Lifetime
- 12 Hi-Five, She's Playing Hard To Get
- 13 Toad The Wet Sprocket, All I Want
- 14 Cathy Dennis, You Lied To Me
- 15 Boyz II Men, End Of The Road
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- 21 Sophie B. Hawkins, Damn I Wish I Was Yo
- 22 U2, One
- 23 Charles & Eddie, Would I Lie To You
- 24 George Michael, Too Funky
- 25 K.W.S., Please Don't Go
- 26 Trey Lorenz, Someone To Hold
- 27 Bryan Adams, Do I Have To Say The Words
- 28 Bobby Brown, Good Enough
- 29 En Vogue, Free Your Mind
- 30 Malaika, So Much Love

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 En Vogue, Giving Him Something He Can F
- 5 Tom Cochrane, Life Is A Highway
- 6 Hi-Five, She's Playing Hard To Get
- 7 Shakespeare's Sister, Stay
- 8 Color Me Badd, Forever Love
- 9 Babyface, Give U My Heart
- 10 K.W.S., Please Don't Go
- 11 David Sanborn, Bang Bang
- 12 Jade, I Wanna Love You
- 13 Elton John, The One
- 14 Bobby Brown, Humpin' Around
- 15 Guns N' Roses, November Rain
- 16 Celine Dion, If You Asked Me To
- 17 CeCe Peniston, Keep On Walkin'
- 18 Mitch Malloy, Nobody Wins In This War
- 19 Patty Smyth, Sometimes Love Just Ain't
- 20 Del Amitri, Always The Last To Know
- 21 Jade Cole, Start The Car
- 22 Cathy Dennis, You Lied To Me
- 23 Bad Company, How About That
- 24 Rhythm Syndicate, I Wanna Make Love To
- 25 Technontronic, Move This
- 26 Vanessa Williams, Save The Best For Las
- 27 Red Hot Chili Peppers, Under The Bridge
- 28 Firehouse, When I Look Into Your Eyes
- 29 INXS, Not Enough Time
- 30 Celine Dion, Nothing Broken But My Heart

MIX 107.3

Washington, D.C. PD: Lorrin Palagi

- 1 Bonnie Raitt, Not The Only One
- 2 Billy Joel, All Shook Up
- 3 Jon Secada, Just Another Day
- 4 Richard Marx, Take This Heart
- 5 Peter Cetera, Restless Heart
- 6 Elton John, The One
- 7 Toad The Wet Sprocket, All I Want
- 8 Patty Smyth, Sometimes Love Just Ain't
- 9 k.d. lang, Constant Craving
- 10 Bruce Springsteen, Human Touch
- 11 Swing Out Sister, Am I The Same Girl
- 12 Michael Bolton, Steel Bars
- 13 Genesis, I Can't Dance
- 14 Michael W. Smith, I Will Be Here For Yo
- 15 Kathy Troccoli, Everything Changes
- 16 Bruce Springsteen, Human Touch
- 17 Bonnie Raitt, Come To Me
- 18 Annie Lennox, Walking On Broken Glass
- 19 Amy Grant, I Will Remember You
- 20 Kenny Loggins, If You Believe
- 21 Billy Ray Cyrus, Could've Been Me
- 22 Del Amitri, Always The Last To Know
- 23 Celine Dion, If You Asked Me To
- 24 Shakespeare's Sister, Stay
- 25 Celine Dion, Nothing Broken But My Heart
- 26 Kenny Loggins, Conviction Of The Heart
- 27 Genesis, Hold On My Heart
- 28 Bryan Adams, (Everything I Do) I Do It
- 29 Mariah Carey, I'll Be There
- 30 Rod Stewart, This Old Heart Of Mine

MIX 96.5

Houston PD: Guy Zapoleon

- 1 Peter Cetera, Restless Heart
- 2 Patty Smyth, Sometimes Love Just Ain't
- 3 Elton John, The One
- 4 Richard Marx, Take This Heart
- 5 Swing Out Sister, Am I The Same Girl
- 6 Mr. Big, Just Take My Heart
- 7 Remingtons, Johnny Have You Seen Her?
- 8 Celine Dion, Nothing Broken But My Heart
- 9 Toad The Wet Sprocket, All I Want
- 10 Annie Lennox, Walking On Broken Glass
- 11 Rodney Crowell, What Kind Of Love
- 12 Jon Secada, Just Another Day
- 13 Bonnie Raitt, Come To Me
- 14 Grayson Hugh, Talk It Over
- 15 Eddie Money, Fall In Love Again
- 16 Kenny Loggins, The Real Thing
- 17 Charles & Eddie, Would I Lie To You
- 18 Jon Secada, Do You Believe In Us
- 19 Amy Grant, I Will Remember You
- 20 Celine Dion, If You Asked Me To
- 21 Del Amitri, Always The Last To Know
- 22 Eric Clapton, Tears In Heaven
- 23 Daryl Hall & John Oates, Don't Hold Bac
- 24 Genesis, No Son Of Mine
- 25 Poco, Call It Love
- 26 Jade Cole, House Full Of Reasons
- 27 Howard Jones, No One Is To Blame
- 28 Kenny Loggins, Conviction Of The Heart
- 29 Rod Stewart, Rhythm Of My Heart
- 30 Ratt, Stranded

KIKK 95.7 FM

Houston PD: Jim Robertson

- 1 Billy Ray Cyrus, Could've Been Me
- 2 Wynonna, No One Else On Earth
- 3 Alan Jackson, Love's Got A Hold On You
- 4 Little Texas, You And Forever And Me
- 5 Confederate Railroad, Jesus And Mama
- 6 Rodney Foster, Just Call Me Lonesome
- 7 Collin Raye, In This Life
- 8 Lee Roy Parnell, What Kind Of Fool Do Y
- 9 George Strait, I Cross My Heart
- 10 John Anderson, Seminoe Wind
- 11 Ricky Van Shelton, Wear My Ring Around
- 12 Paul Overstreet, Me And My Baby
- 13 Joe Diffie, Next Thing Smokin'
- 14 Lorrie Morgan, Watch Me
- 15 Reba McEntire, The Greatest Man I Never
- 16 Mark Chesnut, Bubba Shot The Jukebox
- 17 Tracy Lawrence, Runnin' Behind
- 18 McBride & The Ride, Going Out Of My Min
- 19 Doug Stone, Warning Labels
- 20 Vince Gill, I Still Believe In You
- 21 Travis Tritt, Lord Have Mercy On The Wo
- 22 Chris Ledoux, Whatcha Gonna Do With A C
- 23 Brooks & Dunn, Boot Scootin' Boogie
- 24 Mary-Chapin Carpenter, I Feel Lucky
- 25 Alabama, I'm In A Hurry (And Don't Know
- 26 Aaron Tippin, I Wouldn't Have It Any Ot
- 27 Brooks & Dunn, My Next Broken Heart
- 28 Brooks & Dunn, My Next Broken Heart
- 29 Sawyer Brown, Some Girls Do
- 30 Sammy Kershaw, Yard Sale

102.5

Phoenix PD: R.J. Curtis

- 1 John Anderson, Seminoe Wind
- 2 Randy Travis, If I Didn't Have You
- 3 Collin Raye, In This Life
- 4 McBride & The Ride, Going Out Of My Min
- 5 Trisha Yearwood, Wrong Side Of Memphis
- 6 Doug Stone, Warning Labels
- 7 Sawyer Brown, Cafe On The Corner
- 8 Confederate Railroad, Jesus And Mama
- 9 George Strait, So Much Like My Dad
- 10 Alan Jackson, Love's Got A Hold On You
- 11 Ricky Van Shelton, Wear My Ring Around
- 12 Diamond Rio, Nowhere Bound
- 13 Suzy Bogguss, Letting Go
- 14 Chris Ledoux, Whatcha Gonna Do With A C
- 15 Billy Ray Cyrus, Could've Been Me
- 16 Pam Tillis, Shake The Sugar Tree
- 17 Travis Tritt, Lord Have Mercy On The Wo
- 18 Wynonna, No One Else On Earth
- 19 Joe Diffie, Next Thing Smokin'
- 20 Reba McEntire, The Greatest Man I Never
- 21 Mark Chesnut, Bubba Shot The Jukebox
- 22 Mark Collie, Even The Man In The Moon I
- 23 Shenandoah, Hey Mister (I Need This Job
- 24 Garth Brooks, We Shall Be Free
- 25 Tracy Lawrence, Runnin' Behind
- 26 Billy Dean, I There Hadn't Been You
- 27 Mary-Chapin Carpenter, I Feel Lucky
- 28 Mike Reid, Keep On Walkin'
- 29 Alabama, Take A Little Trip
- 30 Mark Chesnut, I'll Think Of Something

104 KRBE

Houston PD: Steve Wyrostok

- 1 Mark Curry, Sorry About The Weather
- 2 Toad The Wet Sprocket, All I Want
- 3 En Vogue, Free Your Mind
- 4 TLC, Baby-Baby-Baby
- 5 2 Unlimited, Get Ready For This
- 6 Elton John, The One
- 7 Boyz II Men, End Of The Road
- 8 Jon Secada, Just Another Day
- 9 Ephraim Lewis, Drowning In Your Eyes
- 10 Fresh Buxx, The Invisible Man, Hard To
- 11 Cathy Dennis, You Lied To Me
- 12 Charles & Eddie, Would I Lie To You
- 13 Cure, Friday I'm In Love
- 14 En Vogue, My Lovin' (You're Never Gonna
- 15 Sofia Shinas, The Message
- 16 INXS, Not Enough Time
- 17 Soup Dragons, Drivin' Thing
- 18 P.M. Dawn, I'd Die Without You
- 19 Patty Smyth, Sometimes Love Just Ain't
- 20 Red Hot Chili Peppers, Under The Bridge
- 21 Mary J. Blige, Real Love
- 22 Smart E's, Sesame's Treet
- 23 Jeannette Katt, Girl Noise
- 24 Sophie B. Hawkins, Damn I Wish I Was Yo
- 25 Shance, I Love Your Smile
- 26 Red Hot Chili Peppers, Breaking The Gir
- 27 P.M. Dawn, I'd Die Without You
- 28 Guns N' Roses, November Rain
- 29 Cure, A Letter To Elise
- 30 Erasure, Take A Chance On Me

KMEL JAMS

San Francisco PD: Keith Naftaly

- 1 Al B. Sure!, Right Now
- 2 Mary J. Blige, Real Love
- 3 R. Kelly & Public Announcement, Slow Da
- 4 P.M. Dawn, I'd Die Without You
- 5 Jade, I Wanna Love You
- 6 Boyz II Men, End Of The Road
- 7 Arrested Development, Mr. Wendal
- 8 Trey Lorenz, Someone To Hold
- 9 En Vogue, Giving Him Something He Can F
- 10 Hi-Five, She's Playing Hard To Get
- 11 EPMD, Crossover
- 12 Troop, Sweet November
- 13 Wreck N' Effect, Rump Shaker
- 14 Snap, Rhythm Is A Dancer
- 15 A Lighter Shade Of Brown, Spill The Rhy
- 16 TLC, What About Your Friends
- 17 TLC, Baby-Baby-Baby
- 18 Barrio Boyzz, Crazy Coolin'
- 19 Chuckle & The Spickeys, I'm A Dancer
- 20 Shance, Don't Wanna Love You
- 21 Jon Secada, Just Another Day
- 22 Charles & Eddie, Would I Lie To You
- 23 Tomi Braxton, Love Shoulda Brought You
- 24 Cathy Dennis, You Lied To Me
- 25 Arrested Development, People Everyday
- 26 Special Generation, Lift Your Head
- 27 Mary J. Blige, You Remind Me
- 28 Ralph Tresvant, Money Can't Buy You Lov
- 29 Das EFX, Mic Checka
- 30 Freddie Jackson, I Could Use A Little L

KUBE 93 FM

Seattle PD: Bob Case

- 1 Jodeci, Come & Talk To Me
- 2 N2Deep, Back To The Hotel
- 3 Boyz II Men, End Of The Road
- 4 P.M. Dawn, I'd Die Without You
- 5 Jade, I Wanna Love You
- 6 Color Me Badd, Forever Love
- 7 TLC, Baby-Baby-Baby
- 8 Hi-Five, She's Playing Hard To Get
- 9 Arrested Development, People Everyday
- 10 Bobby Brown, Humpin' Around
- 11 TLC, What About Your Friends
- 12 Mary J. Blige, You Remind Me
- 13 Mary J. Blige, Real Love
- 14 Troop, Sweet November
- 15 En Vogue, Free Your Mind
- 16 R. Kelly & Public Announcement, Slow Da
- 17 CeCe Peniston, Inside That I Cried
- 18 Luther Vandross & Janet Jackson, The Bes
- 19 En Vogue, My Lovin' (You're Never Gonna
- 20 Smart E's, Sesame's Treet
- 21 Arrested Development, Tennessee
- 22 TLC, Ain't 2 Proud 2 Beg
- 23 Heavy O. & The Boyz, Is It Good To You
- 24 Mint Condition, Breakin' My Heart
- 25 En Vogue, Giving Him Something He Can F
- 26 House Of Pain, Jump Around
- 27 Boyz II Men, Motown Philly
- 28 Shakespeare's Sister, Stay
- 29 Marky Mark & The Funky Bunch, You Gotta
- 30 Technontronic, Move This

96.3 FM

Detroit PD: Rick Gillette

- 1 P.M. Dawn, I'd Die Without You
- 2 Jodeci, Come & Talk To Me
- 3 Kilo, Hear What I Hear
- 4 Boyz II Men, End Of The Road
- 5 Mary J. Blige, Real Love
- 6 K.W.S., Please Don't Go
- 7 N2Deep, Back To The Hotel
- 8 Marky Mark & The Funky Bunch, You Gotta
- 9 Arrested Development, People Everyday
- 10 TLC, Baby-Baby-Baby
- 11 Jade, I Wanna Love You
- 12 EPMD, Crossover
- 13 En Vogue, Free Your Mind
- 14 MC Serch, Here It Comes
- 15 Kris Kross, I Missed The Bus
- 16 Bobby Brown, Humpin' Around
- 17 Guns N' Roses, November Rain
- 18 House Of Pain, Jump Around
- 19 TLC, What About Your Friends
- 20 Voices, Yeah, Yeah, Yeah!
- 21 MC Nas-D & DJ Fred, It's My Cadillac
- 22 Lil Suzy, Take Me In Your Arms
- 23 Technontronic, Move This
- 24 Jon Secada, Just Another Day
- 25 Color Me Badd, Forever Love
- 26 TLC, Ain't 2 Proud 2 Beg
- 27 CeCe Peniston, Finally Gonna Make You Swe
- 28 C-C-C Factory, Gonna Make You Swe
- 29 CeCe Peniston, Keep On Walkin'
- 30 CeCe Peniston, Inside That I Cried

FM100 KILT

Houston PD: Rick Candea

- 1 Alan Jackson, Love's Got A Hold On You
- 2 Brooks & Dunn, Boot Scootin' Boogie
- 3 Suzy Bogguss, Letting Go
- 4 Billy Ray Cyrus, Could've Been Me
- 5 John Anderson, Seminoe Wind
- 6 Collin Raye, In This Life
- 7 Tracy Lawrence, Runnin' Behind
- 8 Wynonna, No One Else On Earth
- 9 Vince Gill, I Still Believe In You
- 10 George Strait, So Much Like My Dad
- 11 Chris Ledoux, Whatcha Gonna Do With A C
- 12 Rodney Crowell, What Kind Of Love
- 13 Joe Diffie, Next Thing Smokin'
- 14 Little Texas, You And Forever And Me
- 15 Lorrie Morgan, Watch Me
- 16 Lee Roy Parnell, What Kind Of Fool Do Y
- 17 Doug Stone, Warning Labels
- 18 McBride & The Ride, Going Out Of My Min
- 19 Garth Brooks, We Shall Be Free
- 20 Reba McEntire, The Greatest Man I Never
- 21 Randy Travis, If I Didn't Have You
- 22 Trisha Yearwood, That's What I Like Ab
- 23 Clint Black, Burn One Down
- 24 Tanya Tucker, If Your Heart Ain't Busy
- 25 Aaron Tippin, There Ain't Nothin' Wrong
- 26 John Anderson, Straight Tequila Night
- 27 Patty Loveless, I'm That Kind Of Girl
- 28 Paul Overstreet, Daddy's Come Around
- 29 Mary-Chapin Carpenter, Own At The Twis
- 30 Mark Chesnut, Your Love Is A Miracle

92.3 KRST

Albuquerque PD: Larry Pareigis

- 1 Trisha Yearwood, Wrong Side Of Memphis
- 2 Reba McEntire, The Greatest Man I Never
- 3 Diamond Rio, Nowhere Bound
- 4 Collin Raye, In This Life
- 5 Confederate Railroad, Jesus And Mama
- 6 Randy Travis, If I Didn't Have You
- 7 McBride & The Ride, Going Out Of My Min
- 8 Travis Tritt, Lord Have Mercy On The Wo
- 9 Sawyer Brown, Cafe On The Corner
- 10 Lorrie Morgan, Watch Me
- 11 Chris Ledoux, Whatcha Gonna Do With A C
- 12 Garth Brooks, We Shall Be Free
- 13 John Anderson, Seminoe Wind
- 14 Pam Tillis, Shake The Sugar Tree
- 15 Wynonna, No One Else On Earth
- 16 Shenandoah, Hey Mister (I Need This Job
- 17 Suzy Bogguss, Letting Go
- 18 Mark Collie, Even The Man In The Moon I
- 19 Wynonna, I Saw The Light
- 20 Brooks & Dunn, Boot Scootin' Boogie
- 21 Joe Diffie, Next Thing Smokin'
- 22 George Strait, I Cross My Heart
- 23 Vince Gill, I Still Believe In You
- 24 Aaron Tippin, I Wouldn't Have It Any Ot
- 25 Mike Reid, Keep On Walkin'
- 26 Alan Jackson, Love's Got A Hold On You
- 27 Doug Stone, Warning Labels
- 28 George Strait, So Much Like My Dad
- 29 Mark Chesnut, Bubba Shot The Jukebox
- 30 Billy Dean, Billy The Kid

KISFM 102.7

Los Angeles PD: Bill Richards

- 1 Elton John, The One
- 2 K.W.S., Please Don't Go
- 3 Jon Secada, Just Another Day
- 4 Boyz II Men, End Of The Road
- 5 Michael Bolton, Steel Bars
- 6 Madonna, This Used To Be My Playground
- 7 Patty Smyth, Sometimes Love Just Ain't
- 8 Genesis, Hold On My Heart
- 9 Toad The Wet Sprocket, All I Want
- 10 Richard Marx, Take This Heart
- 11 Peter Cetera, Restless Heart
- 12 Tom Cochrane, Life Is A Highway
- 13 En Vogue, Giving Him Something He Can F
- 14 Cure, Friday I'm In Love
- 15 Erasure, Take A Chance On Me
- 16 Luther Vandross & Janet Jackson, The Bes
- 17 TLC, Baby-Baby-Baby
- 18 Celine Dion, If You Asked Me To
- 19 Annie Lennox, Walking On Broken Glass
- 20 k.d. lang, Constant Craving
- 21 Heights, How Do You Talk To An Angel
- 22 Color Me Badd, All 4 Love
- 23 Swing Out Sister, Am I The Same Girl
- 24 Amy Grant, Good For Me
- 25 Red Hot Chili Peppers, Under The Bridge
- 26 U2, One
- 27 Amy Grant, I Will Remember You
- 28 Mariah Carey, Make It Happen
- 29 CeCe Peniston, Keep On Walkin'
- 30 En Vogue, My Lovin' (You're Never Gonna

WILD 107.1

San Francisco PD: Bob Mitchell

- 1 P.M. Dawn, I'd Die Without You
- 2 Jade, I Wanna Love You
- 3 Arrested Development, People Everyday
- 4 TLC, What About Your Friends
- 5 Boyz II Men, End Of The Road
- 6 Mary J. Blige, Real Love
- 7 Shance, Lovin' You
- 8 Arrested Development, Mr. Wendal
- 9 A Lighter Shade Of Brown, Spill The Rhy
- 10 Trilogy, Good Time
- 11 Hi-Five, She's Playing Hard To Get
- 12 Treble & Bass, My Sweet Senorita
- 13 A.T. & The Lost Civilization, Summer
- 14 CeCe Peniston, Inside That I Cried
- 15 After 7, Baby I'm For Real
- 16 EPMD, Crossover
- 17 Mary J. Blige, You Remind Me
- 18 Troop, Sweet November
- 19 Al B. Sure!, Right Now
- 20 Shance, Don't Wanna Love You
- 21 Fu-Schnickens, True Fuschnick
- 22 A Thousand Points Of Night, Read My Lip
- 23 CeCe Peniston, Keep On Walkin'
- 24 House Of Pain, Jump Around
- 25 Rozalla, Everybody's Free
- 26 En Vogue, My Lovin' (You're Never Gonna
- 27 Color Me Badd, Forever Love
- 28 Kris Kross, Jump
- 29 R. Kelly & Public Announcement, Honey L
- 30 Pete Rock & C.L. Smooth, They Reminisce

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The Faces Of Radio Show At B'board Awards

NEW ORLEANS—Some of radio's most prominent personalities, programmers, and managers were on hand at the Billboard Radio Awards ceremony Sept. 10 during the National Assn. of Broadcasters convention here. Seventy awards were divided among four program syndicators and 40 stations, representing 27 markets. (Photos: Melody Mineo and Nick Marinello)



Presenters at the Radio Awards were four popular New Orleans radio personalities. Pictured, from left, are WQJE-FM (Q93) morning man C.J. Morgan, Q93 PD/afternoon host Gerard Stevens, and WEZB (B97) morning men John Walton and Steve Johnson.



Pictured, from left, are Billboard editor in chief Timothy White, KIIS Los Angeles morning man and air personality winner Rick Dees, and Radio Awards host Dick Bartley of ABC Radio Networks.



Pictured accepting air personality of the year awards are WSIX Nashville morning show producer Devon O'Day (accepting for Gerry House) and WZAK Cleveland VP Lee Zapis (accepting for Lynn Tolliver).

WMTX Tampa, Fla., PD and air personality winner Mason Dixon, left, and KHMV Houston PD winner Guy Zapoleon, right, are pictured being congratulated by Columbia Records' VP/AC promotion Jerry Lembo.



Pictured accepting program/operations director of the year awards are, from left, KIIS Los Angeles VP of marketing Karen Tobin (accepting for Bill Richards), former KLOS Los Angeles PD Ken Anthony, KRXQ Sacramento, Calif., PD Judy McNutt, and WAMZ Louisville, Ky., GM Bob Scherer (accepting for Coyote Calhoun).



Pictured accepting station of the year honors are, from left, TMZ Broadcasting VP Ira Rosenblatt (accepting for WLEV Allentown, Pa.), KOST Los Angeles PD Jhani Kaye, and WMTX Tampa, Fla., OM Mason Dixon and president/GM Jonathan Pinch.



Reprise Records VP of promotion Marc Ratner, right, chats with KDMX Dallas PD Pat McMahon and his wife Julie after the ceremony.



WNEW-FM New York received a special award marking its 25th anniversary during the ceremony. WNEW director of marketing and promotions Neil Barry, right, is pictured accepting the award from Billboard associate publisher/marketing and sales Gene Smith.



Pictured accepting album station of the year awards are WPLR New Haven, Conn., GM Manuel Rodriguez, left, and WMMS Cleveland VP/GM Chuck Bortnick.



KLAW Lawton, Okla., GM Bob Payton, left, and WSM-FM Nashville GM Bob Meyer are pictured with station of the year awards. Payton accepted for co-owned KASE Austin, Texas.



Pictured accepting program/operations director of the year honors are, from left, WZAK Cleveland VP Lee Zapis (accepting for Lynn Tolliver), Summit Communications VP/operations Mary Catherine Sneed (accepting for WRKS New York's Vinny Brown), Larry Daniels of KNIX Phoenix, and WNCI Columbus, Ohio PD Dave Robbins (accepting for himself and Bob Moody, PD of co-owned WPOC Baltimore).



