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NEWSPAPER

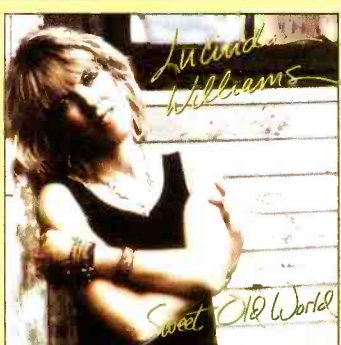


FOLLOWS PAGE 68

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 26, 1992

ADVERTISEMENTS



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## German Rapper Takes Aim At Fascism Biting Lyrics Create Buzz In Homeland

This story was prepared by Mike Hennessey in Hamburg and Ken Terry and Paul Verna in New York.

HAMBURG—J., a 21-year-old rap/rock singer/songwriter from East Berlin, is taking on both the neo-Nazis and the German Establishment, and is getting a big media boost in the process.

Although J.'s Polydor debut album, "We Are The Majority," is not out yet, advance promotion copies have generated a major buzz in his native country. J. has already been interviewed by Stern, Bunte, Bild am Sonntag, Prinz, Wiener, Dance, Pop Rocky, Mädchen, Bravo, and the German editions of Elle and Max.

Why all this commotion in Germany over an unknown artist who sings in English? Aside from the talent factor, the answer seems to lie in his highly politicized, incendiary lyrics, which slam both the rise of neo-Nazism in Germany and what J. regards

as his government's shameful treatment of citizens of the former East



Polydor rap artist J. is creating a stir with his anti-fascist debut album.

Germany.

This disillusionment is most apparent in his song "Born On The Wrong Side Of Town." The lyric longs for the pre-unification days in East Germany, when, as J. puts it, "Everyone had a job guaranteed. Didn't have much but we had our dignity, and they came and promised liberty. All they delivered is poverty."

J. likens the West German government to "the evil wolf . . . dressed up like a lamb . . . We had the right to a little home of our own; now they're taking our right away and they call it freedom . . . How'd you like to be stripped of everything you had—your job, your home, your everything? How'd you like growing up in a land that's in another land's hands" (Continued on page 97)

## Rentrak Scores PPT Coup With FoxVideo Deal

BY SETH GOLDSTEIN

NEW YORK—Rentrak has hooked a big one. The Portland, Ore.-based company, which has had mixed results in trying to secure pay-per-transaction rights to studio movies, last week announced FoxVideo will license all rental titles from parent 20th Century Fox Film to retailers in Rentrak's revenue-sharing network. (Continued on page 106)

## Variable Pricing Is Once Again In Vogue Among Major Labels

BY ED CHRISTMAN

NEW YORK—Although past experiments in pricing new CD releases from developing artists at budget or midline levels have met with mixed results, that strategy once again seems to be in vogue among major labels.

Last month in a Billboard Commentary, CEMA president Russ Bach advocated variable pricing whereby superstar titles would be sold at higher prices than those of other established acts, and developing-artist albums would be priced



DOBBE



SMITH

lower than star titles. Since then, Virgin, Charisma, and Capitol—all CEMA-distributed labels—have said they are preparing releases that will come out in the next six weeks at \$6.98 list on cassette and \$9.98 list on CD. SBK also plans to try that strategy next year.

But, even before Bach made his case, other labels, like Sony Music's Columbia and BMG's Zoo, had been experimenting with variable pricing for the prior 18 months. And PolyGram's Mercury label announced at (Continued on page 68)

## Int'l Managers Forum Unveiled At U.K. Confab

BY THOM DUFFY

MANCHESTER, U.K.—The creation of an International Managers Forum was announced here Sept. 13 during the first In The City music industry convention. The concept was unanimously approved by some 300 managers whose clients range from international stars like Dire Straits and Simply Red to midlevel and unsigned acts.

Organizers of the new group stress it is intended to serve as a collective voice for artists' representa- (Continued on page 97)

### IN THE NEWS

#### Garth Brooks Muses On Career Crossroads

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### No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ END OF THE ROAD	(BIV 10)
THE BILLBOARD 200	
★ SOME GAVE ALL	(MERCURY)
HOT R&B SINGLES	
★ HUMPIN' AROUND	(MCA)
TOP R&B ALBUMS	
★ BOOMERANG	(LAFACE)
HOT COUNTRY SINGLES	
★ LOVE'S GOT A HOLD ON YOU	(ARISTA)
TOP COUNTRY ALBUMS	
★ SOME GAVE ALL	(MERCURY)
HOT DANCE CLUB PLAY	
★ EVERYBODY'S FREE (TO FEEL GOOD)	(EPIC)
HOT DANCE SALES	
★ EVERYBODY'S FREE (TO FEEL GOOD)	(EPIC)
HOT RAP SINGLES	
★ PEOPLE EVERYDAY	(CHRYSALIS)
HOT ADULT CONTEMPORARY	
★ SOMETIMES LOVE JUST AIN'T ENOUGH	(MCA)
HOT LATIN TRACKS	
★ EVIDENCIAS	(SONY)
TOP VIDEO SALES	
★ WAYNE'S WORLD	(PARAMOUNT HOME VIDEO)
TOP VIDEO RENTALS	
★ WHITE MEN CAN'T JUMP	(FOXVIDEO)

EXPANDED DANCE MUSIC SECTION  
on the  
up

SEE PAGE 31



THE #1 RECORD OF THE YEAR IN THE U.K. AND EUROPE IS COMING HOME!

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