KIIS Los Angeles swept the Radio Awards with five wins. Billboard radio editor Phyllis Stark, left, and managing editor Ken Schlager, right, are pictured congratulating two of the winners, KIIS morning man Rick Dees and VP of marketing Karen Tobin.



Billboard's promotions and marketing columnist Eric Boehlert, right, is pictured congratulating promotion/marketing director of the year winners. Pictured, from left, are Steven Smith of KLOS Los Angeles, Brent Stoker of WSM-FM Nashville, WGCI-FM Chicago PD Elroy Smith (accepting for Rosalie Bucci), KBIG Los Angeles VP/GM Kari Winston (accepting for Rosemary Matuz), and KIIS Los Angeles' Karen Tobin (accepting for herself and Mona Lapides).



WGCI-FM Chicago PD Elroy Smith, left, and WBLX Mobile, Ala., GM David Clark are pictured with their station of the year trophies. Clark is indicating that this is the station's fourth consecutive win.



Billboard's director of operations/country music Lynn Shults congratulates country award winners. Pictured, from left, are KNIX Phoenix PD Larry Daniels (who picked up awards for both himself and MD Buddy Owens), KXXY Oklahoma City MD Wade Carter, Shults, and "American Country Countdown" host Bob Kingsley, who took home the network/syndicated show award.



Pictured, back row from left, are KKBT Los Angeles MD winner John Monds, and Billboard director of operations/R&B music group Terri Rossi. Pictured seated, from left, are WILD Boston PD Stephen Hill, Summit Communications Group's Ernest Holloway, and WBLX-FM Mobile, Ala.'s Morgan Sinclair, who also took home MD of the year honors.



Accepting music director of the year awards are, from left, KOST Los Angeles PD Jhani Kaye (accepting for Kim Amidon), WNCI Columbus, Ohio PD Dave Robbins (accepting for John Cline), and WRVQ Richmond, Va.'s Lisa McKay.



Accepting air personality of the year honors are WMTX Tampa, Fla., OM/morning man Mason Dixon, left, and WKQI (Q95) Detroit promotions/marketing director Suzanne Belanger (accepting for morning man Dick Purtan).



WPLR New Haven, Conn., GM Manuel Rodriguez, left, took home the station of the year award. He is pictured with Atlantic Records VP/promotion Danny Buch, center, and ABC Radio Networks VP Corinne Baldassano.



Andrea Wise from Global Satellite Network, left, and WGCI-FM Chicago PD Elroy Smith are pictured enjoying their victories. Wise took home the network/syndicated program award for "Rockline." Smith picked up station of the year honors.



Pictured, from left, are EMI Recrds Group VP/promotion Ken Lane, Columbia Records senior VP/promotion Burt Baumgartner, and Billboard's associate publisher/marketing and sales Gene Smith.



KKBT Los Angeles APD/MD John Monds, left, and TMZ Broadcasting controller Scott Cody are seen congratulating each other. Cody picked up the MD of the year award for WLEV Allentown, Pa.'s Jeff Silvers.



Radio Awards host and ABC Radio Networks personality Dick Bartley, center, chats with Billboard's Washington, D.C. bureau chief Bill Holland, left, and managing editor Ken Schlager, right.

Radio

Jim Ladd's 'Headsets' Program Heads Into Syndication Via Global Satellite Net

LOS ANGELES—For more than a decade, rock DJ Jim Ladd has been enticing Los Angeles listeners to put on their headphones, dim the lights, stretch out on their sofas, and lose themselves in his thematically driven "theater of the mind" radio program called "Headsets." Beginning the week of Oct. 12, Global Satellite Network will bring an extended version of the show, which airs Wednesday nights here on classic rock KLSX, to more than 150 album and classic rock stations nationwide.

The syndicated show allows Global to branch out into progressive rock programming—an area Ladd has been exploring for years.

Before KLSX, Ladd and "Headsets" were staples on three other Los Angeles stations, KLSX rival KLOS, and the now defunct KMET and KEDG.

Global president Howard Gillman says, "We took our concept of a progressive rock show and put it together with the kind of writing Jim can do with the kind of production that Global can do, and it's resulted in a unique type of radio. A true theater of the mind."

Gillman also says he hasn't received such an enthusiastic reception from programmers since Global launched "Rockline" in 1981.

For two hours every week, "Headsets" will focus on common themes with song, movie, and TV clips; speech segments; and sound bites. Ladd's prosaic narration ties the audio collage together.

According to Ladd, there is a reason why the Oct. 12 debut focuses on UFOs and space travel. "That week is the 500th anniversary of Columbus discovering America and is the week that NASA will throw on the switch on the SETI [Search For Extraterrestrial Intelligence] program."

It's also the topic of Ladd's upcoming second book, tentatively titled "The Long Distance Call." His first book, 1991's "Radio Waves," was an autobiographical tale of Ladd's life as a radio rebel.

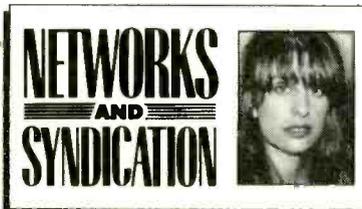
"I've always wanted to do something that was spectacular and able to use the full range of stereo radio," says Ladd. "And I've always wanted to combine the spoken word with music."

What you hear on "Headsets," says Ladd, is a concentrated version of what FM radio started out doing—thematic sets of music—and is an alternative to the highly formatted radio of today.

Many stations today do theme hours that feature songs with similar titles. However, Ladd's themes go deeper than that.

Since the genesis of FM radio came out of the '60s anti-war/civil rights movement, many of the topics on "Headsets" revolve around politics, life and death, earth and the ecology, time and travel, and religion, he says.

"The show goes where life goes," says Ladd. "We're asking people to turn off their TVs and turn on their minds. It's not background music. They have to bring their attention and imagination to the show."



by Carrie Borzillo

Album rock KRXQ Sacramento, Calif., PD Judy McNutt, who usually shuns syndicated programs, says she took "Headsets" because there is nothing else like it.

Although McNutt is critical of classic rock, she says Ladd is "going to feature enough contemporary music that it won't be a total classic rock feature."

Other affiliates include WCXR Washington, D.C., and WHCN Hart-

ford, Conn.

The production team on the show includes Ladd, George Taylor Morris, Chris Lindsley, and Jim Villanueva.

BOB DYLAN PPV SIMULCAST
MediaAmerica, World Concert Network, and Columbia Records are presenting the nationwide radio simulcast of a pay-per-view show, "Columbia Records Celebrates The Music Of Bob Dylan." The concert will be held at 8:30 p.m. (ET) Oct. 16 at New York's Madison Square Garden.

The event, which marks the 30th anniversary of Dylan's debut album on Columbia in 1962, will feature Eric Clapton, George Harrison, John Mellencamp, Willie Nelson, Sinéad

(Continued on next page)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	7	*** No. 1 *** HOW ABOUT THAT HERE COMES TROUBLE	3 weeks at No. 1 ♦ BAD COMPANY ATCO EASTWEST
2	2	2	19	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	♦ THE BLACK CROWES DEF AMERICAN/REPRISE
3	3	3	4	DIGGING IN THE DIRT	♦ PETER GABRIEL Geffen
4	5	4	6	WHAT GOD WANTS, PART I AMUSED TO DEATH	♦ ROGER WATERS COLUMBIA
5	4	5	15	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS EPIC ASSOCIATED/EPIC
6	7	10	4	REST IN PEACE III SIDES TO EVERY STORY	♦ EXTREME A&M
7	21	—	2	SOUL DOCTOR THE VERY BEST... AND BEYOND	FOREIGNER ATLANTIC
8	6	8	8	SENT BY ANGELS	ARC ANGELS DGC
9	11	11	5	START THE CAR START THE CAR	♦ JUDE COLE REPRISE
10	12	12	7	JEREMY	♦ PEARL JAM EPIC
11	8	9	7	HAVE YOU EVER NEEDED SOMEONE SO BAD	♦ DEF LEPPARD MERCURY
12	10	6	11	SUMMER SONG THE EXTREMIST	♦ JOE SATRIANI RELATIVITY
13	9	7	11	HUNGER STRIKE TEMPLE OF THE DOG	♦ TEMPLE OF THE DOG A&M
14	14	13	9	LOVE IS ON THE WAY THE LIZARD	♦ SAIGON KICK THIRD STONE/ATLANTIC
15	13	14	7	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	♦ INXS ATLANTIC
16	20	—	2	*** POWER TRACK *** WHERE YOU GOIN' NOW	♦ DAMN YANKEES WARNER BROS.
17	22	22	5	LAYLA UNPLUGGED	♦ ERIC CLAPTON DUCK/REPRISE
18	19	18	7	I'M A STEADY ROLLIN' MAN THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EMI/ERG
19	15	17	9	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	♦ RED HOT CHILI PEPPERS WARNER BROS.
20	18	19	23	EVEN FLOW	♦ PEARL JAM EPIC
21	17	15	14	EVEN BETTER THAN THE REAL THING ACHTUNG BABY	♦ U2 ISLAND/PLG
22	26	28	3	BIG GOODBYE PSYCHO CITY	♦ GREAT WHITE CAPITOL
23	NEW ▶	1	1	*** FLASHMAKER *** DRIVE AUTOMATIC FOR THE PEOPLE	♦ R.E.M. WARNER BROS.
24	23	23	6	DREAM UNTIL TOMORROW LYNCH MOB	LYNCH MOB ELEKTRA
25	25	25	13	WHEREVER I MAY ROAM	♦ METALLICA ELEKTRA
26	28	27	6	DOMINO	♦ KISS MERCURY
27	27	33	4	HOT CHERIE DOUBLE ECLIPSE	♦ HARDLINE MCA
28	24	32	3	BRAND NEW AMERIKA PARDON ME	♦ POORBOYS HOLLYWOOD
29	16	16	10	YOU DON'T HAVE TO REMIND ME RACINE	♦ SASS JORDAN IMPACT/MCA
30	30	29	5	SYMPHONY OF DESTRUCTION COUNTDOWN TO EXTINCTION	♦ MEGADETH CAPITOL
31	38	37	5	SHOW ME SLIDE ON THIS	♦ RONNIE WOOD CONTINUUM
32	37	38	3	I STAND ALONE	♦ JACKYL Geffen
33	33	—	2	JUST A LOSER I WAS WARNED	ROBERT CRAY MERCURY
34	32	34	16	LITHIUM NEVERMIND	♦ NIRVANA DGC
35	36	—	2	JOHNNY HAVE YOU SEEN HER? UNTITLED	THE REMBRANDTS ATCO EASTWEST
36	RE-ENTRY	2	2	YOU'VE BEEN SO GOOD UP TO NOW JOSHUA JUDGES RUTH	LYLE LOVETT CURB/MCA
37	34	40	3	MR. TINKERTRAIN NO MORE TEARS	♦ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
38	NEW ▶	1	1	COUNTDOWN OUT OF THE GRADLE	♦ LINDSEY BUCKINGHAM REPRISE
39	40	—	11	ALL I WANT FEAR	♦ TOAD THE WET SPROCKET COLUMBIA
40	29	30	15	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	♦ DEL AMITRI A&M

Tracks moving up the chart with airplay gains this week. ♦ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	4	3	4	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	♦ THE BLACK CROWES DEF AMERICAN/REPRISE
2	1	2	3	LIVING IN A DREAM	♦ ARC ANGELS DGC
3	3	1	13	NOVEMBER RAIN USE YOUR ILLUSION I	♦ GUNS N' ROSES Geffen
4	8	—	11	COME AS YOU ARE NEVERMIND	♦ NIRVANA DGC
5	9	5	9	ONE ACHTUNG BABY	♦ U2 ISLAND/PLG
6	6	9	15	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	♦ VAN HALEN WARNER BROS.
7	2	6	6	LIFE IS A HIGHWAY MAD MAD WORLD	♦ TOM COCHRANE CAPITOL
8	—	—	10	MYSTERIOUS WAYS ACHTUNG BABY	♦ U2 ISLAND/PLG
9	—	8	12	WHAT YOU GIVE PSYCHOTIC SUPPER	♦ TESLA Geffen
10	5	4	7	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	♦ RED HOT CHILI PEPPERS WARNER BROS.

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Billboard®

FOR WEEK ENDING OCTOBER 3, 1992

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	3	4	*** No. 1 *** DIGGING IN THE DIRT	2 weeks at No. 1 ♦ PETER GABRIEL Geffen
2	3	4	5	BLOOD MAKES NOISE 99.9 F	♦ SUZANNE VEGA A&M
3	2	2	8	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE	♦ INXS ATLANTIC
4	NEW ▶	1	1	DRIVE AUTOMATIC FOR THE PEOPLE	♦ R.E.M. WARNER BROS.
5	6	11	5	SEEN THE DOCTOR FREE FOR ALL	♦ MICHAEL PENN RCA
6	7	12	6	HELPLESS COPPER BLUE	♦ SUGAR RYKODISC
7	8	9	5	POISON HEART MONDO BIZARRO	♦ THE RAMONES RADIOACTIVE/MCA
8	5	6	8	JEREMY	♦ PEARL JAM EPIC
9	13	16	4	SPIRITUAL HIGH MOODFOOD	♦ MOODSWINGS ARISTA
10	18	—	2	THESE ARE DAYS OUR TIME IN EDEN	♦ 10,000 MANIACS ELEKTRA
11	16	23	4	DONNA EVERYWHERE MUTINY	♦ TOO MUCH JOY GIANT/WARNER BROS.
12	9	10	6	YOU DON'T UNDERSTAND BABE RAINBOW	HOUSE OF LOVE FONTANA/MERCURY
13	14	21	5	NEARLY LOST YOU SWEET OBIVION	♦ SCREAMING TREES EPIC
14	11	17	6	A SMALL VICTORY ANGEL DUST	♦ FAITH NO MORE SLASH/REPRISE
15	4	1	11	TOMORROW YOUR ARSENAL	♦ MORRISSEY SIRE/REPRISE
16	12	5	9	A LETTER TO ELISE WISH	♦ THE CURE FICTION/ELEKTRA
17	10	7	10	DYSLEXIC HEART "SINGLES" SOUNDTRACK	♦ PAUL WESTERBERG EPIC SOUNDTRAX/EPIC
18	22	19	7	TELL IT LIKE IT T-I-IS GOOD STUFF	THE B-52'S REPRISE
19	15	18	7	SMILING THE DEATH OF COOL	♦ KITCHENS OF DISTINCTION A&M
20	19	14	12	100% DIRTY	♦ SONIC YOUTH DGC
21	24	22	4	SUCCESS HAS MADE A FAILURE... AM I NOT YOUR GIRL?	♦ SINEAD O'CONNOR ENSIGN/ERG
22	17	8	9	SOMETHING GOOD SOMETHING GOOD	♦ UTAH SAINTS LONDON/PLG
23	NEW ▶	1	1	GLAMOROUS GLUE YOUR ARSENAL	♦ MORRISSEY SIRE/REPRISE
24	21	13	12	HUNGER STRIKE TEMPLE OF THE DOG	♦ TEMPLE OF THE DOG A&M
25	23	25	9	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
26	NEW ▶	1	1	SORRY ABOUT THE WEATHER IT'S ONLY TIME	♦ MARK CURRY VIRGIN
27	30	29	3	STINKIN' THINKIN' YES, PLEASE	♦ HAPPY MONDAYS ELEKTRA
28	29	—	2	LEAVE IT ALONE AMERICAN STANDARD	♦ MARY'S DANISH MORGAN CREEK
29	27	20	5	I WANT TO TOUCH YOU FERMENT	♦ CATHERINE WHEEL FONTANA/MERCURY
30	NEW ▶	1	1	HAPPINESS IN SLAVERY BROKEN	NINE INCH NAILS INTERSCOPE

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

FCC Fines II. Stations For Discriminatory Practices

BY BILL HOLLAND

WASHINGTON, D.C.—The latest FCC volley of equal-employment-opportunity fines and conditional license renewal notices was directed against a number of stations in Illinois found to have discriminatory or inadequate-hiring practices.

Filings show that after investigating discrimination complaints and petitions to deny renewal from the NAACP, the commission found EEO violations at Mid-West Management's WNTA/WKMQ Rockford, Ill., and fined Mid-West \$15,000 plus a short-term renewal subject to employment improvements.

Fined \$10,000 for EEO violations was Central Illinois Broadcasting's WWCT Peoria, Ill., with a renewal subject to EEO reporting conditions.

Renewal was granted subject to reporting conditions to UNO Broadcasting's WJOL/WLLI Chicago.

The commission says conclusions are pending in three other Illinois station-renewal applications with EEO complaints brought by the NAACP.

In a related action, the FCC denied an NAACP petition for reconsideration of its 1990 actions involving the license renewal of 10 Florida radio stations, which included reporting conditions for some and a \$10,000 fine/short-term renewal for City Broadcasting's WMMB/WGGD Melbourne, Fla.

HERE'S THE FCC'S NEW SAFE HARBOR?

The FCC has begun another proceeding, following a Congressional mandate, to prohibit the broadcast of indecent programming—this time between 6 a.m. and midnight.

The new rule has to go into effect by Feb. 22, 1983, but most insiders here say the new "safe harbor" law passed by the Congress will no doubt be challenged in court by that time.

Indecent broadcasts are currently not allowed between 6 a.m. and 8 p.m.

In the past several years, the FCC has had to go through hoops to comply with Congressional mandates and back off after court rulings.

In the '80s, the FCC had a midnight to 6 a.m. safe harbor, but an appeals court remanded it to the commission to justify it further. Before it could, Congress passed a bill with a rider at-

WASHINGTON ROUNDUP

tached that called for a 24-hour ban. The courts knocked that law down as unconstitutional, pointing out that indecent speech is protected.

FCC officials admit privately, and not so privately (Billboard, Sept. 26), that the Congress and the courts, as well as broadcasters, must come to a compromise agreement over hours that such programming can be aired when few children are in the listening audience. That agreement is not in the near future, they add.

MANY URBAN AC STATIONS ARE ALIKE IN NAME ONLY

(Continued from page 64)

is a ratings potential. [And] with the new information coming out on the spending power of the black consumer, they realize they can also make money."

WQHT (Hot 105) Miami PD Hector Hannibal credits not profit but attitude as the main reason for the format's growth. "You mature and your tastes, lifestyle, and attitudes change," he says. "This format is an adult attitude."

WAKE UP & SMELL THE COOKIE CUTTER

Despite the common link of profit potential and attitude, there are marked differences between one urban AC and another. WDIA Memphis, for example, plays a lot of blues because of its market. And while V103 plays a lot of jazz, WMXD avoids it because of a perception that the market's mainstream jazz station is filling that hole.

"It's not as easy for us to put out a cookie-cutter format for the discriminating adults that listen to us," says McClendon.

"If you feel the pulse of your market and are musically responsible, then you are going to do it differently," adds Hannibal. "You have to do it that way, because Chicago is not Milwaukee is not Miami. Consequently, what you're getting

OH, OH...SATELLITE DAB SPECTRUM

The FCC has set Oct. 8 as the date for the beginning of a proceeding to decide the allocation of spectrum for U.S. satellite companies interested in starting up DAB radio service.

Satellite CD Radio, for one, wants to get FCC authorization to start up a 30-channel service. At this point, the commission has not ruled on what spectrum can or should be allocated for satellite or terrestrial DAB service, although recent international radio conference and U.S. government decisions point to possible experimental authorization in the "S" band.

U.S. broadcasters see themselves in a race with satellite companies to get to the potential DAB gold mine first. The commission, meanwhile,

finds itself between a rock and a hard place, trying to placate "established" broadcasters and "new service" satellite entrepreneurs.

EBS SYSTEM UPDATE

The FCC has announced its proposals to upgrade the Emergency Broadcast System, the outdated leftover from the Cold War that the commission and federal and state government officials say needs improvements to aid in national disasters.

What's needed is a new modernized, automated "alert" system to replace the current equipment, plus a silent as well as monthly on-air test device and a shortening of the current two-tone beep and mandated equipment standards, says the commission.

is the flavor of each market."

But most urban ACs do play much of the same current product, and stress core artists such as Freddie Jackson, Anita Baker, and Luther Vandross, as well as oldies artists like Marvin Gaye and the Stylistics.

While they are ballad-intensive, PDs also stress that urban AC stations do play some up-tempo records. V103 is approximately 45% up-tempo, and Kidd says "we strive very hard to keep the tempo from dragging or sagging."

"My format doesn't have much room for album cuts from a lot of artists, rap, dance, [or] hip-hop," says Hannibal. "We do play fast music, but it's music that tests well."

Hannibal also says there is a common link in delivery. "I don't want to say laidback because people have the misconception that this format is 'quiet storm' all the time, [but] the attitude is adult, geared toward the psyche of a 25-54-year-old," he says.

MORE COMPETITION AHEAD?

Some urban AC PDs already see themselves competing against both mainstream AC and mainstream urban outlets, and some see much more fragmentation ahead for black radio. In Chicago, for example, black listeners now have four

choices (urban AC V103, mainstream urban WGCI-FM, black oldies WGCI-AM, and all-rap WJPC) and Kidd predicts "that's just the beginning. I think there will be a couple more splits, like hot urban ACs and quiet storm urban ACs. We are just on the fringe of this. In the next five to seven years in markets with a decent black composition, we will see three to four different permutations of black radio."

McClendon says there is not much audience sharing with mainstream AC now, but he predicts much more in the future. "Our [Arbitron] diaries are showing us that we aren't sharing a whole lot [with ACs because] the same lady interested in Barbra Streisand isn't necessarily interested in Patti LaBelle. [But] in the future we're going to be in a battle because there are only so many adult dollars," he says. "There will be a point where we tap most of the adults available to us in black formats, and then the battle will be between us and mainstream ACs."

McClendon does not agree with Kidd, however, that the urban format will fragment further. "Depending on the market size, the market can probably only bear one [urban AC], and whoever does it first and does it right will definitely have the upper hand."

NETWORKS AND SYNDICATION

(Continued from preceding page)

O'Connor, Tom Petty & the Heartbreakers, and Neil Young. The event is produced by Radio Vision International and is being cleared internationally by Rock Over London.

AROUND THE INDUSTRY

MJI Broadcasting launched the E! Entertainment Radio Network Sept. 21 (Billboard, July 18). The syndicated radio version of E! Entertainment Television includes the "E! Entertainment Week In Review," a one-hour weekly entertainment and music news wrapup; 10 actualities a day from Hollywood's biggest stars; two 30-second E! Entertainment news and gossip reports a day hosted by E!'s Dagny

Hultgreen; and the E! Entertainment news fax, which provides stations with daily news reports from Hollywood.

The network debuted in 50 markets. WQHT (Hot 97) New York and KPWR (Power 106) Los Angeles are among the affiliates.

North Hollywood, Calif.-based All Star Radio launched a comedy bit/contest called "Polka Monster," in which hit songs are converted into polkas and listeners can call to guess what the song is. It is available for all formats and especially suited for morning shows. The show debuted Aug. 24 on 27 stations, including WSB-FM Atlanta and WIYY Baltimore.

Vanguard Audio Features' "PARENTwise" with Dr. Perry

Buffington is debuting Oct. 5. Affiliates include WWL New Orleans and KOZZ Reno, Nev. The daily 90-second feature is designed to entertain the baby-boomer listeners while providing useful information on parenting. Buffington has a Ph.D in counseling psychology and is an author and lecturer.

BP (British Petroleum) America Inc. will discontinue its sponsorship of the Cleveland Orchestra's syndicated radio broadcasts after its contract expires at the end of the year. The show, which is on more than 516 stations, currently is seeking a new sponsor.

KROQ Los Angeles' "Loveline," with hosts Jim "Poorman" Trenton and Dr. Drew Pinsky, will be syndicated by the end of the year,

sources say... WFMT Fine Arts Network's "To The Best Of Our Knowledge," a three-hour weekly interview magazine program, debuts Oct. 4.

TNNR has begun syndicating its weekly countdown program "The Nashville Record Review" in Japan. It is heard on satellite-delivered KTYO Radio, Japan's only 24-hour country station... Digital Cable Radio and World Concert Network are simulcasting the pay-per-view concert of Dire Straits' Arenas de Nimes show Tuesday (29).

Unistar Super was incorrectly identified as U.S. Super in the Radar 45 report (Billboard, Sept. 19).



Hits!

in

Tokio

Week of September 13, 1992

- ① Humpin' Around Bobby Brown
- ② How Do You Do Roxette
- ③ Blue Days The Jazmesters
- ④ This Used To Be My Playground Madonna
- ⑤ End Of The Road Boyz II Men
- ⑥ Life Is A Highway Tom Cochrane
- ⑦ Bonafide Funk The Brand New Heavies
- ⑧ Give U My Heart BabyFace featuring Toni Braxton
- ⑨ Heaven Sent INXS
- ⑩ Layla Eric Clapton
- ⑪ Book Of Days Enya
- ⑫ It's A Fine Day O'Jays III
- ⑬ Don't You Worry Bout A Thing Incognito
- ⑭ Baby Baby Baby TLC
- ⑮ Till You Come Back To Me Raheem Ferrell
- ⑯ Change Incognito
- ⑰ I'll Be There Mariah Carey
- ⑱ The One Elton John
- ⑲ Friday In Love The Cure
- ⑳ Drowning In Your Eyes Ephraim Lewis
- ㉑ The Best Things In Life Are Free Luther Vandross & Janet Jackson
- ㉒ Sometimes Love Just Ain't Enough Patty Smyth
- ㉓ Good Stuff The B-52's
- ㉔ Facing West Pat Metheny
- ㉕ Too Funky George Michael
- ㉖ Give It Up Wilson Phillip
- ㉗ Just Another Day Jon Secada
- ㉘ Spanish Horses Aztec Camera
- ㉙ I Could Use A Little Love (Right Now) Freddie Jackson
- ㉚ Wishing On A Star The Cover Girls
- ㉛ Nothing Broken But My Heart Celine Dion
- ㉜ Love Makes The World Go Around Don E
- ㉝ Kick In' It After 7
- ㉞ Close But No Cigar Thomas Dolby
- ㉟ See The World Pat Metheny
- ㊱ The Rhythm Mari Wilson
- ㊲ Grace In Gravity The Story
- ㊳ Only You TOTO
- ㊴ Do It To Me Lionel Richie
- ㊵ Real Cool World David Bowie
- ㊶ My Destiny Lionel Richie
- ㊷ Harbor Lights Cecilio & Kapono
- ㊸ Thank You Cleopatra Wong
- ㊹ You Remind Me Mary J. Blige
- ㊺ Namida No Kiss Southern All Stars
- ㊻ Tears To Tell Howard Jones
- ㊼ Not Gonna Change Swing Out Sister
- ㊽ Tears In Heaven Eric Clapton
- ㊾ I Wanna Love You Jade
- ㊿ It's Probably Me Sting & Eric Clapton

Selections can be heard on "Pioneer Tokyo Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE

81.3FM

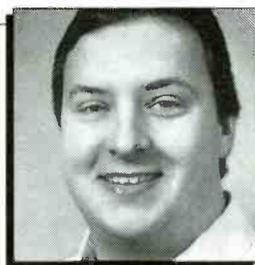
Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	10	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH 3 weeks at No. 1
2	3	5	16	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
3	4	6	10	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
4	2	2	15	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
5	7	10	8	AM I THE SAME GIRL? FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
6	5	3	15	THE ONE MCA 54423	◆ ELTON JOHN
7	6	4	17	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
8	12	13	10	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
9	9	9	14	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
10	10	12	8	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
11	11	11	11	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
12	8	7	23	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
13	13	14	9	GIVE IT UP SBK 50398/ERG	◆ WILSON PHILLIPS
				*** POWER PICK ***	
14	24	36	4	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	MICHAEL W. SMITH
15	16	18	12	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
16	14	8	14	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
17	22	26	7	DROWNING IN YOUR EYES ELEKTRA 64710	◆ EPHRAIM LEWIS
18	25	30	5	NEVER SAW A MIRACLE ARISTA 1-2459	CURTIS STIGERS
19	18	20	10	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
20	23	28	9	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
21	20	25	7	DEEPER THAN A RIVER GEFFEN ALBUM CUT	OLIVIA NEWTON-JOHN
22	15	17	9	ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC	◆ BILLY JOEL
23	17	16	19	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
24	33	45	4	LAYLA REPRISE 18787	◆ ERIC CLAPTON
25	31	33	8	BANG BANG ELEKTRA 64735	◆ DAVID SANBORN
26	35	40	4	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
27	29	31	8	JESUS HE KNOWS ME ATLANTIC 87454	◆ GENESIS
28	21	19	27	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
29	26	21	25	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
30	19	15	16	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
31	44	—	2	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
32	30	24	19	WHY ARISTA 1-2419	◆ ANNIE LENNOX
33	32	23	25	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
34	34	34	22	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
35	27	22	20	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
36	41	42	7	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
37	42	41	5	COUNTDOWN REPRISE 18860	◆ LINDSEY BUCKINGHAM
38	36	32	14	I'VE GOT MINE MCA 54429	◆ GLENN FREY
39	37	27	20	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
40	39	39	6	STAY LONDON 869 730/PLG	◆ SHAKESPEAR'S SISTER
41	40	35	7	YOU ARE MY HOME BROADWAY ANGEL ALBUM CUT/CAPITOL	LINDA EDER/PEABO BRYSON
42	46	—	2	RIVER OF DREAMS MCA 54461	◆ GLENN FREY
43	43	44	3	END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN	◆ BOYZ II MEN
44	38	38	23	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
45	28	29	12	WE'LL FIND THE WAY REPRISE 18716	KURT HOWELL
46	47	48	3	I STILL BELIEVE IN YOU MCA 54406	◆ VINCE GILL
				*** HOT SHOT DEBUT ***	
47	NEW ▶		1	SOMEONE TO HOLD EPIC 74482	TREY LORENZ
48	NEW ▶		1	COULD'VE BEEN ME MERCURY 866 998	◆ BILLY RAY CYRUS
49	45	43	29	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
50	48	46	22	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS

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

Billboard's PD of the week

Bill Wills
WLW Cincinnati



AS IF 10 straight quarterly Arbitron wins in both the 12-plus and 25-54 demographics weren't enough to celebrate, WLW Cincinnati recently picked up the Marconi Award for large-market station of the year at the National Assn. of Broadcasters convention. Bill Wills, PD of the 50,000-watt clear-channel station, concedes that this kind of success is unusual for an AM station but says there is almost nothing that is usual about the station known as "The Big One."

Being a clear-channel station that can be heard in seven states during the day and 38 states at night is just one of the unusual elements. The programming is another:

Although it is primarily talk, WLW has some full-service elements, including a record or two in morning drive. The station has broadcasting rights to the Reds, and covers the Bengals extensively. In overnights, WLW features a trucking show, "Interstate 700," hosted by Dale Sommers (Billboard, June 20), which includes some country music. Weekends include talk and some oldies music. This programming combination plate helped the station jump 11.5-13.9 in the spring Arbitron.

Wills gives a great deal of the credit to the personalities, which, in addition to Sommers, also include morning man Jim Scott, midday talk host Mike McConnell, afternoon host and frequent Billboard Radio Award winner Gary Burbank, evening sports talk hosts Cris Collinsworth and Andy Furman, and attorney and night host Bill Cunningham.

Wills was hired by Randy Michaels, executive VP/COO of parent Jacor Broadcasting, after four years at a station in Wilmington, Ohio. He began doing farm and commodity reports on the air, then some fill-in work for the jocks. He was later upped to programming assistant, and finally to PD in January 1991, during the Persian Gulf war. Wills, 29, has been part of the station's male 25-54 target demo for only the last four years, although he joined WLW at age 22.

Wills says the station has elements of the Jacor "take no prisoners" corporate attitude and says Michaels "at times can be hell to work for, but I would sure hate to work against him because he is the most phenomenal person in radio I've ever met."

That corporate attitude is reflected at WLW both on the air and off. "The problem now with AM radio is the people who work there are 70 years old," says Wills. "All of our staff is interdemographic. If you look around the radio station, the average age is about 38 years old, and that is the demo we're shooting for."

As for what goes over the air, Wills says, "We look at this as an event-driven station and try to play off events." The programming is not just straight current

affairs discussions, but "twists on topics. When the Clinton draft situation came up," for example, "we had people around here who could reflect on their own draft situation."

This attitude also translates to the promotions and marketing as well. Recently, staffers gave away condoms at an event, a promotion Wills says is much more of an FM album-rock-type stunt than that of an AM talker.

"We don't think of this as a stodgy AM station," Wills says. "Creatively, we try to think of young things to do. We try to keep it loose. We play golf in the halls and try to do it on the air [as well]. The attitude is like a CHR station."

In fact, WLW is probably one of the only AM talkers in the country with an inflatable for use at events. (WLW's is a 30-foot inflatable red No. 1 sign.)

It also doesn't hurt matters that the personalities seem to generate stunts and legitimate controversy on a regular basis. Several years ago when the local newspaper printed a letter to the editor complaining about the station, Furman and the other jocks staged a protest, complete with picket signs, on the letter writer's lawn.

More recently, when the station was engaged in a bloody battle with crosstown rival WKRC, several WLW staffers dressed in trench coats and sunglasses and sat in vans outside the WKRC studios to rattle the rival staffers.

In a more serious vein, Furman, Cunningham, and the station are currently defendants in a suit filed by an anti-smoking activist who claimed the hosts made fun of him and blew smoke in his face during an on-air interview nine months ago. Wills says, "We are very concerned that [the plaintiff] is out to get as much publicity as he can... Our attorneys are aggressively preparing our defense."

Nevertheless, Wills takes a positive view of these events. "When it comes to controversy, I don't care what you say about me, but spell my name right," he says.

Wills sees his main competition as AM radio, particularly sister album station WEBN. In the first summer trend, WLW beat WEBN in the 18-34 demo and was second only to top 40 WKRC.

Part of Wills' plan to stay on top includes boosting the service elements like traffic and weather. "To me, AM radio is like a computer," Wills explains. "We want to be a Macintosh. We want to be user-friendly."

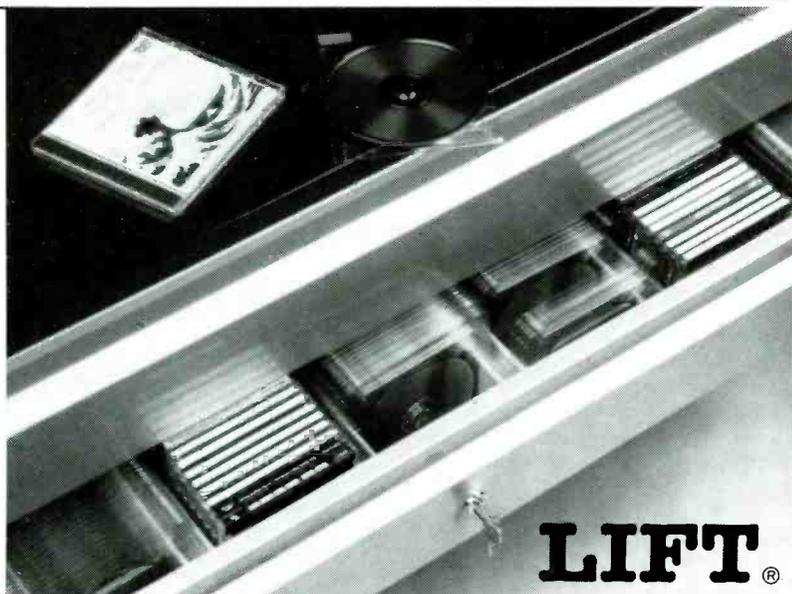
"Our challenge is to bring younger listeners to the AM dial... We say come on over to us and you will be entertained and your sex life will improve."

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Sklar Death Investigated; Interep Combo; WEEI, WVEI In LMA'greement?; WLUP Swap

THE mysterious death of former WABC New York programmer **Rick Sklar**, who passed away June 22 during out-patient foot surgery at the Roosevelt branch of St. Luke's Hospital in New York, is becoming both clearer and more complicated.

After investigating the incident, the New York State Department of Health issued a "statement of deficiency," criticizing the hospital for "not provid[ing] care that meets generally accepted standards of professional practice." The department physician overseeing the case recommended both that a doctor involved be investigated by the Office of Professional Medical Conduct and the hospital itself face a fine.

The Sklar family will file a lawsuit this week, says attorney **Philip Pierce**.

In other lawsuit news, BMI filed suit Aug. 18 in U.S. District Court against **Praestantia Broadcasting Inc.**, parent of **WOWE** Saginaw, Mich., for 10 claims of music copyright infringement. The suit alleges that **WOWE** aired BMI artists without having a BMI license.

As a result of the new FCC ownership rule changes, **The Interep Radio Store** will combine two of its rep firms, effective Thursday (1). **Torbet Radio** will acquire **Schubert Radio**, and the two companies will become **The Torbet Radio Group**. **Torbet** president/CEO **Tony Fasolino** will retain that position with the group. **Schubert** president **Jerry Schubert** will become chairman.

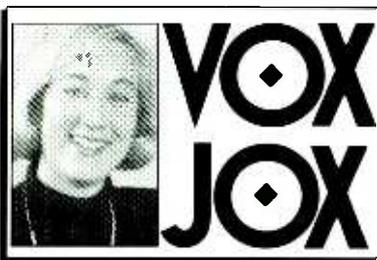
There will be no staff cuts, but 200 stations have been notified that Interep will no longer represent them. President **George Bush** was a recent live studio guest on **Rush Limbaugh's** syndicated radio show. During their 45-minute chat, the President described himself to Limbaugh as "one more fan sitting at the table."

Meanwhile Limbaugh, who has never been heard in Philadelphia, fi-

nally signed on in the City of Brotherly Love Sept. 21 via **WWDB**. The Philadelphia Inquirer reports three other stations, **WCHE** West Chester, Pa., **WVSJ** Vineland, N.J., and **WTTM** Trenton, N.J., had to drop Limbaugh's show because of exclusivity rights.

PROGRAMMING: BOSTON HAPPENINGS

Although **WEEI** Boston has begun proceedings to terminate its local marketing agreement with **WVEI** Worcester, Mass., **WEEI** acting GM **Gerry Walsh** now says they are "re-evaluating" that decision and "may work it out." **WVEI**, meanwhile, has applied



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

for the new calls **WBHT**.

WEEI afternoon host **Janet Prensky** exits for crosstown **WZLX**. Morning sports host **Dave Shea** moves into afternoons. Celtics announcer **Jimmy Myers** joins **WEEI** for nights, replacing **Greg Mustard**, who moves to mornings.

WVBF Boston has brought in **Sunny Joe White**, the former PD at crosstown **WXKS-FM** (Kiss 108) and **WZOU**, for nights. Afternoon man **Tom Doyle** is out and is replaced by the team of **Janet Bates** and **Karen Grace**. **Bates** arrives from Philadelphia. **Grace** comes from crosstown **WBMX**. PD **George Johns** says the

station is inching closer to a hot AC format from mainstream AC.

Former **WBOS** Boston production director **John Dodge** joins crosstown classical **WCRB** as PD, replacing **Dave Tucker**, who stays on for afternoons... **WCKG** Chicago PD **Dave Lange** exits and has not been replaced. Also, new GM **Mike Disney** has replaced consultant **Jacobs Media** with **Pollack Media**.

WWRC Washington, D.C., OM/ PD **Tyler Cox** joins country **WBAP** Dallas as OM. **WBAP** adds **Rush Limbaugh** Oct. 19, but **Cox** says there are no plans to transform the station into a talker. No replacement has been named at **WWRC**.

KFXB/WFXB St. Louis PD **Gary Reynolds** moves to that slot at **KCDU** Dallas, replacing **Doug Gondek**. **KCDU**, which originally signed on as a classic rock station, has evolved into the rock/AC presentation of its sister station, **WMMO** Orlando, Fla.

WHYI (Y100) Miami PD **Frank Amadeo** exits along with midday host **Stevie Knox**... **John Carlile** has been upped from director of sales and marketing to manager at **Broadcast Programming**.

Rock/talk **WJFK** Washington, D.C., goes adult alternative at night and on weekends... **N/T WBZ** Boston goes all-news during the day.

The **CBS Spectrum Radio Network** will add a series of weekday news broadcasts for affiliates beginning Monday (28). "Newsbrief" will feature seven morning-drive updates and five in afternoon drive.

XETRA-AM San Diego is now simulcasting its sports/talk format on **KWNK** Oxnard, Calif.... **KPOP/KGB** San Diego PD **Tom O'Brien** joins **WSYR/WYYY** Syracuse, N.Y., as OM, replacing **Tom Langmeyer**.

WNOE-AM-FM New Orleans will flip the simulcast AM to Satellite Music Network's "Real Country." The AM will keep its calls, as well as **Larry King** at night... **WRNO** New Orleans drops the all-Led Zeppelin stunt and settles into mainstream album rock.

KHOM New Orleans flips from SMN "Pure Gold" to local oldies. The new staff includes station manager **Darrin Guidry**, from **KCIL** Houma, La.; OM **Roy Vicknair**; and PD/morning man **Chuck White**, from **KFRQ** McAllen, Texas.

US Radio's SMN country affiliate **KBCK** Salt Lake City flipped to automated album rock as "the Mountain" Sept. 16. New call letters are pending. Also, crosstown AC **KMGR-FM** has changed its handle from "Magic" to "Mix 107.5" and will be changing calls.

KJR Seattle OM **Rick Scott** resigns to open his own consulting firm, **Rick Scott & Associates**, specializing in sports programming... **WELW** Cleveland PD/MD **Jim Rumsey** (216-321-2962) exits.

WIKX Birmingham, Ala., PD **Zack Owens** exits for the OM job at **WACO-AM-FM** Waco, Texas... **KZKX** Lincoln, Neb., PD **Jim Patrick** moves to **KZRY/KRST** Albuquerque, N.M., for the PD slot, replacing **Larry Pareigis**, now at **KRAK-FM** Sacramento, Calif.... **Norm Tanner**, last in Augusta, Ga., joins **WZAT** Savannah, Ga., as OM, re-

newslines...

TOM SLY has been named GM at **KBPI** Denver, replacing his twin brother **Clint**, now at **WRIF** Detroit. **Sly** was previously **GSM** at **WKRQ** Cincinnati.

STATION SALES: **KQPT** Sacramento, Calif., from **Duchossois Communications** to **Brown Broadcasting** for \$7 million; **WWDE** Norfolk, Va., from **Edens Broadcasting** to **Max Radio Inc.** for an undisclosed sum; **WFYV-FM** Jacksonville, Fla., from **Metroplex Communications** to **Evergreen Media** for \$8 million; **KJYK/KKLD** Tucson, Ariz., from **Duchossois** to **Behan Broadcasting** for \$4 million; **KAQQ/KISC** Spokane, Wash., and **KWG/KSGO** Stockton, Calif., from the **Home News Co.** to **Silverado Broadcasting** for \$3.95 million; **WXBM** Pensacola, Fla., from **WXBM Inc.** to **June Broadcasting** for \$4.5 million; **WSTL/WENU** Glens Falls, N.Y., is on the block for \$750,000 through broker **Media Venture Partners**.

placing PD **Ralph Wimmer**... **WLZW** Utica, N.Y., production director/morning man **Randy Jay** is upped to PD but keeps his morning show duties. He replaces **Scott Barrett**.

PEOPLE: CHICAGO SWITCHEROO

Longtime **WLUP-AM-FM** morning man **Jonathon Brandmeier** will be moving to afternoons on the AM. He will replace **Steve Dahl** and **Garry Meier**, who move to mornings on the FM. That leaves the AM morning slot wide open. Market speculation has **Howard Stern** coming on board soon.

Brandmeier's new deal with **WLUP** gives him ownership of his show, and he will be pursuing national syndication either through an outside syndicator, or **WLUP** parent **Evergreen Media's** newly formed syndication company, **OTR**.

Paul Christy joins **WTMX** Chicago's morning show, replacing **Rob Conrad**, now in nights. He was last PD at **WMXD** Detroit... **Skip Herman** joins the **WCXR** Washington, D.C., morning show. He was last morning man at **WNCX** Cleveland.

Former **KIIS** Los Angeles MD **Michael Martin** joins **KSOL** (Wild 107) San Francisco in that capacity. **KSOL** promotion director **Paige Nienaber** moves to **New World Communications** as VP/marketing and promotion, replacing new **KSOL** PD **Cliff Berkowitz**.

KVIL Dallas promotions assistant **Denise Faust** is upped to MD, replacing **Steve Eberhart**... **Barry Weintraub** joins **KDBK/KDBQ** San Francisco for afternoons.

Despite a report to the contrary in the **Trenton Times**, **KFI** Los Angeles spokesman **Bill Lewis** denies reports that **John Kobylt** and **Ken Chiampou**, the afternoon-drive team at **WKXW** Trenton, N.J. (New Jersey 101.5), are heading to **KFI**. **Lewis** says he's flattered the duo floated the **KFI** calls, but "we've never spoken to them."

Alex Valentine joins **WPST** Trenton, N.J., as MD. He arrives from **WQXA** York, Pa.... **Bee J. Murphy**, last at **WQMG** Greensboro, N.C., joins **WXYV** (V103) Baltimore as morning co-host.

Michelle Dodd, PD of **KBBT** Portland, Ore., and MD at sister **KUFO**, exits and will not be replaced. **KUFO** PD **Dave Numme** will oversee programming at **KBBT**... **Tom Parker** joins **KKCW** (K103) Portland as APD/afternoons. He was last OM/afternoons at crosstown **KXL-FM** and talk host at **KXL-AM**.

KXXR Kansas City, Mo., APD **Ben Jammin' Meyer** adds MD duties, re-

placing **Sunny Joe Stevens**, who remains for afternoons. Late-night jock **Alan Smith** is upped to music coordinator. Crosstown **KBEQ** MD/night jock **Steve Barnes** joins **KXXR** for swing.

Kevin Koshe joins **KOY-FM** (Y95) Phoenix for nights. He was APD/MD/night jock at **KKXX-FM** Bakersfield, Calif. Also, Y95 morning man **Bruce Kelly** exits for personal reasons and has not been replaced. PD **Jamie Hyatt** denies rumors that **Howard Stern** will fill that slot.

Coyote Collins joins **WBEE** Rochester, N.Y., for the long-vacant afternoon shift. **Collins** comes from crosstown **WKLX**, where he was known as **Curt Monday**. Meanwhile **WKLX** brings in **Nick Evans** from nights at **WCOL-FM** Columbus, Ohio, to replace **Collins**.

WKFJ Syracuse, N.Y., launched its new morning show Sept. 22. It includes former morning show producer **Darren McKee**, standup comedian **Ed Wenck**, and **Lois Burns**, who previously did news. They replace **Steve Corlett**, who left in July.

Former **KKMG** Colorado Springs, Colo., morning host **Pete May** joins crosstown **KIKX** ("The Max") for that shift. Former **KATM** Pueblo, Colo. (now religious **KGFT**) night jock **Dave Hawkins** joins **KIKX** for that slot and **P/T Joel Siemeon** is upped to overnights.

Former **WAGW** Augusta, Ga., president/GM **John Winston** joins **WYAI/WYAY** Atlanta as production director, replacing **Tom Woerner**, who left for that position at **WFOX** Atlanta... **Debbie Young** joins **WMIL** Milwaukee as morning co-host/ND from that position at sister station **WOKY**. Former crosstown **WZTR** ND **Michael O'Shea** joins **WOKY** as ND.

At **WOCL** Orlando, Fla., **Mike Roberts** takes over the evenings slot from **Bob O'Brien**, who is now at **WXTR** Washington, D.C. **Roberts** comes from crosstown **WVRI**.

WMAG Greensboro, N.C., afternoon host **Rod Davis** exits for recently LMA'd **WNEU** (formerly **WMKG**) for morning drive. **Davis'** shift will be the station's first and only local slot at the Unistar "Hot Country" affiliate. **Johnny Phelps**, part of the **WMAG** morning team, takes over **Davis'** afternoon show.

Sorry to report that **WAPW** (Power 99) Atlanta GM **Bill Phippen**, 59, died Sept. 22 of cancer. A memorial service will be held Wednesday (30) at Peachtree Presbyterian. In lieu of flowers, send contributions in **Phippen's** name to the American Cancer Society.

Jacor Will Lighten Debt Load, Cede Control In Restructuring

NEW YORK—**Jacor** Communications Inc., struggling under heavy debt incurred in acquiring radio stations, has announced a restructuring that will reduce its debt load by about one-half and shift control of the company to its financial rescuer.

Under the plan, **Zell/Chilmark Fund L.P.**, a Chicago-based partnership, will commit \$51 million to **Jacor** in exchange for 69% of its common stock.

Zell and other stockholders will also have rights to purchase additional shares of stock, the sale of which will give **Jacor** \$5.74 million in proceeds.

When the deal closes, **Zell** and **Jacor's** creditors will own 93% of the common stock.

The restructuring also includes a reverse stock split, in which one new common share of stock will be exchanged for 23.6 current shares.

Jacor will benefit from the financial restructuring by having its debt reduced to \$72 million from \$148 million.

In addition, maturity dates on several classes of debt have been extended until November and December, including a \$4 million note held by **Zell**.

The FCC must approve the plan because control over **Jacor's** 11 radio stations and other properties will shift to **Zell/Chilmark**.

Based in Cincinnati, **Jacor** operates stations there as well as in Atlanta, Denver, Jacksonville, Fla., Knoxville, Tenn., and Tampa, Fla.

For the six months that ended June 30, **Jacor** reported a net loss of \$12.6 million on \$35.9 million in revenues, compared with a net profit of \$5.4 million on revenues of \$34.5 million in the same period last year.

DON JEFFREY

Single Reviews

EDITED BY LARRY FLICK

POP

► NENEH CHERRY Money Love (4:52)

PRODUCERS: Booga Bear, Jonny Dollar, Neneh Cherry
WRITERS: N. Cherry, C. McVey, J. Sharp
PUBLISHERS: Virgin Songs/Warner-Tamerlane, BMI
Virgin 12709 (c/o CEMA) (cassette single)

Cherry ends an extended break from recording with a smokin', rock-flavored hip-hopper, empowered with a more biting, worldly edge than on past efforts. Periodic rushes of metallic guitars slice through a fat groove, and underscore Cherry's well-seasoned singing and rapping. Samples from the O'Jays' "For The Love Of Money" gives the song a commercial gloss that should help in the label's campaign to lure much-deserved top 40, urban, and club play. Look for the upcoming "Home Brew" album.

► TOM COCHRANE Washed Away (4:11)

PRODUCER: Joe Hardy
WRITER: T. Cochrane
PUBLISHER: not listed
Capitol 79441 (c/o CEMA) (cassette single)

This single's soft sounds and pleasantly rough-edged vocals make it likely to finally turn programmers' attention from top 10 pop hit "Life Is A Highway." Smooth production will loft it into top 40 and possibly AC formats, while Cochrane's husky voice is clearly made for album rock.

► FOREIGNER Soul Doctor (3:58)

PRODUCERS: Duane Baron, John Purdell, Mick Jones, Lou Gramm
WRITERS: M. Jones, L. Gramm
PUBLISHERS: Somerset Songs/Warner-Chappell/Colegms-EMI/Stray Notes, ASCAP
Atlantic 4786 (cassette single)

Classic band benefits from the return of Lou Gramm as front man on this driving new tune from its just-issued greatest-hits set, "The Very Best... And Beyond." Thunderous, radio-friendly rocker harks back to the days of gems like "Urgent" and "Jukebox Hero" with ringing guitars, an air-punching chorus, and a swaggering performance by Gramm. Sounds best cranked to peak volume.

★ JOE PUBLIC Do You Evernite (4:18)

PRODUCERS: Lionel Job, Joe Public
WRITERS: J. Carter, J. Sayies, K. Scott, D. Wyatt, L. Job
PUBLISHERS: Harrindur/Joe Public/Ensign, BMI
Columbia 74783 (c/o Sony) (cassette single)

While urban radio continues to ponder "I've Been Watchin'," pop programmers are treated to perky R&B/funk gem from the act's way-cool eponymous debut. As in the past, all of the right ingredients are here: kickin' beats, a mean hook, and smooth harmonies. With justice prevailing, a major hit is in the offing.

NEW & NOTEWORTHY

THE HEIGHTS How Do You Talk To An Angel? (3:46)

PRODUCER: Steve Tyrell
WRITERS: Coffing, Tyrell, Tyrell
PUBLISHER: not listed
REMIXER: Chris Lord-Alge
Capitol 79526 (c/o CEMA) (cassette single)

First single by band formed for Fox's weekly TV show of the same name is quickly making inroads at top 40 radio. This is, no doubt, due to the song's plaintive and romantic lyrical tone, and slick, rock-edged instrumentation that is reminiscent of Bryan Adams' best power ballads. Program's future may be up for grabs, but this tune (which is from a forthcoming soundtrack album) is poised for heavy-duty radio and sales activity.

DONNA DeLORY Praying For Love (4:25)

PRODUCER: Stephen Hague
WRITERS: D. DeLory, P. Gordon
PUBLISHER: not listed
REMIXER: Matt Sherrod
MCA 2346 (c/o Uni) (cassette single)

DeLory, who sang backup on Madonna's 1990 "Blonde Ambition"

"WEIRD AL" YANKOVIC The White Stuff (no timing listed)

PRODUCER: Al Yankovic
WRITER: M. Starr
PUBLISHER: not listed
Scotti Bros. 75346 (c/o BMG) (cassette single)

Al does his usual mock-a-megastar gig to the tune of New Kids On The Block's hit "The Right Stuff." Here he tweaks new life into it by choosing an unusual subject—the Oreo cookie. Could a celebrity endorsement deal be far behind? Novelty value, of course.

DOUBLE YOU We All Need Love (3:44)

PRODUCER: Robyx
WRITER: D. Troiano
PUBLISHER: B. Mikulski
REMIXER: Franco Iemmello
ZYX 6666 (cassette single)

After a mediocre showing in the "Please Don't Go" battle against KWS, Italo-pop/house act lunges for crossover radio approval with a cute, retro-minded disco twirler. An anthemic chorus and old-fashioned string and piano fills give the song charm. Contact: 516-253-0800.

DEBBIE D. I Want You In My Life (5:06)

PRODUCERS: Gino Caporale, Robert Federici
WRITER: R. Beneteau
PUBLISHERS: Eik/Lauric, BMI
Oceans-Wide 9246 (cassette single)

Freestyle-meets-disco on a pop-splashed dance track that benefits mostly from Debbie's sweet voice. A fatter remix will be needed in order to generate radio or club play.

R & B

► THE JACKSON 5 Who's Lovin' You (4:02)

PRODUCER: Bobby Taylor
WRITER: W. Robinson
PUBLISHER: not listed
Motown 631066 (c/o PGD) (cassette single)

First peek into soundtrack to the "Jacksons: An American Dream" miniseries is a live, previously unreleased rendition of a Smokey Robinson nugget. Performed in the legendary act's hometown of Gary, Ind., in 1971, the track is a jolting trip back in time. Worth a spin if only for the chance to feast on the youthful, untrained beauty of Michael Jackson's voice.

★ ME PHI ME Black Sunshine (3:40)

PRODUCER: Chris Cuban
WRITER: Me Phi Me
PUBLISHER: Dovan, ASCAP
RCA 62369 (c/o BMG) (cassette single)

Genre-straining rapper searches for radio niche with an acoustic-framed hip-hopper that is enriched with intelligent, sensitive rhymes, a shuffling beat, and the hook line from "I Can See Clearly

tour, steps solo with an engaging and optimistic pop/dance ditty. An earnest vocal performance and a percolating beat should entice radio programmers and consumers alike. Of the several remixes offered, Matt Sherrod's slinky "Mo' Matties" version works the best. One to keep an eye on.

AROUND THE WAY Really Into You (3:58)

PRODUCER: Kenny Diaz
WRITER: K. Diaz
PUBLISHER: Kendo, BMI
REMIXERS: Kenny Diaz, Tommy Uzzo
Atlantic 4762 (cassette single)

Prerelease buzz surrounding this scratch-happy pop/hip-hopper has been quite promising. Goey love song seems designed for the urban teen set, with its youthful vocal duet by Lena Fracticelli and Michael Anthony Bertot. Producer Diaz deftly melts a keyboard sample from Grover Washington's nugget "Just The Two Of Us" into a familiar-but-pleasing groove. All signs point toward this one saturating the airwaves within minutes.

Now." A virtually flawless gem that could fit onto urban, pop, alternative, and rap playlists.

SMV Right Here (3:49)

PRODUCER: Brian Alexander Morgan
WRITER: B.A. Morgan
PUBLISHER: Bam Jams, BMI
RCA 62354 (c/o BMG) (cassette single)

A rigid funk/R&B beat-bottom marks an intriguing contrast to loose, personality-driven vocals by Cheryl Gamble. She's further supported by En Vogue-style backing vocals and a sassy rap break by Tamara Johnson. Bodes well for the act's forthcoming debut album, "It's About Time."

VASSAL BENFORD Blade's Theme (4:27)

PRODUCERS: Vassal Benford, Cassandra Mills
WRITER: V. Benford
PUBLISHER: WB, ASCAP
Giant/Reprise 18735 (c/o Warner Bros.) (cassette single)

More music from the soundtrack to "Class Act." Benford weaves an insinuating jazz/R&B groove with delicate piano lines and crisp guitar licks. Perfect for adult-oriented urban and AC radio.

COUNTRY

► ALABAMA I'm In A Hurry (And Don't Know Why) (2:48)

PRODUCERS: Josh Leo, Larry Michael Lee, Alabama
WRITERS: R. Murrah, R. VanWarmer
PUBLISHERS: Murrah, BMI/VanWarmer, ASCAP
RCA 62336 (c/o BMG) (7-inch single)

It's seldom that such a sensible cautionary message arrives in such a sparkling package. A theme-song for yuppies.

► GEORGE JONES I Don't Need Your Rockin' Chair (2:48)

PRODUCER: Emory Gordy Jr.
WRITERS: B. Yates, F. Dycus, K.K. Phillips
PUBLISHERS: 16 Stars/Warner/Noreale/Dyinda Jam/Texas Wedge, BMI/SESAC/ASCAP
MCA 54470 (c/o Uni) (7-inch single)

Jones displays his most notable inflections while stating, matter-of-factly, to younger generations that he isn't too old to cut the mustard. He sings: "I do my rockin' on the stage. You can't put this 'Possom' in a cage." Vince Gill, Mark Chesnut, Garth Brooks, Travis Tritt, Joe Diffie, Alan Jackson, Pam Tillis, T. Graham Brown, Patty Loveless, and Clint Black make guest appearances on background vocals.

PIRATES OF THE MISSISSIPPI A Street Man Named Desire (4:09)

PRODUCERS: Jimmy Bowen, Richard Alves
WRITERS: B. McConvey, R. Alves, G. Harrison
PUBLISHERS: Great Cumberland/Flawfactor/Longitude/August Wind, BMI
Liberty 79482 (c/o CEMA) (CD promo)

A man loses his job, can't pay his bills, gets evicted, and his wife moves on—all this in one ballad. A poetic and picturesque glimpse into the life of one who became a street man.

DANCE

► DEEE-LITE Thank You Everyday (10:12)

PRODUCERS: Deee-Lite
WRITERS: D. Brill, K. Kirby, T. Tei
PUBLISHERS: Delovely/Virgin, ASCAP
REMIXERS: Deee-Lite, Satoshi Tomie
Elektra 66368 (12-inch single)

Follow-up to the trio's No. 1 smash "Runaway" is uplifting house romp, replete with a gospel choir, shoulder-shaking percussion, and subtle bits of Hammond organ and funk guitar. Lady Kier Kirby is in excellent voice, transforming the song into a fierce anthem midway through the 10-minute "Spirit" mix. An instant club hit from the sorely underrated "Infinity Within" album.

★ YOYO HONEY Groove On (6:15)

PRODUCER: Michael Peden
WRITER: E. Shoniwa
PUBLISHER: Zomba Enterprises, ASCAP
REMIXERS: Paul Oakenfold, Steve Osborne
Jive 42051 (c/o BMG) (12-inch single)

U.K. duo shines on this low-key, R&B-

inflected deep-houser, thanks mostly to Anita Jarrett's gorgeous alto. Partner Mani Shoniwa has crafted a complex song to float atop the groove, while producer Peden fleshes out the arrangement with caressing strings. Already a hit overseas, track is poised for extensive late-night play. Don't miss the album, "Voodoo Soul."

AC

► RITA COOLIDGE & LEE GREENWOOD Heart Don't Fail Me Now (3:37)

PRODUCERS: Ray Barnes, Tony Coleman
WRITERS: Skerlov, Lloyd
PUBLISHERS: Caliber/Skerlov, BMI
Caliber/Critique 15488 (c/o BMG) (cassette single)

Glowing power ballad was first heard on the daytime drama "As The World Turns" earlier this month. Such exposure lays a fine foundation for both the single and Coolidge's re-emergence into the pop spotlight. She is complemented by Greenwood's impassioned duet vocal. Track is a shoo-in for AC arena, and could cross onto adult-leaning top 40 playlists.

★ DAN HILL Dance Of Love (3:25)

PRODUCERS: James Sheard, Doug James, Dan Hill
WRITERS: D. Hill, D. James
PUBLISHERS: If Dreams Had Wings, ASCAP, Wil-Bel/EMI-Blackwood, BMI
Quality 19142 (CD single)

Title tune from pop balladeer's current set could be the soundtrack to a fireside evening of romance. Hill flexes his voice for all its worth, intoning the song's vow of love with an earnest, engaging quality. Strongest single to date should spark considerable radio play. Contact: 213-658-6796.

ROCK TRACKS

► R.E.M. Drive (4:25)

PRODUCERS: Scott Litt, R.E.M.
WRITERS: Berry, Buck, Mills, Stipe
PUBLISHERS: Night Garden/In This World/Among Others, Unichappell, BMI
Warner Bros. 5700 (cassette single)

First single from the upcoming "Automatic For The People" opus is a sullen, atmospheric rock ballad. Michael Stipe's distinctive voice is at the center of a lush arrangement that's cushioned with subtle strings and prominent acoustic strumming. On the whole, cut is a daring, stylish effort that flaunts its sense of drama without flying over the top. A staple at album-rock and alternative formats out of the box, with pop and AC likely to follow suit after a couple of spins.

► TRIXTER Road Of A Thousand Dreams (3:59)

PRODUCER: James "Jimbo" Barton
WRITER: S. Brown
PUBLISHER: not listed
Mechanic/MCA 2309 (c/o Uni) (cassette single)

Young pop/metal quartet previews its sophomore set, "Hear!," with an earnest, strumming rocker that brings bands like Bon Jovi to mind. Well-produced, oh-so-catchy anthem is ripe for both album-rock and top 40 picking. Sounds like the track that will transform band into a heavy-hitter.

► MOTHER LOVE BONE Stardog Champion (4:30)

PRODUCERS: Terry Date, Mother Love Bone
WRITERS: A. Wood, S. Gossard, Mother Love Bone
PUBLISHER: PolyGram
Stardog/Mercury 763 (c/o PolyGram) (CD promo)

Trippy, heavy, and haunting; a good mix for metal-leaning rock outlets, and straight-ahead metal shows. Seattle genealogy: Three members of this band went on to form new megaband Pearl Jam, but Mother Love Bone lives—a reissue of its self-titled album is coming soon.

► SOUL ASYLUM Somebody To Shove (3:14)

PRODUCER: Michael Benhorn
WRITER: D. Pirner
PUBLISHERS: WB/LFR, ASCAP
Columbia 4730 (c/o Sony) (CD promo)

Band kicks off its major-label career with

this measured, tough rock tune best suited for album-rock listeners. Vestiges of indie status may land this band back at alternative, too. Nice balance of pop and metal.

INSPIRAL CARPETS Generations (no timing listed)

PRODUCER: Pascal Gabriel
WRITERS: Inspiral Carpets
PUBLISHER: Chrysalis Songs, BMI
Mute/Elektra 8462 (CD promo)

The Manchester, England, sound revisited, with guitars amped up and some cool new wave-y keyboards added for atmosphere. Alternative outlets, in general, should be receptive to this tuneful clip.

MELISSA ETHERIDGE Dance Without Sleeping (4:15)

PRODUCERS: Kevin McCormick, Melissa Etheridge
WRITERS: M. Etheridge, K. McCormick, M.F. Lewok
PUBLISHERS: MLE/Almo/Eye Cue, ASCAP
Island 6733 (c/o PGD) (CD promo)

Best song on Etheridge's recent "Never Enough" album bridges the stylistic gap between the set's previous singles. Sensitive lyrics are placed within an easygoing rock setting that is bolstered by an underplayed pop/dance beat. An obvious choice for rock radio, but is also light enough for AC formats.

RAMONES Poison Heart (4:04)

PRODUCER: Ed Stasium
WRITERS: D. Ramone, D. Rey
PUBLISHER: not listed
Radioactive 2343 (CD promo)

Straightforward, no-apologies guitar-pop makes strides toward gaining mainstream listeners, but after all, the Ramones always sound like the Ramones—even with their punk edges smoothed a little. From the new "Mondo Bizarro" album.

MERYN CADELL Barbie (3:04)

PRODUCERS: Barry Harris, Tom Third
WRITER: M. Cadell
PUBLISHER: Meryn, SOCAN
Sire/Reprise 18766 (c/o Warner Bros.) (cassette single)

Cadell's funny monolog comes as an interesting and successful mix of thin horns, fat beat, and folksy vocal melody. May fit into a variety of formats—worth checking out.

OCEAN COLOUR SCENE Sway (3:41)

PRODUCER: Hugo Nicolson
WRITERS: S. Fowler, S. Craddock, D. Minchella, O. Harrison
PUBLISHER: not listed
Fontana/Mercury 738 (c/o PolyGram) (CD promo)

"Sway" sways between college- and album-rock sounds with a shuffling dance beat, wah-wah guitars, laidback vocals, and Beatlesque harmonies. A logical choice for alternative programmers.

THE DARLING BUDS Please Yourself (no timing listed)

PRODUCER: Stephen Street
WRITERS: Lewis, Farr, McDonagh, Callis
PUBLISHER: not listed
Chaos 74446 (c/o Sony) (cassette single)

Fuzz-pop noise gives way to a supercatchy, well-written chorus that's sure to hook listeners. Plain, simple vocals contrast nicely with noise, but the song relies too heavily on one good groove to carry it between choruses.

RAP

SILKY SLIM Sister Sister (3:48)

PRODUCER: Shawn "Mugzie" Bowles
WRITERS: T. Collins, R. Mark
PUBLISHERS: Promuse/Cracks In The Wall, BMI
Profile 5377 (cassette single)

After years of hearing men go on about the various and graphic ways women should be pleasing them, it's actually kind of refreshing to see the roles reversed. Slim isn't going to set the world on fire as a lyricist, though she flashes risqué wit. Track has a maddeningly catchy chorus that takes up permanent residence in your brain upon impact. Contact: 212-529-7600.

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.

EUROPEAN VIDEO CENSORS DISAGREE ACROSS BORDERS

(Continued from page 1)

"16" rating for home video, but even that is a rare scenario within the Netherlands' self-regulatory system.

Home-video ratings systems and censorship standards vary widely from country to country within Europe, and they will apparently remain that way even after the European Community's single market officially arrives at the end of this year. Standards vary even within certain countries, depending upon laws governing cinema and television, differing versions of a film on videocassette, and multiple standards that apply to new media like cable and satellite.

These classification and censorship vagaries may well be a stumbling block for advocates of a centralized Euro system with standardized ratings, but they are essentially in the front line of the indigenous cultures' battlefields embodying sex, race, religion, and politics.

"The Last Temptation Of Christ," for example, was banned outright in Italy, even though the country does not have any video censorship. In Spain, the rating was "13," and in the Republic of Ireland, Western Europe's other main Catholic-centric market, it was rated "18." In addition,



Home video standards vary by country. "The Last Temptation Of Christ" was banned in Italy, a country that censors blasphemy more strongly than violence or soft porn.

tion, Ireland's sole film and video censor, Sheamus Smith, added two provisos: a disclaimer (which had to be placed outside the cinema during theatrical release) that the movie was not based on the Scriptures; and denial of entry to the cinema after the film had started.

These types of restrictions are left entirely to Smith's discretion and his devising. "I could have said it was only to be seen by one-legged women in Dublin if I'd wanted," Smith says, half-joking.

Compared with his predecessor, Smith is a liberal. He has cut only two films, not prohibited any, and reversed some restrictions on releases like "Monty Python's Life Of Brian," which was banned for seven years. He took some flak for making "Cape Fear" a "15"-rated picture, but points out that in Argentina, 11-year-olds can see it.

Since 1990, Smith has had to implement a new law, the Video Censorship Act, under which he rates videos specifically for home viewing. Ireland joins the U.K., Germany, and Spain in this statutory requirement, although between these countries and those with "gentlemen's agreements" and voluntary codes, the severity of the

ratings systems differ widely.

INCONSISTENT STANDARDS

In the U.K., the British Board of Film Classifications' tune is "no sex please, we're British," in contrast to Scandinavia's "anything-goes" attitude. The law governing the BBFC is that it *has* to censor; Sweden's Stapsens Biografbyra, in contrast, presides over a voluntary system.

The BBFC's experiment of creating an "explicit R18" certificate to limit sex videos to sex shops has flopped, and the U.K.'s stance on this topic seems likely to crumble further within the next decade. The difference can be seen in a case like the Japanese explicit sex film "Ai No Corrida" (aka "In The Realm Of The Senses"), which does not have a video certificate in the U.K. but was given a 10 p.m. screening on Portuguese television.

Another example of how standards vary from country to country—even on noncontroversial videos—is "Crocodile Dundee." A German has to be 6 to see it, a Briton or Swede, 15, and an Irish person, 16; whereas in France, Italy, the Netherlands, or Spain, it can be viewed by anyone.

In Italy, blasphemy is censored more strongly than violence or soft porn. In Spain, sexual art has been allowed more often in the 20 years since Franco's death, but violence is frowned upon.

In Sweden, on the other hand, sex is less censored than violence; for example "sex, lies + videotape" was given a 7-rating for the punch delivered near the film's conclusion. "Ordinary sex is usually given a '15' rating, although an '11' if it's nice," says Swedish censor Erik Wallander. In the U.K., the film got an "18" rating, and leading retail chain Woolworth's reportedly would not stock it because it had the word "sex" in the title.

HOME VIDEO DEFINITIONS

National cultural differences aside, another reason for discrepancies is that home video is not defined the same way in every territory. For example, the German film ratings board (the FKK) is a voluntary, self-regulating body that presents few problems to video suppliers and retailers. The cause of the German video industry's grief is the country's index system, which defines video as printed matter and consequently subjects it to restrictions on advertising, promotion, and distribution.



"Betty Blue," a film with sexual content, gets an "unrestricted" rating in France. In England, standards are more conservative.



Until five years ago, Sweden's laws compelled the cutting of any material "which could cause mental disturbance," including such horror films as the "Nightmare On Elm Street" movies. That rule has since been removed.

Censorship of horror films in Sweden was long affected by a paragraph in its legislation that demanded the cutting of anything "which could cause mental disturbance." Consequently, the "Nightmare On Elm Street" films were cut; but, since the paragraph was removed five years ago, the board has been more lenient. "Sleepwalkers," for example, suffered no cuts.

In the U.K., the wording of the Video Recordings Act states the statutory body must determine "what is suitable for viewing in the home," thereby immediately creating double-standards between cinema screenings and home viewing. Problems arise with films that are rated "12" for cinema and then have to be upgraded to "15" for home video ("Batman") or cut down to a Parental Guidance rating ("Robin Hood: Prince Of Thieves") to maintain its family orientation.

Under the aegis of the act, the U.K. censor will therefore cut scenes that show techniques of crime (the lock-picking in "Midnight Run") and drug abuse (the cocaine scene in "Crocodile Dundee"), censure swearing more heavily (one four-letter word was excised from "Big" to maintain its family rating), and generally watch for scenes that can be paused, replayed, or generally controlled for an effect unintended by the film maker.

The main issue here is that watching video at home makes it an experience different from viewing films in a theater: Not only do children have access to videos, but viewers can control the medium in certain ways, whereas they have no control over a theatrical screening.

'CHANGING AUDIENCE'

BBFC director James Ferman says this was one of the many issues raised at last March's Standards in Screen Entertainment, an international conference attended by 38 censors.

"It's a changing audience—smaller groups of people don't often watch all of a film, and it's important to address how this mediates the message which gets through to them. They can

send it up, talk through it, constantly have a dialog between viewers and screen. It's a very different emotional experience than where the film medium controlled the audience."

In markets where there are voluntary setups or "gentleman's agreements"—Italy, France, the Netherlands, Sweden—ratings are usually handed down from theatrical exhibition, and common sense is used for direct-to-video releases.

"For video premieres, we create our own rules of censorship," says Timmy Trew, Warner Home Video's chief in Italy. "We agreed years ago with trade body Univideo to do it with common sense; we don't want indexed films. But we were fortunate, I suppose, in that the Italian market started when other markets had already evolved... We could see the pitfalls. 'The Devils' [a Warner title], for example, has always been banned in Italy. We could make a lot of money by releasing it, but it would create so many problems it's not worth releasing."

Although video classification and censorship are two sides of the same coin, cutting films for video release is not a widespread practice throughout the EC. Also, there are two kinds of cutting—that which is legally required, as in the case of hardcore porn in the U.K., and cutting done to accommodate distributors that wish to gain more widespread distribution.

In France, Italy, Spain, Ireland, and the Netherlands, cutting is avoided. Smith says he favors the director's cut, preferring to restrict the video to an older age group if need be. Caroline Abbing, a lawyer working for the Dutch NVPI, says cutting adversely affects the moral rights of the authors. "It's against all our principles," she says.

Jose Tourne, general secretary of

tation is different.

Some classification boards would like to set up a common European rating system—a prospect that would undoubtedly be welcomed by the home video trade. Homegrown hits excluded, the same major U.S. movies tend to be the top annual grossers whether in London, Paris, Madrid, or Rome, and classifying them separately for each territory is a costly process—roughly \$2,000 per picture in the U.K. alone. And, with European trade barriers due to come down at the end of 1992, maintaining separate national standards—especially more conservative ones—may become increasingly difficult.

The BBFC's Ferman predicts that, besides material that contravenes Section 2 of the U.K.'s Obscene Publications Act ("that which depraves or corrupts"), "indecent" material will be flooding into Britain, especially by mail order, after EC trade barriers come down. "Standards are going to change inevitably," he says. "We've had meetings to talk about gradually harmonizing [standards in] Britain and Germany, which have very similar standards, but France and Holland are very different—nothing is rejected or modified."

"'Betty Blue,' for example, is a 'U' [unrestricted] film in France, and we won't approach standards like that in the short term. I think we are all hoping for a common category system and perhaps evolving toward common standards within those categories, but progress is very slow.

"This year in Nice, for example, at a European Forum on Media, the French said it's far too early to be talking of harmonization, that they have a duty to their own people and own government and don't think it's their role to change standards in line



The home video release of "In The Realm Of The Senses" gets different ratings in different countries.

Spanish trade body ADIVAN, says, "We never cut films—it's up to the director, and he has the choice of cutting his film if he wants to before presenting it."

Ironically, however, a system with low age restrictions can adversely affect the impact of the censor's scissors. Because the 15 rating is Sweden's strictest classification "Henry: Portrait Of A Serial Killer" had 4½ minutes of cuts, whereas if Sweden had an "18" rating, the film would have passed uncut, according to Wallander.

COMMON GROUND IN EC

Despite the differences, there is some common ground within the EC member states regarding extremes of sex and violence in videos; there is also some parity within restrictive classifications, even if the implemen-

with other people. They're holding out for French people, and we're holding out for British."

In short, harmonization is a very difficult job—"It's an unattainable ideal, like with many national differences," says Norman Abbott, one-time chairman of the International Video Federation's committee on censorship.

"It's like trying to harmonize the games of hockey, boules, and rugby with one set of rules. It would be extremely sensible if you submitted a film to just one body that would say it has a '15' rating throughout Europe, but achieving that would be very difficult. How would you say to the Spanish, for example, that bullfighting contains cruelty and we don't like the way you trip horses in films? The French would say, 'Well, we eat horses.'"

TANDY OFFERS FIRST DCC UNIT

(Continued from page 6)

in that time, according to Tandy. The store also carries Tandy's new VIS multimedia product.

As its production increases, Tandy plans to make the decks available in its Radio Shack and other retail outlets later in October, according to Philip Bradtmiller, director of investor relations with Tandy.

The Incredible Universe carries "virtually every [consumer electronics] brand in every category of product selection," according to Bradtmiller. The store is geared toward offering customer interaction with a wide range of products "rather than the high-pressure selling characteristic of consumer electronics retailers today," says Bradtmiller.

The store also carries 45,000 titles on CD, cassette, laserdisc, and VHS. It also features Tandy-manufactured blank DCC tape and will add prerecorded DCC software when available. Bradtmiller would not comment on software pricing.

He says the store eventually will carry a full line of DCC decks and portables from various manufacturers.

According to Bradtmiller, Tandy "very likely may carry MiniDisc in the store as well," although he could not say when that product might arrive at the store or if they will carry MD software.

Bradtmiller says he would "rather

not get into" Tandy's position of being the first to bring the Philips/Matsushita-developed technology to market in the U.S. A Philips spokesman had no comment.

Technics will market its DCC home recorder initially in New York, Philadelphia, Boston, Atlanta, Hartford, Conn., Washington, D.C., Miami, Chicago, Detroit, Minneapolis, San Francisco, and Southern California.

Tandy is giving DCC purchasers a letter stating that the company will refund the purchase if the copyright legislation currently in Congress is not passed.

Although the National Music Publishers Assn. had hinted at the possibility of a lawsuit against any company that brought digital recording products to the consumer market without the legislation in place, with the passage of the House version of the bill on Sept. 22 (see story, page 1), the threat appears to be moot.

"Because of the spirit of cooperation that's existed and the almost imminent passage of the bill, [a lawsuit] would be an unfair characterization to put on [Tandy's] actions or anybody's actions at this point," says NMPA president Ed Murphy. "There's been full support from the electronics industry and they've worked side by side with us and passage is almost at hand."

P'GRAM PLANS RETAILER INCENTIVES ON DCC TITLES

(Continued from page 6)

Other music merchants—including representatives from Warehouse Entertainment, Music Plus, National Record Mart, HMV U.S.A., Harmony House, Camelot Music, and Central South Record Distributors—also stand behind the format.

However, many dealers' support is tempered by a fear that the time is not ripe for a new configuration, let alone two. (Sony's MiniDisc is also expected to hit the streets later this fall.) These executives say consumers will be confused by the simultaneous

launch of the new digital formats at a time when CD player penetration is hovering in the 40% range.

Ultimately, the consumer—the most fickle and most important variant in any retail equation—will decide, retailers say. As Tower's Solomon puts it, "We've seen configurations come and go. You give it the college try, and if the public likes it you keep it; otherwise it goes away."

Assistance in preparing this story was provided by Debbie Holley.

U.K. Blocks EC-Wide Digital Tax Other Countries Beginning To Sway

LONDON—The European recording industry's drive for a single-market home-taping royalty appears to have hit a new roadblock, built in Britain.

At a European Commission meeting Sept. 22 of internal market ministers, U.K. opposition to implementation of a European Community-wide levy on digital and analog blank media and audio/video hardware helped to derail an EC council directive.

IFPI legal adviser Michel Kains says that, when the issue was raised at the meeting, ministers from France, Germany, Spain, and Italy endorsed the proposal, while officials from Belgium, Denmark, Greece, and the Netherlands were undecided or neutral.

U.K. representatives were joined in opposition by those from Ireland and Luxembourg—then by Italian officials, who reportedly changed their mind even though that nation has recently accepted national legislative proposals calling for the highest home-taping levy in Europe.

The U.K. was able to block the EC proposal, according to Kains, because it currently holds the Community presidency, and because of European disarray in the wake of the French referendum vote Sept. 20 on the Maastricht treaty.

IFPI chairman David Fine says, "If the tape levy directive has been shelved, I find it appalling. The attitude of the U.K. in this matter is inexplicable when you consider the interest the government has in sustaining the prosperity of the record industry. The U.K., of all countries, should be a front-runner in supporting plans for a Community-wide tape levy; such a measure is essential for the protection of the artists and composers. I simply do not understand the attitude of the British government."

Kains adds, however, that the setback is not final. The organization hopes that national implementation of a levy in more countries can eventually help rebuild momentum for Community-wide legislation.

ONE-STOPS COMBAT STREET-DATE VIOLATIONS

(Continued from page 10)

correct. It's the small independent retailer who is difficult to control."

After the one-stop meeting, John Marmaduke, president of Amarillo, Texas-based Western Merchandisers, said, "We found four Wal-Marts that had put Garth Brooks on sale early—two of the stores were handled by us, and two of the stores were handled by Handleman. And we made phone calls and got the product off the shelf that same day."

"Wal-Mart has \$20 million of merchandise a day coming into their stores and someone made a mistake at those four stores, which can happen," he continued. "But it wasn't intentional. The whole difference is that the one-stops that sell early are doing it intentionally."

Steve Strome, president and CEO of Troy, Mich.-based Handleman Co., said, "I generally do not believe that the mass merchants are violating street date. The rackjobber only gets the megahits into the store by street date. It is not economically feasible to get all new product into the stores by street date."

Another rackjobbing executive agreed, saying "one-stops' attacks on mass merchants about street date are just to deflect the heat. They have been violating the street date for the last three years."

'THEY DON'T CARE'

During the meeting, Smith also stated that some one-stops are intentionally violating street date. "[Those breaking street-date] don't care; it's an edge they feel they have on whatever competition they face, the chains or whoever..." On the other hand,

IN WAKE OF CHARISMA CUTS COMES VERNON YARD

(Continued from page 10)

will have only three full-time employees—a marketing/promotion staffer, an A&R rep, and a personal assistant. While there will be no L.A.-based staff at first, Wood says that it is "more than likely" that someone will be put in place on the West Coast in the future.

Vernon Yard, which intends to sign five new acts in its first year, will be launched with an album by the U.K. band Verve in March 1993.

Wood says that, contrary to a published report, he will remain president of Caroline, which will continue as a totally separate entity, although it is wholly owned by Virgin Music Group in the U.K.

Meanwhile, Virgin has made no official statement regarding the new round of layoffs; in fact, employees were given no explanation by Virgin superiors about the cuts (which was not the case in June, when staffers were told about imminent firings on national conference calls).

"The reason why you're not hearing anything is because we don't know anything," one uncertain label staffer says.

Virgin president Phil Quartararo and co-chairmen Jeff Ayeroff and Jordan Harris declined to comment on the layoffs.

The cuts were not unexpected: Many at Charisma had anticipated that the staff would be pruned following meetings by label executives in Europe early in the month.

But it is understood that while Charisma, like DGC, will continue as an imprint, almost all of its functions will now be carried out by Virgin personnel. Although an exact head count

he said, any given retailer may be buying from two or three one-stops; and, if the store breaks street-date, it is difficult for the label to determine which one-stop supplied the product.

Instead of stopping Friday shipments, labels "can always code product so we can find out who is breaking street date, but we don't want to go that route; we're not a police force," Smith said.

Not all of the majors agreed with Sony's approach to the problem. Pete Jones, president of BMG Distribution, said, "Street date is important but we should just punish violators, not all the one-stops. There is no de-

SELL-THRU 'WORLD' NOT COMPLETELY ROSY

(Continued from page 6)

its die hard. Despite the lessons of the recent past, when heavy returns rubbed some of the gloss off hits like "Batman" and "E.T.," the studios are still accused of excessive front-loading.

"[Home video sell-through] goals are unrealistic," says John Marmaduke, president of Amarillo, Texas-based Western Merchandisers, a subsidiary of Wal-Mart. During order taking, "we were being solicited to buy two and three times our [market share]. We have seen quotas before in other businesses and it kills them."

Baker & Taylor Video marketing VP James Ulsamer comments: "The studios have brought this on themselves, by placing so much emphasis on street date. The advertising, the rebates—it's all calculated on getting the numbers by street date, by load-

ing it is happening, and the biggest problem is the New York market."

WEA president Henry Droz said it is only a problem in New York.

But Uni Distribution and PolyGram Group Distribution have punished alleged street-date violators in the past by withdrawing their early shipping status and sending them product on street date.

Sony's Smith said he was working hard to stop street-date violations because, "If we don't do something about it, the customers like Musicland will. They will put the album on sale early and then we will have a serious problem."

ing up."

Some wholesalers suggest loading up is unavoidable. "In video you need goals," says Peter Young, VP of video purchasing for Roundup Music, the rack arm of 97 Fred Meyer stores. "There's duplication time, there's shipping time, there are a lot of factors that are different in a mature product category like music. If you go wrong on a 'Wayne's World' and buy too short, you're in big, big trouble."

The trouble could be avoided. "We may need to do things differently," says Harry Steck, president of Pittsburgh-based Rank Retail Services. "The extreme is for racks not to buy the hit releases and let the retailers get it themselves." Steck does not want to surrender sales, but "quotas cause [wholesalers] to stretch way beyond what they can sell."

is not available, Charisma is known to have borne the brunt of the cuts.

Some senior Charisma executives were casualties in the layoffs. Sources say VP of promotion Bob Catania and VP of publicity Audrey Strahl decided to leave rather than take lesser roles at Virgin. Director of video production Caroline True was another high-ranking departure.

Six of 11 Charisma regional promotion reps were axed. The remaining promo staffers will be offered jobs on a beefed-up Virgin promo team, which sources say will grow from 12 regionals to 18. Former Charisma VP of pop promotion Al Moinet and VP

of album promotion "Heavy" Lenny Bronstein will join the Virgin staff.

Likewise, Charisma A&R VP Danny Goodwin and associate director of A&R Keith Bailey will join the Virgin A&R department.

Former Charisma sales VP Jerre Hall will now report to Virgin sales VP Joyce Castagnola; a source indicates that Hall will relocate to Dallas in an as-yet-undetermined national sales capacity. The merged sales staff will probably also grow in size.

Other areas impacted by the cuts included artist development, international, production, and ad merchandising.

LIFEBEAT FOUNDER BOB CAVIANO, 42, DIES OF AIDS

(Continued from page 10)

organization has formed a Black Music Committee to address the issue of AIDS within minority groups, and hopes to do a fundraising show at the Apollo Theater this fall. In addition, LIFEbeat plans a memorial event for Caviano in coming weeks.

"Bob was really the inspiration and driving force behind LIFEbeat. He was pretty much always right and insightful," says LIFEbeat executive director Tim Rosta. "He was not only my friend, but he also had a lot of leadership qualities that I admire greatly. When he spoke, it really rang true in terms of the pain and isolation of people with AIDS. He was inspirational. I've never seen anyone fight so hard."

"Bob was a high energy, colorful person," says Ray Caviano. "It's going to be hard to duplicate his spirit in

terms of his love and genuine excitement about the music business. He's going to be really missed."

"Bob taught us all how devastating AIDS is, not just to the gay population, but to every man, woman, and child out there," says Daniel Glass, executive VP/GM of EMI Records Group North America and a founding member of LIFEbeat. "People can't just be passive anymore. There must be a lot more help, compassion, research, and direct services. We must make sure that Bob's life and death mean something."

Donations may be made to LIFEbeat at 810 Seventh Ave., 8th Floor, New York, N.Y. 10019; 212-245-3240.

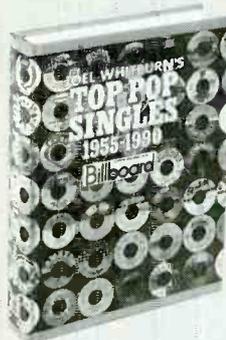
In addition to his brother Ray, Caviano is survived by his father, Frank, two other brothers, Louis and Richard, and a sister, Maria.

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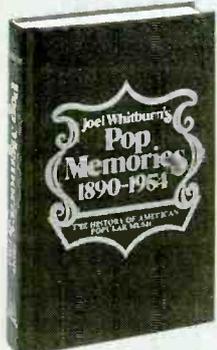
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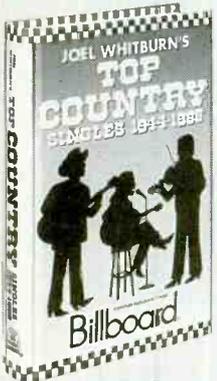
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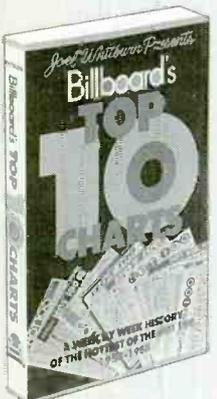
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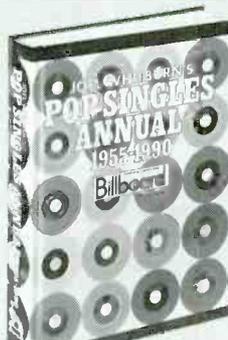
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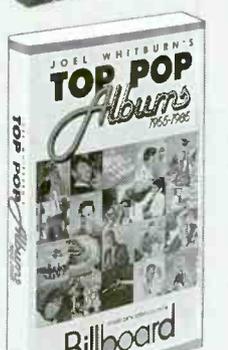
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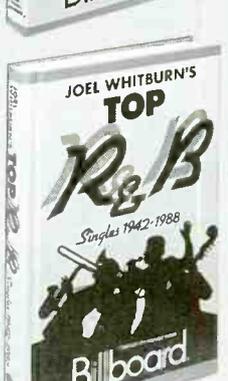
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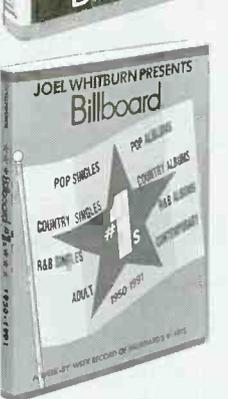
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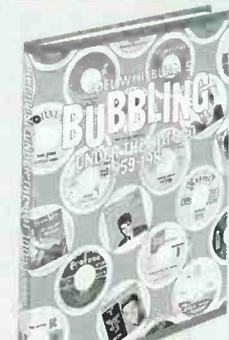
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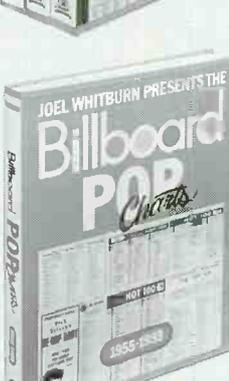
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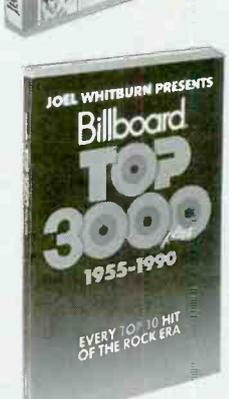
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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

TWO NEW TOP 40 airplay charts debut this week on page 80, and we think they will provide useful information to radio programmers, record promotion executives, and others who follow the top 40 format. The methodology is explained in the article on page 1, but I'd like to make a few more comments. The split in top 40 radio has been well known for some time, but these are the first charts to separately rank monitored airplay for the two "subformats": top 40/mainstream and top 40/rhythm. The differences between the two types of top 40 are striking. Only 16 (40%) of the titles are carried on both charts, so about 60% of the current music played on the two subformats is different. While the Top 40 Radio Monitor continues to combine both top 40 subformats, as does the Hot 100, these separate charts should prove illuminating each week.

'END OF THE ROAD' by **Boyz II Men** (Biv 10) slips in points by about 6% but holds at No. 1 by a massive margin in both sales and airplay. Next week will mark its ninth week at No. 1, so it will pass "Jump" by **Kris Kross** as the longest-running No. 1 since the new methodology was introduced. "Jump" and "Road" should battle it out for Hot 100 single of the year. **Patty Smyth's** "Sometimes Love Just Ain't Enough" (MCA) is steadily narrowing the gap with "Road," but "Sometimes" must increase for at least two more weeks in order to top "Road" and hit No. 1. No other titles in the top 10 seem likely to challenge for No. 1.

THERE ARE TWO BIG debuts on this week's chart, and they're both by new acts. The **Heights** is both the name of a band and the name of the Fox television series featuring the band in fictional adventures. (Capitol Records assures us the actors do actually sing on the record.) The Heights' debut single, "How Do You Talk To An Angel," storms onto the Hot 100 at No. 48. It's already No. 1 in airplay at Power 99 Atlanta. **Mariah Carey** co-produced and co-wrote the debut single for **Trey Lorenz**, "Someone To Hold" (Epic). Lorenz, originally from South Carolina, sang backup on Carey's albums and provided the standout male solo on Carey's "I'll Be There." "Someone" opens at No. 62, showing early strength in San Francisco (No. 9 at KMEL) and Boston (No. 26 at Kiss 108).

QUICK CUTS: Two other artists also make their Hot 100 bows. **Sofia Shinas** from Toronto enters at No. 92 with "The Message" (Warner Bros.). The single is breaking out of Houston, where it's No. 15 at KRBE. **Wreckx-N-Effect**, a duo from New York co-produced by **Teddy Riley**, bows at No. 94 with "Rump Shaker" (MCA); it's top 15 already at KMEL San Francisco. "Give It Away" by the **Red Hot Chili Peppers** (Warner Bros.) enters the Hot 100 for a third time, spurred by renewed sales after the group's MTV Awards show appearance. Warner Bros. Records, meanwhile, is working the Peppers' new single, "Breaking The Girl" . . . The two biggest point gainers on the entire Hot 100 are "I'd Die Without You" by **P.M. Dawn** (Gee Street/LaFace)—No. 1 in airplay at Wild 107 San Francisco and WHYT Detroit—and "Rhythm Is A Dancer" by **Snap** (Arista), which wins the Power Pick/Sales.

ILBERMAN TAKES ROLE AS SONY INTERNATIONAL CHIEF

(Continued from page 5)

"recognition that, as a global record company, the coordination of music priorities takes on added importance. Mr. Ilberman's experience in the U.S. company will aid that sharing process."

Despite Ilberman's closeness to Mottola, Schulhof emphasized, "Tommy Mottola's responsibilities continue to be to manage the U.S. operations. The coordination of music priorities between the U.S. company and the international company will be a priority for both Mr. Ilberman and Mr. Mottola."

TENUOUS LIAISONS

At recent Sony Music International meetings in Lausanne, Switzerland, Schulhof was said to have stressed the need for the company to forge better links among its international components. In the past, according to insiders, liaisons between the U.S. and international units have been tenuous.

"Summer did not fight for his art-

ists in the American company," argues one source. Later at Lausanne, some delegates reportedly were surprised to hear Summer—after Schulhof had left—emphasize the independence of his division.

Ilberman affirms that his experience within Sony Music U.S. will, indeed, help build a bridge between the domestic and international units. "That's an advantage I bring: familiarity [with the U.S. market] which will enable us to work much closer."

Industry sources claim Summer's departure is not a surprise, attributing it to market-share slippage and low management morale in the field. "Basically, it's an organization that likes to win," says one senior executive familiar with the division. "When they're doing well, they feel good. When they're not . . ."

Schulhof appears to have been mandating change at the international division for at least a year. When the CEOs of major affiliates in Germany, France, and Italy began re-

porting to Summer last year, outgoing Sony Music Europe president Jorgen Larsen said the reorganization was "initiated by Schulhof in a broad-brush fashion" (Billboard, June 8, 1991).

Shortly afterwards, Manolo Diaz, who was appointed European region VP in the wake of Larsen's departure, acknowledged the tough fight for market share. He told Billboard that Sony's European business as a whole was higher than 11% and lower than 15%, saying that its target was 20%. "It's an ambitious goal, not easy to reach—but we've been close to it in the past," he said. Diaz has since left the company to head PolyGram's Latin American operations.

Summer was appointed president of Sony Music (at the time, CBS Records) International in April 1986 by then CBS Records Group president Walter Yetnikoff. He had been president of RCA's Red Seal division and, previously, head of that company's domestic and international divisions.

BILLBOARD DEBUTS TWO TOP 40 AIRPLAY CHARTS

(Continued from page 1)

action to changes at top 40 radio, which has effectively split into two different formats. One is the established top 40/mainstream format, which plays a wide variety of music; the other is the top 40/rhythm-crossover format, which leans toward dance and R&B music and has been successful in a number of medium and large markets. Among the successful top 40/rhythm stations are WQHT (Hot 97) New York, KPWR (Power 106) Los Angeles, WBBM-FM (B96) Chicago, WIOQ (Q102) Philadelphia, WPGC-FM Washington, D.C., and WPOW (Power 96) Miami. Top 40/mainstream stations in these markets include WHYT (Z100) New York, KIIS-FM Los Angeles, and WEGX (Eagle 106) Philadelphia.

The two new 40-position charts (see page 80) track airplay in the two top 40 sub-formats separately. The Top 40/Mainstream chart includes airplay from 94 stations; the Top 40/Rhythm chart tracks 36 stations. Both charts will measure actual number of plays or detections as measured by Broadcast Data Systems, a sister company

of Billboard magazine. BDS currently monitors airplay in 85 major markets, 24 hours a day, seven days a week. The new charts will rank records in order of total number of plays, with no weighting applied to the monitored stations.

In explaining AIR's decision to base its two competitions on the new charts, Alan Smith, president of AIR, comments, "The time has come to give separate identities to the major niches within the top 40 format. Mainstream and rhythm-crossover programmers need to identify the growth of songs at stations with a similar lean. It's the best possible source for programmers and the AIR competition."

In the competition, radio program directors and music directors predict how records will perform, with top 40/mainstream programmers predicting performance on the mainstream chart and top 40/rhythm programmers predicting performance on the rhythm chart.

Appearing below the two charts each week will be a listing of records

not yet on the top 40 with increasing airplay ("Increasing Impact") and a list of records that reach a certain level of airplay for the first time ("Initial Impact"). The Initial Impact feature begins in next week's issue.

Another feature beginning in next week's charts will give a special award to any record that reaches a minimum of 1,500 plays on the mainstream chart or 500 on the rhythm chart for the first time. These are the levels deemed by Billboard to signify that the track has achieved a high level of airplay. Also starting next week, bullets will be awarded to those tracks showing an increase in detections over the previous week, regardless of chart movement.

A complete list of stations (all FM) monitored for each of the new charts appears below. All stations continue to report to the Hot 100 Singles chart, which is compiled by combining monitored airplay from the 130 stations below with playlists obtained from 87 top 40 radio stations in non-monitored markets and unit sales of singles from SoundScan.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	1	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
2	1	2	IF YOU ASKED ME TO	CELINE DION (EPIC)
3	2	3	HOLD ON MY HEART	GENESIS (ATLANTIC)
4	3	4	TENNESSEE	ARRRESTED DEVELOPMENT (CHRYSALIS)
5	4	4	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
6	5	4	I WILL REMEMBER YOU	AMY GRANT (A&M)
7	11	21	FINALLY	CECE PENISTON (A&M)
8	9	20	I LOVE YOUR SMILE	SHANICE (MOTOWN)
9	6	2	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
10	7	9	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
11	8	20	ALL 4 LOVE	COLOR ME BADD (GIANT)
12	12	10	ONE	U2 (ISLAND/PLG)
13	10	6	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
14	13	2	SLOW MOTION	COLOR ME BADD (GIANT)
15	20	18	GOOD FOR ME	AMY GRANT (A&M)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

WHO'S WHO ON NEW TOP 40 CHARTS

TOP 40/MAINSTREAM REPORTERS

WKDD Akron, Ohio
WFLY Albany, N.Y.
WWCP Albany, N.Y.
WAPW Atlanta
WSTR Atlanta
KHTS Austin, Texas
KHFI Austin, Texas
WBSB Baltimore
WFMF Baton Rouge, La.
WAPI Birmingham, Ala.
WXKS Boston
WZOU Boston
WKSE Buffalo, N.Y.
WSSX Charleston, S.C.
WYSR Charlotte, W.Va.
WAKQ Charlotte, N.C.
WKRQ Cincinnati
WENB Cleveland
WNOK Columbia, S.C.
WNCI Columbus, Ohio
KEGL Dallas
WGTZ Dayton, Ohio
KRXY Denver
KRNQ Des Moines, Iowa
WDFX Detroit
WWCK Flint, Mich.
WGRD Grand Rapids, Mich.
WLXX Green Bay, Wis.
WKSI Greensboro/Winston Salem
WKZL Greensboro/Winston Salem
WBBO Greenville, S.C.
WNNK Harrisburg, Pa.
WTRC Hartford, Conn.
KHMV Houston
KRBE Houston
WZPL Indianapolis
WAPE Jacksonville, Fla.
KBEQ Kansas City, Mo.
KXKR Kansas City, Mo.
WOKI Knoxville, Tenn.
WLFX Lexington, Ky.
KKYK Little Rock, Ark.
KHS Los Angeles

WDJX Louisville, Ky.
WMC Memphis
WHY Miami
WKTI Milwaukee
KDWB Minneapolis
WABB Mobile, Ala.
KHOP Modesto, Calif.
WSNX Muskegon, Mich.
WYHY Nashville
WFHN New Bedford, Mass.
WKCI New Haven, Conn.
WEZB New Orleans
WHYT New York
WPLJ New York
WMXN Norfolk, Va.
WNYZ Norfolk, Va.
KJYO Oklahoma City
KYIS Oklahoma City
KQKQ Omaha, Neb.
KXKT Omaha, Neb.
WXXL Orlando, Fla.
WEGX Philadelphia
WBZZ Pittsburgh
KKRZ Portland, Ore.
KXYQ Portland, Ore.
WPRO Providence, R.I.
WWXX Providence, R.I.
WDWG Raleigh/Durham, N.C.
WRVQ Richmond, Va.
WXLK Roanoke, Va.
WPXY Rochester, N.Y.
KWOD Sacramento, Calif.
WRBQ St. Louis
KISN Salt Lake City
KUTQ Salt Lake City
KPLZ Seattle
KHTX Shreveport, La.
WNTQ Syracuse, N.Y.
WRBQ Tampa, Fla.
WTRW Toledo, Ohio
KRQY Tucson, Ariz.
KAYI Tulsa, Okla.
KMYZ Tulsa, Okla.
WRQX Washington, D.C.
WOVW West Palm Beach, Fla.

KKRD Wichita, Kan.
WKRZ Wilkes Barre/Scranton, Pa.
WTLQ Wilkes Barre/Scranton, Pa.
WSTW Wilmington, Del.
WQXA York, Pa.
WYCR York, Pa.

TOP 40/RHYTHM-CROSSOVER REPORTERS

KKSS Albuquerque, N.M.
WERQ Baltimore
WCKZ Charlotte, N.C.
WBBM Chicago
WJMO Cleveland
WVHT Columbus, Ohio
KQKS Denver
WHYT Detroit
KPRR El Paso
KBOS Fresno, Calif.
KPWP Fresno, Calif.
WJMH Greensboro/Winston Salem
WKSS Hartford, Conn.
KBXX Houston
WHHH Indianapolis
KPWR Los Angeles
WHQT Miami
WPOW Miami
WLUM Milwaukee
WQHT New York
WIOQ Philadelphia
KKFR Phoenix
KOY Phoenix
WMXP Pittsburgh
KGGI Riverside, Calif.
KSPM Sacramento, Calif.
KHTK St. Louis, Mo.
KTFM San Antonio, Texas
KKLQ San Diego
XHTZ San Diego
KMEL San Francisco
KSOL San Francisco
KHQT San Jose, Calif.
KUBE Seattle
WFLZ Tampa, Fla.
WPGC Washington, D.C.

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DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 94 top 40/mainstream and 36 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1992, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★				
1	—	1	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN 1 week at No. 1	BOYZ II MEN
2	—	1	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH
3	—	1	DO I HAVE TO SAY THE WORDS? A&M	BRYAN ADAMS
4	—	1	ALL I WANT COLUMBIA	TOAD THE WET SPROCKET
5	—	1	WHEN I LOOK INTO YOUR EYES EPIC	FIREHOUSE
6	—	1	THE ONE MCA	ELTON JOHN
7	—	1	HUMPIN' AROUND MCA	BOBBY BROWN
8	—	1	PLEASE DON'T GO NEXT PLATEAU/LONDON/PLG	K.W.S.
9	—	1	BABY-BABY-BABY LAFACE/ARISTA	TLC
10	—	1	JUST ANOTHER DAY SBK/ERG	JON SECADA
11	—	1	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
12	—	1	JESUS HE KNOWS ME ATLANTIC	GENESIS
13	—	1	HAVE YOU EVER NEEDED SOMEONE SO BAD MERCURY	DEF LEPPARD
14	—	1	ALWAYS THE LAST TO KNOW A&M	DEL AMITRI
15	—	1	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
16	—	1	LIFE IS A HIGHWAY CAPITOL	TOM COCHRANE
17	—	1	NOT ENOUGH TIME ATLANTIC	INXS
18	—	1	STAY LONDON/PLG	SHAKESPEAR'S SISTER
19	—	1	NOVEMBER RAIN GEFFEN	GUNS N' ROSES
20	—	1	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
21	—	1	FOREVER LOVE (FROM "MO' MONEY") GIANT	COLOR ME BADD
22	—	1	CONSTANT CRAVING SIRE/WARNER BROS.	K.D. LANG
23	—	1	TAKE THIS HEART CAPITOL	RICHARD MARX
24	—	1	DIVINE THING BIG LIFE/MERCURY	THE SOUP DRAGONS
25	—	1	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
26	—	1	NOTHING BROKEN BUT MY HEART EPIC	CELINE DION
27	—	1	I WANNA LOVE YOU (FROM "CLASS ACT") GIANT	JADE
28	—	1	YOU LIED TO ME POLYDOR/PLG	CATHY DENNIS
29	—	1	MOVE THIS SBK/ERG	TECHNOTRONIC FEATURING YA KID K
30	—	1	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
31	—	1	GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST	EN VOGUE
32	—	1	I'D DIE WITHOUT YOU GEE STREET/LAFACE/ARISTA	P.M. DAWN
33	—	1	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
34	—	1	AM I THE SAME GIRL FONTANA/MERCURY	SWING OUT SISTER
35	—	1	I WILL BE HERE FOR YOU REUNION/GEFFEN	MICHAEL W. SMITH
36	—	1	RESTLESS HEART WARNER BROS.	PETER CETERA
37	—	1	HOW ABOUT THAT ATCO EASTWEST	BAD COMPANY
38	—	1	BANG BANG ELEKTRA	DAVID SANBORN
39	—	1	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
40	—	1	KICKIN' IT VIRGIN	AFTER 7

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★				
1	—	1	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN 1 week at No. 1	BOYZ II MEN
2	—	1	BABY-BABY-BABY LAFACE/ARISTA	TLC
3	—	1	I WANNA LOVE YOU (FROM "CLASS ACT") GIANT	JADE
4	—	1	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
5	—	1	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
6	—	1	HUMPIN' AROUND MCA	BOBBY BROWN
7	—	1	COME & TALK TO ME UPTOWN/MCA	JODECI
8	—	1	FOREVER LOVE (FROM "MO' MONEY") GIANT	COLOR ME BADD
9	—	1	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
10	—	1	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
11	—	1	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
12	—	1	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
13	—	1	JUMP AROUND TOMMY BOY	HOUSE OF PAIN
14	—	1	PLEASE DON'T GO NEXT PLATEAU/LONDON/PLG	K.W.S.
15	—	1	GIVING HIM SOMETHING HE CAN FEEL ATCO EASTWEST	EN VOGUE
16	—	1	BACK TO THE HOTEL PROFILE	N2DEEP
17	—	1	RHYTHM IS A DANCER ARISTA	SNAP
18	—	1	MOVE THIS SBK/ERG	TECHNOTRONIC FEATURING YA KID K
19	—	1	KEEP ON WALKIN' A&M	CECE PENISTON
20	—	1	SLOW DANCE (HEY MR. DJ) JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
21	—	1	KICKIN' IT VIRGIN	AFTER 7
22	—	1	YOU GOTTA BELIEVE INTERSCOPE	MARKY MARK & THE FUNKY BUNCH
23	—	1	YOU REMIND ME (FROM "STRICTLY BUSINESS") UPTOWN/MCA	MARY J. BLIGE
24	—	1	RIGHT NOW WARNER BROS.	AL B. SURE!
25	—	1	YOU LIED TO ME POLYDOR/PLG	CATHY DENNIS
26	—	1	JUST ANOTHER DAY SBK/ERG	JON SECADA
27	—	1	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
28	—	1	SWEET NOVEMBER ATLANTIC	TROOP
29	—	1	SOMEONE TO HOLD EPIC	TREY LORENZ
30	—	1	STAY LONDON/PLG	SHAKESPEAR'S SISTER
31	—	1	YEAH, YEAH, YEAH! ZOO	VOICES
32	—	1	GIVE U MY HEART (FROM "BOOMERANG") LAFACE/ARISTA	BABYFACE (FEATURING TONI BRAXTON)
33	—	1	WORK TO DO WING/MERCURY	VANESSA WILLIAMS
34	—	1	CROSSOVER RAL/CHAOS	EPMD
35	—	1	THANK YOU EPIC	THE COVER GIRLS
36	—	1	GOOD ENOUGH MCA	BOBBY BROWN
37	—	1	WHERE DOES THAT LEAVE LOVE COLUMBIA	GEORGE LAMOND
38	—	1	GET READY FOR THIS RADIKAL/CRITIQUE	2 UNLIMITED
39	—	1	SESAME'S TREET BIG BEAT/ATLANTIC	SMART E'S
40	—	1	I WANNA MAKE LOVE TO YOU (FROM "INNOCENT BLOOD") IMPACT/MCA	RHYTHM SYNDICATE

INCREASING IMPACT

START THE CAR JUDE COLE (REPRISE)
LAYLA ERIC CLAPTON (DUCK/REPRISE)
RHYTHM IS A DANCER SNAP (ARISTA)
THE MESSAGE SOFIA SHINAS (WARNER BROS.)
I WANNA MAKE LOVE TO YOU RHYTHM SYNDICATE (IMPACT/MCA)
SOMEONE TO HOLD TREY LORENZ (EPIC)
DROWNING IN YOUR EYES EPHRAIM LEWIS (ELEKTRA)
PEOPLE EVERYDAY ARRESTED DEVELOPMENT (CHRYSALIS/ERG)
DIGGING IN THE DIRT PETER GABRIEL (GEFFEN)
COUNTDOWN LINDSEY BUCKINGHAM (REPRISE)
TAKE A CHANCE ON ME ERASURE (MUTE/ELEKTRA)
LITTLE MISS CAN'T BE WRONG SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
WHAT ABOUT YOUR FRIENDS TLC (LAFACE/ARISTA)

JOHNNY HAVE YOU SEEN HER? REMBRANDTS (ATCO EASTWEST)
I'M OVERJOYED NONA GAYE (THIRD STONE/ATLANTIC)
COME TO ME BONNIE RAITT (CAPITOL)
WORK TO DO VANESSA WILLIAMS (WING/MERCURY)
GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)
HUNGER STRIKE TEMPLE OF THE DOG (A&M)
GOOD ENOUGH BOBBY BROWN (MCA)
BREAKING THE GIRL RED HOT CHILI PEPPERS (WARNER BROS.)
REST IN PEACE EXTREME (A&M)
HARD TIMES FRESH BUSH & THE INVISIBLE MAN (I.R.S.)
WHERE YOU GOIN' NOW DAMN YANKEES (WARNER BROS.)
YOU GOTTA BELIEVE MARKY MARK & THE FUNKY BUNCH (INTERSCOPE)
YOU DON'T HAVE TO REMIND ME SASS JORDAN (IMPACT/MCA)
HOW DO YOU DO! ROXETTE (EMI)

INCREASING IMPACT

INSIDE THAT I CRIED CECE PENISTON (A&M)
THE MESSAGE SOFIA SHINAS (WARNER BROS.)
SPILL THE RHYME A LIGHTER SHADE OF BROWN (PUMP/QUALITY)
CRAZY COOLIN' THE BARRIO BOYZ (SBK/ERG)
I MISSED THE BUS KRIS KROSS (RUFFHOUSE/COLUMBIA)
LOVIN' YOU SHANICE (MOTOWN)
IT'S MY CADILLAC (GOT THAT BASS) MC NAS-D & DJ FRED (PANDISC)
HERE IT COMES MC SERCH (RAL/CHAOS)
DIVINE THING SOUP DRAGONS (BIG LIFE/MERCURY)
LOST IN THE STORM CHUBB ROCK (SELECT/ELEKTRA)
MR. WENDAL ARRESTED DEVELOPMENT (CHRYSALIS/ERG)
LIFT YOUR HEAD AND SMILE SPECIAL GENERATION (BUST IT)
MIC CHECKA DAS EFX (ATCO EASTWEST)

AM I THE SAME GIRL SWING OUT SISTER (FONTANA/MERCURY)
GOOD TIME TRILOGY (ATCO EASTWEST)
I'M OVERJOYED NONA GAYE (THIRD STONE/ATLANTIC)
MONEY LOVE NENEH CHERRY (VIRGIN)
RUMP SHAKER WRECKX-N-EFFECT (MCA)
LOVE SHOULDA BROUGHT YOU HOME TONI BRAXTON (LAFACE/ARISTA)
SOMETHING IN COMMON BOBBY BROWN (DUET WITH WHITNEY HOUSTON) (MCA)

#1

NEW YORK TIMES
BESTSELLER LIST

CONGRATULATIONS

WHERE IS
JOE MERCHANT?



JIMMY BUFFETT

THE Billboard 200

FOR WEEK ENDING
OCTOBER 3, 1992

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	18	BILLY RAY CYRUS ▲ ⁴ MERCURY 510635* (9.98 EQ/13.98) 17 weeks at No. 1	SOME GAVE ALL	1
2	3	4	40	PEARL JAM ▲ ³ EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
3	2	3	4	ERIC CLAPTON DUCK 45024*/REPRISE (10.98/15.98)	UNPLUGGED	2
4	4	2	4	GARTH BROOKS LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
5	5	5	4	BOBBY BROWN MCA 10417 (10.98/15.98)	BOBBY	2
6	6	9	8	MARY J. BLIGE UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
★ ★ ★ TOP 20 SALES MOVER ★ ★ ★						
7	16	18	12	SOUNDTRACK ● EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	7
8	8	7	25	KRIS KROSS ▲ ³ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
9	9	10	26	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
10	7	6	12	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
11	13	12	13	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
12	11	16	52	RED HOT CHILI PEPPERS ▲ ² WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
★ ★ ★ TOP DEBUT ★ ★ ★						
13	NEW ▶	1	1	PUBLIC ENEMY DEF JAM 53014/CHAOS (10.98 EQ/15.98)	GREATEST MISSES	13
14	14	13	25	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .		13
15	12	8	15	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
16	10	23	3	VINCE GILL MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
17	15	11	25	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
18	21	20	107	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
19	20	19	54	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
20	27	27	25	WYONNNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
21	17	25	58	METALLICA ▲ ⁵ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
22	NEW ▶	1	1	QUEEN HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	22
23	24	24	43	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	15
24	19	14	8	HOUSE OF PAIN TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
25	18	28	6	SOUNDTRACK EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
26	22	15	10	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
27	23	17	16	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
28	26	22	30	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH. . . ON THE TLC TIP	14
29	25	26	53	GUNS N' ROSES ▲ ³ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
30	28	30	44	U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
31	30	36	19	ANNIE LENNOX ● ARISTA 18704* (10.98/15.98)	DIVA	23
32	29	—	2	UGLY KID JOE STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
33	33	29	5	TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
34	34	34	18	JON SECADA ● SBK 98845*/ERG (9.98/15.98)	JON SECADA	31
35	32	31	19	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1
36	35	40	14	SPIN DOCTORS EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	35
37	36	33	45	GENESIS ▲ ³ ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
38	41	47	52	NIRVANA ▲ ⁴ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
39	31	21	3	ROGER WATERS COLUMBIA 47127* (10.98 EQ/15.98)	AMUSED TO DEATH	21
40	40	32	74	MICHAEL BOLTON ▲ ⁵ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
41	43	44	65	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
42	49	54	126	GARTH BROOKS ▲ ³ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
43	37	38	7	INXS ATLANTIC 82394* (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
44	45	39	10	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
45	44	62	27	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUITY	44
46	42	46	4	COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
47	48	57	5	PATTY SMYTH MCA 10633* (9.98/15.98)	PATTY SMYTH	47
48	38	37	13	SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	6
49	51	49	13	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	49
50	47	42	16	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
51	69	73	32	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	51
52	60	56	6	RICKY VAN SHELTON COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
53	56	48	16	WILSON PHILLIPS ▲ SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
54	46	45	53	GUNS N' ROSES ▲ ³ GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
55	NEW ▶	1	1	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	52	78	3	TRISHA YEARWOOD MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	52
57	50	41	56	JODECI ▲ ² UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
58	39	35	4	WARRANT COLUMBIA 52584* (10.98 EQ/15.98)	DOG EAT DOG	25
59	62	52	12	MARY-CHAPIN CARPENTER ● COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	32
60	58	65	13	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	58
61	55	58	44	ENYA ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
62	67	67	25	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
63	68	72	14	FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
64	54	61	8	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54
65	66	68	71	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
66	70	66	52	BRYAN ADAMS ▲ ² A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
67	NEW ▶	1	1	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 92203*/ATLANTIC (10.98/15.98)	YOU GOTTA BELIEVE	67
68	61	55	6	DAMN YANKEES WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
69	59	59	10	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
70	53	43	10	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
71	63	50	28	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
72	57	60	33	SIR MIX-A-LOT ▲ DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
73	64	53	8	EPMD RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14
74	65	51	9	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	10
75	72	71	34	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
76	81	76	4	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
77	83	79	6	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	56
78	78	81	23	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
79	82	84	71	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
80	73	93	55	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
81	86	88	51	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
82	74	64	24	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
83	76	74	53	OZZY OSBOURNE ▲ ² EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
84	NEW ▶	1	1	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	84
85	77	69	9	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
★ ★ ★ POWER PICK ★ ★ ★						
86	111	—	2	SUZANNE VEGA A&M 54005* (9.98/13.98)	99.9 F	86
87	71	63	12	SHAKESPEAR'S SISTER LONDON 28266*/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
88	75	70	31	SOUNDTRACK ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
89	NEW ▶	1	1	GEORGE STRAIT MCA 10651* (10.98/15.98)	PURE COUNTRY	89
90	80	80	81	AMY GRANT ▲ ³ A&M 5321 (10.98/15.98)	HEART IN MOTION	10
91	84	92	20	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
92	89	98	12	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
93	94	85	8	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
94	101	102	7	HELMET INTERSCOPE 92162*/ATLANTIC (9.98/13.98)	MEANTIME	94
95	102	99	37	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
96	91	86	6	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	83
97	93	101	135	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
98	99	90	6	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
99	106	100	25	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
100	87	83	22	THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
101	79	82	67	NATALIE COLE ▲ ⁴ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
102	92	87	43	MICHAEL JACKSON ▲ ⁴ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
103	117	—	2	ROBERT CRAY MERCURY 51721* (10.98 EQ/15.98)	I WAS WARNED	103
104	88	75	8	MORRISSEY SIRE 26994*/REPRISE (10.98/15.98)	YOUR ARSENAL	21
105	85	77	22	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	46
106	90	94	40	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
107	126	131	21	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	107
108	105	104	36	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	95
109	115	121	8	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	100

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.



"CHANTÉ MOORE
IS WHAT THE
MUSIC INDUSTRY
IS LACKING.
SHE'S FRESH,
HIGH-SPIRITED,
AND HAS THE TALENT,
LOOKS AND DETERMINATION
TO SUCCEED.
I KNOW SHE'LL BE AROUND
FOR A LONG TIME."
SO CLAIMED GEORGE DUKE —
NOW IT'S YOUR TURN.
BECAUSE WHEN IT COMES TO
SINGER-SONGWRITER
CHANTÉ MOORE,
SEEING
AND
HEARING
IS
BELIEVING.

CHANTÉ MOORE

PRECIOUS MCA 10605

HER DEBUT ALBUM AND THE FIRST RELEASE ON LOUIL SILAS, JR.'S NEW LABEL SILAS RECORDS
FEATURING THE FIRST SINGLE AND VIDEO

"Love's Taken Over" MCA 53521

ALBUM PRODUCED BY GEORGE DUKE, VASSAL BENFORD, LANBY STEWART, BE BE WINANS, AND SIMON "THE HUNKY G JONES" LAWRENCE "FISHES"
ALBUM EXECUTIVE PRODUCERS: LOUIL SILAS, JR. AND FRED MOULTRIE / MANAGEMENT: FRED MOULTRIE FOR MOULTRIE ENTERTAINMENT GROUP

SILAS
RECORDS
MCA.
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	96	91	50	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
111	98	97	14	FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
112	95	95	19	INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
113	97	89	22	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
114	104	108	97	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
115	109	112	133	THE BLACK CROWES ▲ 3 DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
116	119	115	6	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
117	103	120	21	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	51
118	NEW ►	1	1	TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	118
119	112	105	61	COLOR ME BADD ▲ 2 GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
120	110	116	23	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	82
121	107	107	57	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
122	120	106	44	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
123	114	119	123	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
124	100	96	15	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
125	113	111	72	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
126	108	146	27	TORI AMOS ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
127	116	114	15	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED	97
128	NEW ►	1	1	WILLIE D. RAP-A-LOT 57188*/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	128
129	128	137	69	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
130	124	113	11	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
131	152	153	54	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/13.98)	FACELIFT	42
132	NEW ►	1	1	MIKI HOWARD GIANT 24452*/REPRISE (9.98/15.98)	FEMME FATALE	132
133	137	151	175	BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
134	118	109	13	THE B-52'S ● REPRISE 26995* (10.98/15.98)	GOOD STUFF	16
135	148	169	5	SAIGON KICK THIRD STONE 92158*/ATLANTIC (10.98/15.98)	LIZARD	135
136	122	129	69	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
137	133	138	84	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
138	138	187	3	MICHAEL W. SMITH REUNION 24491*/Geffen (9.98/13.98)	CHANGE YOUR WORLD	138
139	135	134	14	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	123
140	123	124	9	SONIC YOUTH DGC 24485/GEFFEN (12.98/15.98)	DIRTY	83
141	145	177	66	VAN HALEN ▲ 2 WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
142	140	147	6	VARIOUS ARTISTS SBK 80070/ERG (9.98/15.98)	RAVE 'TIL DAWN	136
143	131	110	10	VARIOUS ARTISTS WARNER BROS. 26974* (12.98/18.98)	BARCELONA GOLD	32
144	136	130	54	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
145	129	117	22	SLAUGHTER ● CHRYSALIS 21911/ERG (10.98/15.98)	WILD LIFE	8
146	141	142	44	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
147	142	128	18	KISS ● MERCURY 848037* (10.98 EQ/15.98)	REVENGE	6
148	127	122	168	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
149	134	125	46	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
150	130	133	25	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
151	191	166	20	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	122
152	153	155	107	QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7
153	146	139	54	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
154	144	135	23	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
155	121	103	4	MC SERCH DEF JAM 52964/CHAOS (9.98 EQ/15.98)	RETURN OF THE PRODUCT	103

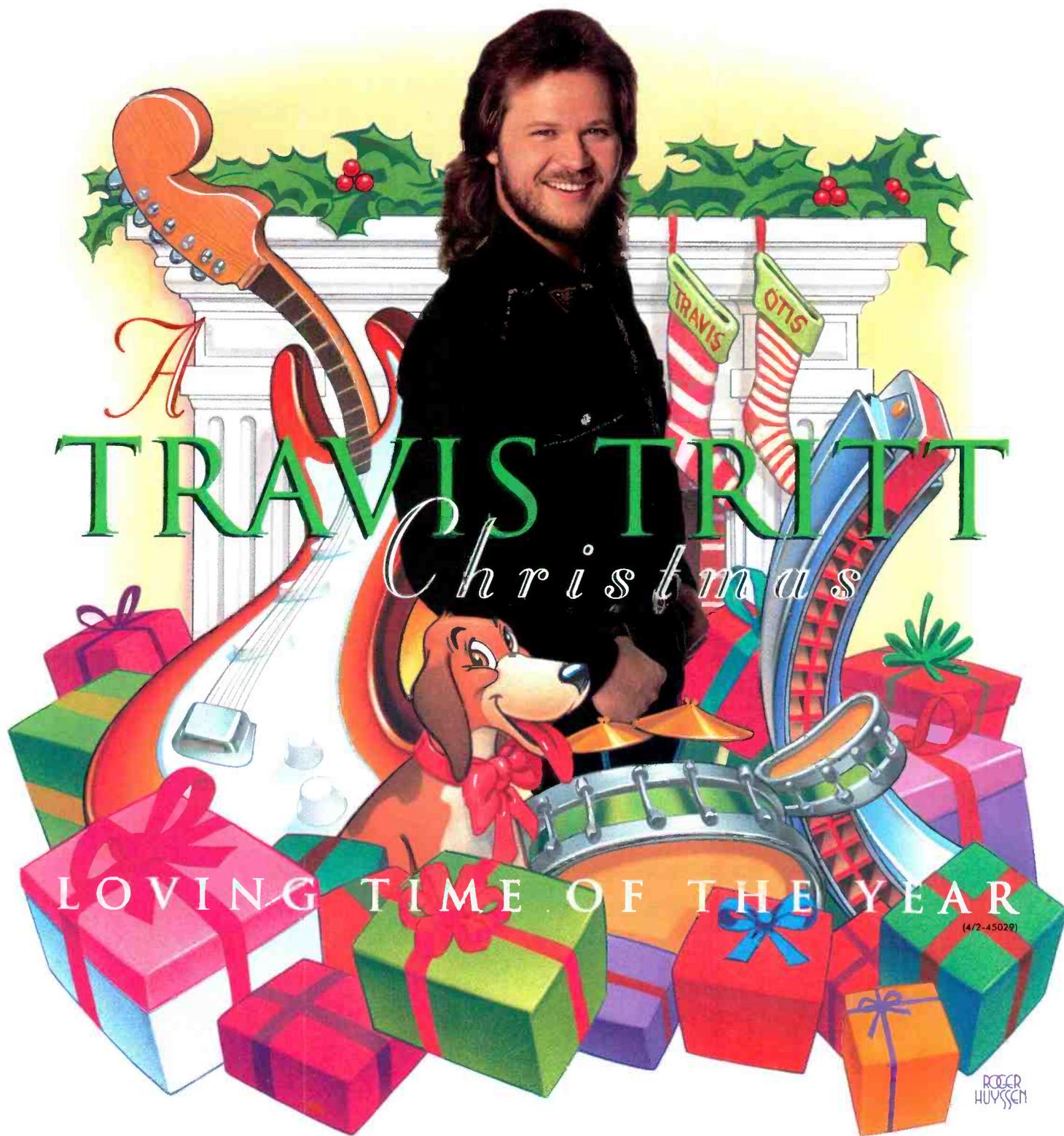
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	156	150	64	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
157	147	136	47	HAMMER ▲ 3 CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
158	169	159	22	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
159	132	123	10	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	78
160	NEW ►	1	1	MICHAEL PENN RCA 61113* (9.98/15.98)	FREE-FOR-ALL	160
161	172	199	3	SWING OUT SISTER FONTANA 512241*/MERCURY (9.98 EQ/13.98)	GET IN TOUCH WITH YOURSELF	161
162	151	141	28	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
163	125	118	12	MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	12
164	157	160	36	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
165	159	165	28	YANNI ● PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32
166	150	156	10	PAT METHENY GEFEN 24468* (9.98/13.98)	SECRET STORY	110
167	154	154	80	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
168	167	163	30	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
169	166	172	64	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
170	149	152	4	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	149
171	139	127	3	CHUBB ROCK SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO	127
172	162	145	12	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	107
173	164	180	232	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
174	143	132	34	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	70
175	155	126	25	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
176	196	—	44	DOUG STONE ● EPIC 45303* (5.98 EQ/9.98)	DOUG STONE	97
177	165	176	74	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
178	174	183	3	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	174
179	185	197	3	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	179
180	161	157	8	RODNEY CROWELL COLUMBIA 47985* (9.98 EQ/13.98)	LIFE IS MESSY	155
181	170	167	94	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
182	158	140	11	VARIOUS ARTISTS COLUMBIA 52826* (10.98 EQ/15.98)	RED HOT + DANCE	52
183	177	182	44	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
184	168	144	35	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
185	178	—	2	DEL AMITRI A&M 5385* (9.98/13.98)	CHANGE EVERYTHING	178
186	173	170	81	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
187	176	—	2	TOM WAITS ISLAND 512580*/PLG (9.98 EQ/15.98)	BONE MACHINE	176
188	192	188	6	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE	174
189	163	178	9	PETER CETERA WARNER BROS. 26894* (10.98/15.98)	WORLD FALLING DOWN	163
190	171	181	46	STEVE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
191	195	191	21	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	127
192	175	175	29	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17
193	NEW ►	1	1	LINDA RONSTADT ELEKTRA 61383* (10.98/15.98)	FRENSI	193
194	189	179	53	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
195	181	192	4	THE PARTY HOLLYWOOD 61358*/ELEKTRA (9.98/15.98)	FREE	163
196	197	174	15	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	43
197	200	193	125	WILSON PHILLIPS ▲ 5 SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2
198	184	185	63	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
199	RE-ENTRY	10	10	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	144
200	179	158	10	JOE COCKER CAPITOL 97801* (10.98/15.98)	NIGHT CALLS	111

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Bryan Adams 66	Chubb Rock 171	Erasure 92	Hal Ketchum 164	Nine Inch Nails 181	Joe Satriani 85	Spin Doctors 36	Stevie Ray Vaughan & Double
After 7 76	Eric Clapton 3	Faith No More 111	Kiss 147	Nirvana 38	Sawyer Brown 178	Bruce Springsteen 175	Trouble 190
Alabama 77	Tom Cochrane 105	Firehouse 63	Kris Kross 8	ORIGINAL LONDON CAST	Seal 198	Doug Stone 116, 176	Suzanne Vega 86
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Tori Amos 126	Natalie Cole 101	Vince Gill 16, 186	Tracy Lawrence 184	Phantom Of The Opera	MC Serch 155	Marty Stuart 130	Warrant 58
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Arrested Development 14	Robert Cray 103	House Of Pain 24	Kenny Loggins 144	Pantera 168	Sir Mix-A-Lot 72		Willie D. 128
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Mary-Chapin Carpenter 59	Enigma 137	Sass Jordan 188	Brian McKnight 170	Pete Rock & C.L. Smooth 196	Honeymoon In Vegas 25		
Peter Cetera 189	Enya 61	Sammy Kershaw 95	MC Ren 163	Linda Ronstadt 193	Mo' Money 48		
Mark Chesnutt 99	EPMD 73		Megadeth 26	Saigon Kick 135	Singles 7		
			Pat Metheny 166	David Sanborn 107	Sister Act 124		
			Marky Mark & The Funky Bunch 67		Wayne's World 88		
			Richard Marx 149		The Soup Dragons 127		
			McBride & The Ride 199		Spice 1 120		
			Reba McEntire 81				
			Brian McKnight 170				
			MC Ren 163				
			Megadeth 26				
			Pat Metheny 166				
			Marky Mark & The Funky Bunch 67				
			Richard Marx 149				
			McBride & The Ride 199				
			Reba McEntire 81				
			Brian McKnight 170				
		</					

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BELLS ON CHRISTMAS DAY · SILVER BELLS · HAVE YOURSELF A MERRY LITTLE CHRISTMAS

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A MATTER OF TRUST: BILLY JOEL SUING FORMER LAWYERS FOR \$90 MILLION

(Continued from page 10)

damage to the artist. The suit further claims that, even when told by such persons as then CBS CEO/president Walter Yetnikoff that they should investigate Weber's handling of Joel's finances, the defendants continued to aid and abet Weber in defrauding Joel. They represented the artist until August 1989.

Among the suit's allegations are that the defendants paid kickbacks to Weber's firm, Frank Management, and to related companies he owned, and invested more than \$1 million in Weber-controlled partnerships in order to keep Joel as a client.

Joel filed a \$90 million lawsuit against Weber in 1989, alleging misappropriation of funds and fraud, among other things. In 1990, Joel received summary judgment on some of the charges and was awarded initial damages of \$2 million, of which Weber paid \$250,000 before filing for bankruptcy (Billboard, May 25, 1991). According to Marks, the remaining issues in the suit will go to trial within a year.

"Apparently, they couldn't collect from the manager," says Bertram Fields, attorney for Grubman and the other defendants in the new suit. "Now, three years later, they're going after the lawyers."

Marks, however, says the current suit stems from an FBI interview with Grubman and Indursky last May that was part of a criminal investigation of Weber for various claims of fraud. (The FBI would not confirm to Billboard that it had interviewed the attorneys or that it was investigating Weber.)

Asked why Joel did not sue his former attorneys at the time he filed suit

against Weber, Marks says, "None of this came to light until their admissions [to the FBI] in 1992. It would have been irresponsible to sue them in 1989."

Joel's suit alleges that, during the FBI interview, Grubman and Indursky admitted to "paying thousands of dollars to a Weber-related company despite the fact that neither Weber nor that company performed any work for them; they personally paid thousands of dollars to Frank Management on fictitious invoices for financial consulting and tax planning services that were never performed; [and] they would not have made [a] \$250,000 loan to the Weber-related company if Weber was not Joel's manager."

Around the time the \$250,000 loan was made, the suit claims, the attorneys were negotiating a new deal between Joel and CBS Records, the legal fees for which were to be determined by Weber and the law firm. Instead of charging Joel by the hour, the suit says, the firm accepted a payment of \$750,000 for work done in 1981. Shortly thereafter, the defendants allegedly began investing money in Weber-controlled partnerships.

Among these investments—none of which, according to the suit, was revealed to Joel—was a horse ranch. The court documents claim that "an investor in Weber horse partnerships told [Grubman and Indursky], while they represented Joel, that Weber suggested killing a horse in a partnership in which both they and Joel had invested in order to commit insurance fraud."

Fields denies any wrongdoing on the part of his clients.

"They lost a great deal of their fee investing in these deals and not as any favor to a manager," he says. "They did it because they thought they were good investments. They were wrong."

Checks made out to Frank Management by the defendants are attached to the suit as alleged proof of the kickbacks. However, Fields says, "Every payment represents a legitimate transaction. There was nothing improper. The fact that there is a check attached to the suit doesn't make it a bribe. So far as I have been able to ascertain, there was no coercion and no kickbacks."

The lawsuit also alleges that, be-

ginning in 1984, the law firm negotiated a loan agreement with CBS that contained a pledge of Joel's copyrights to the record company, despite Joel's specific request to Weber that his copyrights never be encumbered.

Shortly after obtaining Joel as a client, the defendants' law firm began representing CBS Records as well. According to the suit, Joel was never informed of this or of the fact that it might be a conflict of interest.

But Fields says the attorneys never compromised Joel's interests. "He got record-setting deals [via his attorneys], they got his copyright back and \$50 million in record company guarantees."

Fields also maintains his defendants represented Joel only in his music endeavors and it was not their duty to investigate Weber's other business dealings. "Billy Joel ought to be sending them a thank-you note instead of suing them," he says.

For his part, Joel says he does not feel too thankful. "I thought that by having a manager, accountant, and attorney, I was protected from the wrongdoing that was detailed in these complaints," he says. "I'm very disappointed that my faith in my ex-manager, ex-attorney, and my ex-accountant was so completely and thoroughly abused."

QUAYLE'S 2PAC ATTACK PUTS NEW HEAT ON TIME WARNER

(Continued from page 5)

vention of radio talk show hosts in June (Billboard, July 4), Quayle called the release of 2Pac's album "an irresponsible corporate act."

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

In his remarks, Quayle did not state directly whether he felt 2Pac and Time Warner bore responsibility for the slaying of Trooper Davidson. The Vice President's press office had no comment on the question.

Spokespeople for the Warner Music Group and Interscope offer no official statement regarding Quayle's remarks. They refer journalists to Jim George, the attorney represent-

ing the label in the Davidson family's suit in Texas.

"It appears the Vice President is misinformed about what the tape contained, what the message of the song is, and what happened in the case," George says. "I think he simply hasn't had adequate briefing—is that a kind way of putting it?"

By attacking Interscope, Quayle is also obliquely attacking a major supporter of the Republican administration's Presidential opponent: Ted Field, who owns the label, hosted a lavish fund-raiser, featuring a rare live performance by Barbra Streisand, for Democratic candidate Bill Clinton Sept. 16 at his Beverly Hills estate.

A spokesman for Chrysler Corp. confirmed the Detroit car manufacturer has chosen not to renew its multimedia "Rediscover America" ad

campaign with Time Warner, in part because of the "Cop Killer" controversy. The deal was worth an estimated \$30 million.

Chrysler spokesman Tom Kowaleski says the decision was reached "for a number of reasons. One of the reasons was the lyrics in the Ice-T [song]... It did play a part in the decision."

But Kowaleski added the auto maker's decision on this single campaign "has nothing to do with the regular ad schedules we are running in Time Warner publications."

On Dec. 15, PBS will air "Popular Culture: Rage, Rights And Responsibility," a one-hour panel symposium commissioned by Time Warner that will spin off the issues that arose during the "Cop Killer" flap. It will address what its producers call questions of "artistic expression, social responsibility, racial hatred, and the near-impossible pressures our society puts on police."

Time Warner president and CEO Gerald Levin promised to mount a program covering those issues during a speech at the company's stormy July 16 shareholders meeting in Beverly Hills.

The program, to be moderated by Prof. Charles Ogletree of the Harvard Law School, will be used as the basis for a series of discussions at universities around the country.

Marc Morgenstern, who is producing the PBS show for Socratic Seminars, a New York-based company that produces similar TV forums, says the panel for the show will feature 12-14 panelists in discussions involving hypothetical situations.

Scheduled to appear so far are Rep. Henry Hyde (R-Ill.), Rep. Barney Frank (D-Mass.), American Civil Liberties Union president Nadine Strossen, and Terry Rakolta, founder of Americans For Responsible Television, a Michigan-based activist group.

Other guests are still tentative, but Morgenstern says, "We definitely will have entertainment industry representation."

FOR THE RECORD

Patrick Zelnik is chairman of the Virgin Music Group in France and Emmanuel de Buretel is president of Virgin Records France and the Delabel label. This may not have been clear in a recent story (Billboard, Sept. 19). Both executives report to Virgin Music Group worldwide chairman Ken Berry.

MADONNA, R.E.M., SADE POWER OCTOBER RELEASE SLATE

(Continued from page 12)

duplicate the top-10 success of her 1990 self-titled debut with "Rockinghorse" (Atlantic, Oct. 13). David Tyson produced the project, which is bolstered by the out-of-the-box approval of the cut "Song Instead Of A Kiss," which went to pop and album-rock radio two weeks ago. Look for the singer to hit the road for a worldwide jaunt later this year.

Other noteworthy rock releases this month are offered by Trixter, with "Hear!" (Mechanic/MCA, Oct. 13), and Soul Asylum, with "Grave Dancers Union" (Columbia, Oct. 6).

Also following a top-selling debut is Cherry, who serves up "Home Brew" on Virgin (Oct. 20). The U.K. singer/rapper, who is currently in the midst of an extensive promotional journey around the U.S., is supported by guest appearances by Gang Starr and R.E.M.'s Michael Stipe. The single, "Money Love," goes to pop, urban, and alternative radio Monday (28).

Arista trio Exposé will continue to straddle the fence dividing pop radio and clubs with an eponymous album Oct. 27. The group's first album since 1989's gold-certified "What You Don't Know" has several collaborations with Diane Warren, including the forthcoming single, "I Wish The Phone Would Ring."

Robert Palmer is the latest popster to reach back to the standards of the '30s and '40s. On "Riding High" (EMI/Oct. 20), he takes on such gems as "Witchcraft" and "Baby, It's Cold Outside."

Hewett delivers one of the key urban releases of the month with "Allegiance," due Oct. 23 from Elektra. On

the same day, Nona Gaye, Marvin's daughter, makes her Third Stone/Atlantic recording debut with "Love For The Future."

On the soundtrack front, Fox Television's "Beverly Hills, 90210" is represented with a Giant set Oct. 20 that includes new material by Jody Watley and Vanessa Williams. Motown dips into its vaults and unearths unreleased songs by the Jackson 5 for "Songs Inspired By The Jacksons: An American Dream" TV miniseries. Boyz II Men, Jermaine Jackson, and Angela Winbush also contribute new tunes.

The alternative music market sim-

mers in October with the return of legendary '80s new wave band Television, whose eponymous Capitol set is out Oct. 6. Also, former Jam and Style Council front man Paul Weller makes his self-titled solo bow Oct. 6 on Go! Disc/London.

As the holiday gift-giving season draws near, majors will once again be rolling out boxed hit collections. Chief among them are Marley's hotly touted "Songs For Freedom" (Tuff Gong/Island, Oct. 6), a four-CD/cassette set that has 78 songs covering his 18-year career, and the Hank Williams Jr. "Living Proof" set on Mercury (Oct. 20), a three-CD/cassette

MAJORS ARE TAKING NEW INTEREST IN OLDIES SINGLES ON CD-5

(Continued from page 12)

plans call for the release of a Donovan and Earth, Wind & Fire title before the end of the year. (Boxed sets by those artists were recently released by Legacy.)

The WEA "Backtrax" titles carry a \$4.98 suggested list price, the same price point WEA labels use for current two-track CD singles. The oldies CD singles are packaged in a generic cardboard sleeve that is die-cut, exposing the label of the disc.

"We wanted to create an image reflecting the old 7-inch product," says Jody Raithel, VP of product development for WEA Distribution. "The labels are using their old logos on the discs so the discs look like a 5-inch representation of an old 7-inch single."

Raithel adds that Rhino, which issued several oldies titles on CD-3 be-

fore the industry abandoned the configuration, is set to "join the party" with several "Backtrax" titles in early 1993.

WON'T CUT INTO CATALOG

Although Raithel acknowledges that some consumers "may pass on a full-length CD if all they really want is one of these oldies," he says it is not likely that the availability of oldies singles on CD will cut into catalog CD sales.

"We still do a tremendous amount of business in full-length catalog product, but there is a singles buyer out there. [Oldies CD singles] may be a way to introduce tracks to a kid that may be discovering old music. A 15-year-old may not have the dollars to drop on a full-length CD, but they

package that has more than 50 cuts.

On the dance music tip, popular British techno act the Prodigy makes its U.S. debut Oct. 16 with "Experience" on Elektra. The set is preceded by remixes of the international hit "Fire," which is fast picking up club adds in the U.S. The band recently headlined a rave in Winchester, England, playing to more than 30,000 people.

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

can buy a single."

One of the biggest supporters of CD singles has been the West Sacramento, Calif.-based Tower Records web. However, Tower senior VP of retail operations Stan Goman is not convinced the two-track oldie CD single will be successful.

"It needs more than two cuts," says Goman. "If it were four cuts for \$4 it would work, but I don't know about two."

The introduction of oldies singles on CD, however, does not mean the death of 7-inch vinyl oldies. Raithel says WEA still has 400 vinyl selections, sold one-way at a \$1.99 list, and has no plans to delete the configuration. WEA also has approximately 150 oldies singles titles available on cassette single at a \$3.49 list.

BIEM, IFPI AGREE ON NEW EUROPEAN MECHANICALS RATE

(Continued from page 1)

1994, will be 25% below the statutory rate. The arrangement will then be subject to a review.

The new-formats concession will likely prove controversial in the U.K., where it is the subject of intense debate between the Mechanical Copyright Protection Society and the British Phonographic Industry. Although the MCPS is a BIEM member, neither the previous BIEM contract nor the new one applies to the U.K., where the mechanical rate is currently 8.5%.

Prominent artist managers, including Ed Bicknell, who represents Dire Straits, are among those fighting U.K. labels' attempts to gain a mechanical royalty break. Bicknell says, "I'm disappointed that the concessions on new formats have been given, but I suspect that the outcome was inevitable. Fighting the record industry is a bit like attacking a tank with a pin."

However, Bicknell notes that, in

the U.K., licenses on new formats are currently being granted at the full rate, which the record industry refers to as "the interim rate." So there will be no boycott of the new carriers by Dire Straits.

MANAGERS AGREE

Bicknell says there is virtual unanimity among his management colleagues that royalty reductions should be resisted. "What we are concerned about is that, in an industry not particularly loaded with principles and ethics, the writers and artists who create the product for the record industry are not even consulted about this issue. I don't know of one case where a record company has written to an artist with an explanation as to why it is necessary to pay reduced mechanical royalties on new formats."

Bicknell adds that, contrary to newspaper reports, Dire Straits never intended to boycott the launches of

DCC and MiniDisc. "If an agreement has been reached between BIEM and IFPI, then we accept the consensus," he says. "But I suspect that ultimately the issue, as far as the U.K. is concerned, will have to be determined by the Copyright Tribunal. Meanwhile, we still await a reasoned justification for the new format discounts from the record industry."

BPI director general John Deacon says there is "no reason why the two sides can't get down to fruitful discussions. We sent a substantial amount of information to the MCPS,

and [managing director] Frans de Wit says he wants more. Our feeling is that although we will send more, there is sufficient to get down to talks without having to resort to the Tribunal."

The new BIEM/IFPI deal was approved by the BIEM general assembly and, at press time, was expected to be ratified by the IFPI board.

BREAKING NEW GROUND

This is the first time in BIEM's 62-year history that the Bureau has accepted a reduction in the mechanical

rate. Says Ronald Mooy, a director of Dutch mechanical right society STEMRA, who attended the BIEM general assembly, "The general feeling of the meeting was that this was the best deal that could be struck in the prevailing circumstances. We could not allow the deadlock to continue and we had to take account of the present economic difficulties."

The new agreement is widely seen as a qualified victory for the record industry, particularly in the matter of the discount for new formats.

Says Mooy, "When the record market was at its peak, we gave allowance for the CD, which cost rights owners a considerable amount in lost income. Now the industry is going through a recession and we must make further concessions. It seems that rights owners lose whatever the economic situation."

The new agreement also provides for a lower minimum royalty on budget product based on 70% of the normal minimum, provided that the new price is not lower than 35% of the original price.

The maximum number of tracks permitted on compilation albums is extended from 18 to 20 (except for new formats), with the maximum duration for a compilation remaining at 80 minutes.

Conditions regarding TV-merchandised product are to be decided at the national level.

STRONG RESERVATIONS

It is understood that the MCPS delegation at the BIEM meeting voiced strong reservations about conceding the discounts for new formats in the absence of evidence from the IFPI that such discounts were justifiable. The MCPS also wanted a provision in the new contract that, when the discounts came up for review, they should either be maintained at the same level or reduced, without the possibility of an increase. But this was rejected by the assembly.

The meeting elected Dr. Reinhold Kreile, president of GEMA, as president of the BIEM general assembly; he succeeds SACEM president Jean-Loup Tournier in that post. Eduardo Bautista, vice president of Spanish society SGAE, was elected VP of the general assembly in succession to Helmut Steinmetz, director of Austrian society Austro-Mechana.

U.S. SET TO OK AUDIO HOME RECORDING ACT

(Continued from page 1)

of-session nightmare for the music and hardware industries involved: "Everything's on track, but at this time of year there's a lot of horse trading going on. Some member might want something from [Senate bill sponsor Dennis DeConcini, D-Ariz.] and bring up something in the bill. It's unlikely, but you never know."

Even with Senate floor bargaining, however, the measure is expected to be adopted by Congress. Passage of the bill will mean U.S. music lovers will soon be able to buy music in new digital formats such as the DCC and the MiniDisc.

Approval of the legislation will remove any legal barriers restricting consumer electronics manufacturers' plans to import and market the new copy-coded digital hardware in this country.

It also will give legal absolution to consumer home taping, both digital and analog, although the anti-copying system approved by Congress will limit digital copies.

The act provides compensatory royalties to record companies, publishers, and songwriters, as well as featured performers by imposing a 2% surcharge on digital audio tape recorders, with a \$1 minimum fee, an \$8 cap for single recorders, a \$12 cap on machines with two recorders, and a 3% surcharge on blank digital tapes.

No royalties will be paid for analog hardware or blank analog tapes.

The legislation is expected to be signed by President Bush, according to congressional officials on both sides of the aisle.

INTO THE FAST LANE

The bill was moved to the fast track in the House in late August after the chairmen of the three committees that studied and approved the legislation this year met to agree on a final version.

That version, H.R. 3204, with two minor technical amendments added, was the streamlined bill sponsored by Reps. Jack Brooks, D-Texas, and William J. Hughes, D-N.J., and tagged "DART Lite." It was passed by the House Judiciary Committee Aug. 11.

In most respects substantially the same as the longer original bill, the legislation was amended to offer a chunk of the sound recording royalty pie directly to featured performers (40%) as well as the copyright interests.

The earlier versions would have as-

**POPULAR UPRISINGS
PAGE MOVES TO
A NEW HOME
... SEE PAGE 18**

BETWEEN THE BULLETS



by Geoff Mayfield

AND STILL CHAMPION: Not only does Billy Ray Cyrus set a record for most weeks at No. 1 by a rookie artist on The Billboard 200 (see Chart Beat, page 88), he also bullets, signifying the first week in several that his "Some Gave All" shows increased sales over the prior week. Despite this week's strong gain, in excess of 11%, you have to figure Cyrus' run will end next week when Garth Brooks' "The Chase" hits stores. After all, Brooks was able to peak at No. 2 with a Christmas album in September. A street-date shot on "The Tonight Show," Sept. 22, adds fuel to Brooks' fire, but even without that exposure, the country star would be an odds-on favorite to debut at No. 1.

SINGLES BAR: The cinema debut of "Singles," which bows at No. 3 on the box-office chart, puts a charge in this week's music charts. In the wake of the film's opening weekend, its Seattle-smorgasbord soundtrack charges into the top 10 of The Billboard 200, winning the Top 20 Sales Mover with a huge 42% increase. At the same time, some of the soundtrack's participants also enjoy banner weeks, including Pearl Jam, which bullets as it jumps 3-2; Alice In Chains, whose previous album leaps 21 places, to No. 131, on a 25% gain; and Screaming Trees, who bullet on a 19-14 jump on Heatseekers. Some industryites predict "Singles" may be the crescendo that will ultimately ground the high-flying Seattle scene, but if that turns out to be the case, it looks as if that musical community will bow on one hell of a high note.

SURGE: The Billboard 200 boasts 11 debuts this week, more than this chart has seen in a while. The diverse offering of new attractions helps propel a 3% gain over the sales represented on last week's chart. Volume on Top Country Albums—aided by two new Randy Travis compilations and a new George Strait—is up by 7% and Heatseekers shows a 2% boost, but sales on this week's unpublished Top Pop Catalog chart are down by 1%... "Free-For-All," the new Michael Penn set, which bows this week at No. 160, stands to get a television-assisted boost in the weeks to come. He appears on "Late Night With David Letterman" Wednesday (30) and on "The Tonight Show With Jay Leno" Oct. 6.

POTPOURRI: It's a good week for the older demographics, as Tony Bennett's collection of Frank Sinatra selections opens at No. 118, while Miki Howard's balladesque "Femme Fatale" debuts at No. 132... Mary J. Blige gets her bullet back at No. 6. Hers is one of five MCA-distributed titles in the top 20. Note that Blige and Jodeci, one of MCA's other bright 1992 stories, were both showcased in the successful "Juice" soundtrack... Soulful sax man David Sanborn appeared on "CBS This Morning" Sept. 17, and that appears to be one of the factors that helps him post a 31% gain and a 126-107 jump. But the jazz man also has a trump card that many of his past albums have not enjoyed: airplay from pop and urban radio stations.

CH-CH-CH-CHANGES: Luke Records has absorbed the Effect logo, the home of Poison Clan. Future titles and new stock for existing titles will carry the Luke logo, so we have changed label credit of Effect titles in this week's issue... A new policy regarding label credit on Billboard's album charts will be unveiled in next week's issue.

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Key In Marley Case: Was Wife A Victim Or A Villain?

BY FRED KIRBY

NEW YORK—Whether Rita Marley is villain or victim is a key in a lengthy New York Federal District Court trial, Judge Kenneth Conboy explained Sept. 23.

His remarks prefaced Marley's 10th day of testimony in the case involving alleged diversion of funds from the estate of her late husband, reggae singer/composer Bob Marley.

The jurist said that, if Rita Marley is a victim, three of the original defendants who have filed against her do not have a case. However, if jurors find Rita Marley guilty of unlawful diversion, she, too, must be penalized.

The previous day, the name of Don Taylor, Bob Marley's fired manager, came up. Rita Marley testified, "I still did not trust Mr. Taylor, but I thought I had to rely on him because he was the last person as manager that worked with my husband... He knew a lot of things that were done for Bob that I didn't know about."

She acknowledged she had believed that if she did not settle a lawsuit Taylor had filed against her husband, he would not assist her.

Earlier, Rita Marley and defendant Marvin Zolt, Bob Marley's accountant, had both testified the artist had

fired Taylor in 1980, believing he had stolen money by collecting \$20,000 from the president of Gabon and not giving it to the singer.

Before his death May 11, 1981, however, Bob Marley asked Taylor to assist him in a publishing matter, she added. Although Taylor is listed as a possible defense witness, it is doubtful he will be called upon to testify.

The long-running suit concerns charges made by representatives of the Bob Marley estate that certain parties, including accountant Zolt and attorney David J. Steinberg, and tax attorney Martin Oliner, defrauded the estate.

Following Rita Marley on the stand is expected to be Deborah Goldstein of defendant Coudert Brothers. Oliner was a partner in that firm when he was employed by Bob Marley. Oliner and the Coudert Brothers have sued Rita Marley, charging she signed Bob Marley's name to various documents.

Other scheduled witnesses include J. Reid Bingham, the estate's ancillary administrator, who is listed as a plaintiff, and G. Louis Byles, executive director of Mutual Security Merchant Bank & Trust Co., Jamaica, a co-defendant with Rita Marley in the third-party complaints.

BROOKS' 'CHASE' OFF TO FAST START

(Continued from page 10)

but will be probably one of the three or four best-selling records throughout the Christmas season."

Camelot's pre-order was nearly 100,000 units and, says Garrett, "we priced the CD at \$1 more than we did his previous releases."

Al Wilson, senior VP of merchandising at the 138-store Strawberries/Waxie Maxie chain, agrees: "We seemed to have a great first day on Garth Brooks. We got enough product out on this one." Wilson initially serviced his stores with 6,000 pieces.

The suggested list price on "The Chase" is \$10.98 for cassette and

\$16.98 for CD. Retailers appear anxious to evaluate the effect the higher list-price has on sell-through of Brooks' album. Many say the album will be sale-priced \$1 higher than other hit titles, because of the higher list.

Thom, who has sale-priced "The Chase" at \$13.98, says he will sell it for an unprecedented \$17.98 after the holidays—\$1 above list.

"I'm not enthused about a \$16.98 list CD," says Jim Dobbe, VP of sale merchandise, Warehouse Entertainment. "We're going with the suggested retail price of \$16.98 and, in every case, Garth Brooks will be priced higher than any other current hit piece of product, because it is a dollar higher list. When Michael Bolton comes out the same thing will be true."

According to a label official, Brooks' album pre-orders surpassed 4 million copies. Jim Roe, a major-label buyer with the Owensboro, Ky.-based WaxWorks chain, says, "As of yesterday, there wasn't a great number of reorders, but I sent it out pretty strong." Roe says the album "is running in our flier at \$8.98 and \$14.98 sale prices through Oct. 14."

Warehouse's Dobbe "split it so heavy to the stores" that he didn't expect a flood of calls for more copies after the first day. "We have seen a tremendous reaction the first day from our P.O.S. system. I can tell you that the first-day sales [on Brooks' album] vs. our sales last week would have surpassed the No. 1 record's total units. That was Pearl Jam."

Brooks' recent media tour and television blitz, including appearances on Jane Pauley's "Dateline NBC" program as well as "The Tonight Show," is expected to add to the album-buying fury.

Assistance in preparing this story was provided by Paul Verna in New York.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

AVALON COUNTS BODY COUNT OUT

Body Count has been dropped from two Los Angeles-area Guns N' Roses-Metallica bills by promoter Avalon Attractions. Brian Murphy of Avalon says the group had been asked by Guns N' Roses to open shows at the Memorial Coliseum in downtown L.A. Sunday (27) and the Rose Bowl in Pasadena Saturday (3), after Faith No More left the tour. But Murphy says, "Avalon is entitled to equal say in who that [opening] act would be... I thought this was an inappropriate act, so I turned it down." Murphy adds the metal band, which was the center of the recent "Cop Killer" controversy, could have exacerbated problems with the L.A. Police Department and "would have driven our security costs through the roof."

LEEDS LEVY FORMS PUB SETUP

Leeds Levy, who left MCA Music last November after 15 years—the last 10 as president—is back in the music publishing scene with his own company, Leeds Entertainment. Levy tells Bulletin the firm, located in Studio City, Calif., with plans to move to Santa Monica before year's end, has hired its first staffer, Virginia Bowen, a former MCA Music executive who will handle exploitation of copyrights in the film, TV, ad, and premium areas. Actually, Levy is already associated with a hit recording in Canada, Sue Medley's (PolyGram) "Inside Out," co-written by Billy Crain, a writer with Levy. Besides continuing a mail-or-

der firm, **Insomnia Records**, Levy has been a consultant to **The Walt Disney Co.** and, more recently, **Motown Records** on strategic planning that centers on music publishing.

SEX & SMI STAFFERS

Bob Summer's departure from **Sony Music International** (see separate story, page 5) may be only the second of two September surprises for division staffers. Earlier this month during SMI management meetings in Lausanne, Switzerland, delegates were taken aback to find sex therapist **Dr. Ruth Westheimer** as a guest speaker. She took part in a lunchtime Q&A at the conference.

PIRANHA LABEL VIA ATCO

Walter O'Brien and Andy Gould, managers of such acts as **Pantera**, **Lucy Brown**, and **White Zombie** and owners of publishing company **Piranha Brothers Music**, are inking a deal with **Atco Records** to run their own label. The new imprint, to be called **Piranha Brothers Records**, will concentrate on signing and developing new acts; all of the pair's management clients will remain with their existing labels.

FURANO: IS SONY IN HIS FUTURE?

The **MCA Music Entertainment Group** has confirmed that merchandising vet **Dell Furano**, president of **Winterland Productions**, is leaving the company when his contract expires next year. The news fuels recent speculation that Furano plans a move to **Sony Merchandising**. A

Sony spokesman declines comment on any talks with Furano but reaffirms Sony's interest in further opportunities for its merchandising division. Meanwhile, **Michael Krassner** has been named COO of **Winterland** by MCA chairman **Al Teller**. Krassner had been executive VP at Winterland and its general counsel since 1977.

EHRLICH ON BMG U.S. LATIN LEAVE

Paul Ehrlich, appointed two months ago as GM of **BMG U.S. Latin**, has taken an indefinite leave of absence due to an apparent contractual snafu with his previous employer, **FoxVideo**. Fox reportedly maintains that Ehrlich was still under contract when he accepted the BMG position. Officials at both BMG and Fox were unavailable for comment. But it is believed Ehrlich will return to his post at BMG within a month. **Hal Hernandez**, BMG's director of finance and administration, is filling in.

CATALAN: I RESIGNED NMS POST

Maria Catalan says she resigned as GM of the **New Music Seminar** and was not "furloughed," as was suggested in a quote from NMS chief **Mark Josephson** in the Sept. 12 edition of Bulletin. Catalan adds she resigned Aug. 26 to dedicate herself more fully to her new company, **MaMa Productions**, formed with **Maribel Schumacher**, who was partner of an independent label in Spain. The company will promote Spanish artists in the U.S.

'Some Gave All' Gets Record-Holder Call

BILLY RAY CYRUS' "Some Gave All" logs its 17th week atop **The Billboard 200**, becoming the longest-running No. 1 debut album in the rock era.

And "Some Gave All" is just a week shy of tying **Garth Brooks**' "Ropin' The Wind" as the longest-running No. 1 country album of the rock era. But—in a supreme irony—Brooks is likely to keep Cyrus from matching his record. Brooks' new studio album, "The Chase," is expected to debut at No. 1 next week.

Though Cyrus has been grabbing the bulk of the headlines for the past four months, Brooks has been more than holding his own. The country superstar has three albums in the top 20 this week and four in the top 45. Within the next week or two, he's likely to have five in the top 40.

FAST FACTS: **Boyz II Men**'s "End Of The Road" becomes the second single this year to log eight weeks at No. 1, following **Kris Kross**' "Jump." "End Of The Road," which is featured on the "Boomerang" soundtrack, is the first song from a movie to spend eight weeks at No. 1 since **Diana Ross & Lionel Richie**'s "Endless Love" in 1981.

The "Singles" soundtrack vaults from No. 16 to No. 7 on **The Billboard 200**, becoming the highest-placing soundtrack on the current chart. The album features a track by **Pearl Jam**, whose own album, "Ten," rebounds to No. 2 this week. Several members of Pearl Jam are featured on a third album in the top 15: the "Temple Of The Dog" project.

Public Enemy's "Greatest Misses" is the top new entry on **The Billboard 200** at No. 13. It's the highest-debating compilation album since **Motley Crue**'s "Decade Of Decadence" bowed at No. 2 a year ago.

The rap group's last two albums both made the top 10.

Queen's "Greatest Hits" enters **The Billboard 200** at No. 22. "Classic Queen," another compilation of hits by the top '70s band, reached No. 4 in May.

Albums that pay tribute to three of the preeminent male singers of the 20th century are scoring big on **The Billboard 200**. The "Honeymoon In Vegas" soundtrack, featuring the songs of **Elvis Presley**, is posted at No. 25; "Unforgettable," **Natalie Cole**'s homage to **Nat King Cole**, ranks No. 101; and "Perfectly Frank," **Tony Bennett**'s salute to **Frank Sinatra**, debuts at No. 118.

Mary J. Blige lands her biggest crossover hit to date as "Real Love" jumps from No. 37 to No. 28 on the **Hot 100**. Blige's debut album, "What's The 411?," holds at No. 6 with a bullet on **The Billboard 200**.

k.d. lang lands her first top 40 hit on the **Hot 100** as "Constant Craving" jumps to No. 40. Lang landed a pair of top 40 country hits in 1988-89.

Eric Clapton's new version of "Layla" from his "Unplugged" EP enters the **Hot 100** at No. 79. It's the third time around for this rock classic, which Clapton first performed with his group **Derek & the Dominos**. The song peaked at No. 51 in 1971 and rose to No. 10 in the summer of 1972.

Jive Records becomes the first label to hold down the top two spots on the **Hot R&B Singles** chart since Jive itself did it in August 1991. Jive is 1-2 this week with **R. Kelly & Public Announcement**'s "Slow Dance (Hey Mr. DJ)" and **Hi-Five**'s "She's Playing Hard To Get." The label achieved the feat 14 months ago with hits by **Hi-Five** and **D.J. Jazzy Jeff & the Fresh Prince**.



by Paul Grein

Columbia

THE ISSUES:

- Bruce "Plugged"
- L.L. Pumps It Up
- HC, Jr: Two from the One and Only
- Blanchard scores big with "Malcolm X"
- Neil Diamond wraps up Christmas

"FOR AS LONG AS IT TAKES"

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- Ghetto Red Hot over 130,000 singles
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WARRANT



WARRANT

Next course: The Bitter Pill, Platinum, and the Tour.

Ned's Pops The Question...

"Are You Normal?" That's the latest preternatural puzzler from Ned's Atomic Dustbin, without question one of the boldest, coolest, friginest groups you'll ever find.

"We're the last band on the planet you'd want to take literally," confesses the Ned's lead singer Jonn. "Sarcasm is what drives us. That and irrelevance."

There was nothing even slightly irrelevant about their 300,000+ unit debut. "God Fodder" brought the nation to its knees, and Nedism spread like a rash. They had three

sold-out tours, an incredibly spiffy t-shirt/album package, an MTV Buzz Clip, and developed a following most cult leaders only dream of.

Now the Ned's are back with another hot blast of energy. "Are You Normal?," in-store Nov. 3, kicks off with the ultimate wake up call. Not Sleeping Around, and is produced and mixed by Andy Wallace.

As normal, Ned's will be stark raving live all around the country this fall, bringing Nedliness to the insatiable masses.

TOTAL CHAOS

Infant imprint CHAOS is already making waves as a new dimension of Columbia Records.

With the out-of-the-box success of the instantly-Gold new venture from EPMD, "Business Never Personal," the multi-format, welcome reception of the Wailing Souls' "All Over The World," and the solo debut of 3rd Bass' MC Serch, "Return Of The Product," CHAOS has wasted no time in creating a splash. Now, Public Enemy's "Greatest Misses" (this week's highest debut at #13), promises to take the new label even higher.

Although early releases might have suggested a rap/reggae skew (due to Def Jam/CHAOS synergy), the overall CHAOS artist roster is as unusual as their logo. Filling out the current talent pool are Ned's Atomic Dustbin, singer/songwriter Brenda Kahn, hard rockers Collision, U.K. staples The Darling Buds, dancehall master Tiger, and hard-to-the-core Jersey rapper Redman (shipping over 100,000 units).

Explaining CHAOS' rapid combustion, the label staff said, "Our vibe is very simple. It's the music that sets us in motion. After that, it's chaos. Great music is great music. We're just here to keep the disorder."

Garden Party Confirmed, But Dylan "Mystery" Continues To Grow...

According to recent industry rumors, the star-studded bash at Madison Square Garden isn't the only way Columbia Records and Bob Dylan will be celebrating his 30th anniversary as a recording artist.

Sources close to the project say a new album has been completed and features a return to the basic guitar and harmonica accompaniment that marked Dylan's earliest work.

"From what we've heard, it's an intimate, highly-personal perfor-

mance that harkens back to his classic 1962 Columbia debut," confided one source.

Also in the rumor mill...a performance on MTV's "Unplugged."

For now, what *can* be confirmed is that millions of viewers from around the world will be tuning in to the concert event of the decade—an October 16th Pay-Per-View live performance featuring Bob and a few of his superstar friends, plus a host of surprise guests.

Alice Digging In Deeper With Dirt

Alice In Chains—the Grammy-nominated band that broke down the door for the Seattle grunge with their acclaimed debut—takes it all one notch higher and six feet deeper with "Dirt," their new release on the street September 29.



The Chains were broken in 1990 with the unveiling of "Facelift." Their debut quickly won Spin Magazine's "Album Of The Year" and gave birth to Man In The Box, the No. 1 Metal track and video that buzzed right through the box on MTV. Then came the never-ending tour as their sales passed Gold.

Next in the can was "SAP," the acoustic-based EP that showed the world the

other side of Alice.

Now, as Would? practically shoves the "Singles" soundtrack toward Platinum, the long-awaited release of "Dirt" places Alice far past the edge of darkness with works of unprecedented depth and raw, naked pain.

Featuring Would?, Them Bones, Rooster and the next track, Angry Chair, "Dirt" has spread two words on the street: "Cover yourself."

Look for Alice live with Ozzy this fall.



FALL ALBUM FORECAST

★ MICHAEL BOLTON "TIMELESS (THE CLASSICS)"	9/29
★ THE DARLING BUDS "EROTICA"	10/06
★ REDMAN "WHUT? THEE ALBUM"	10/06
★ MERCURY REV "YERSELF IS STEAM"	10/13
★ COLLISION "COLLISION"	10/13
★ SHAWN COLVIN "FAT CITY"	10/20
★ NED'S ATOMIC DUSTBIN "ARE YOU NORMAL?"	11/03
★ PINK FLOYD (BOXED SET) "SHINE ON"	11/10
★ JOURNEY (BOXED SET) "TIME ³ "	11/10
★ DANIEL ASH "FOOLISH THING DESIRE"	11/17
★ LEONARD COHEN "THE FUTURE"	11/17
★ BOB DYLAN "???"	???

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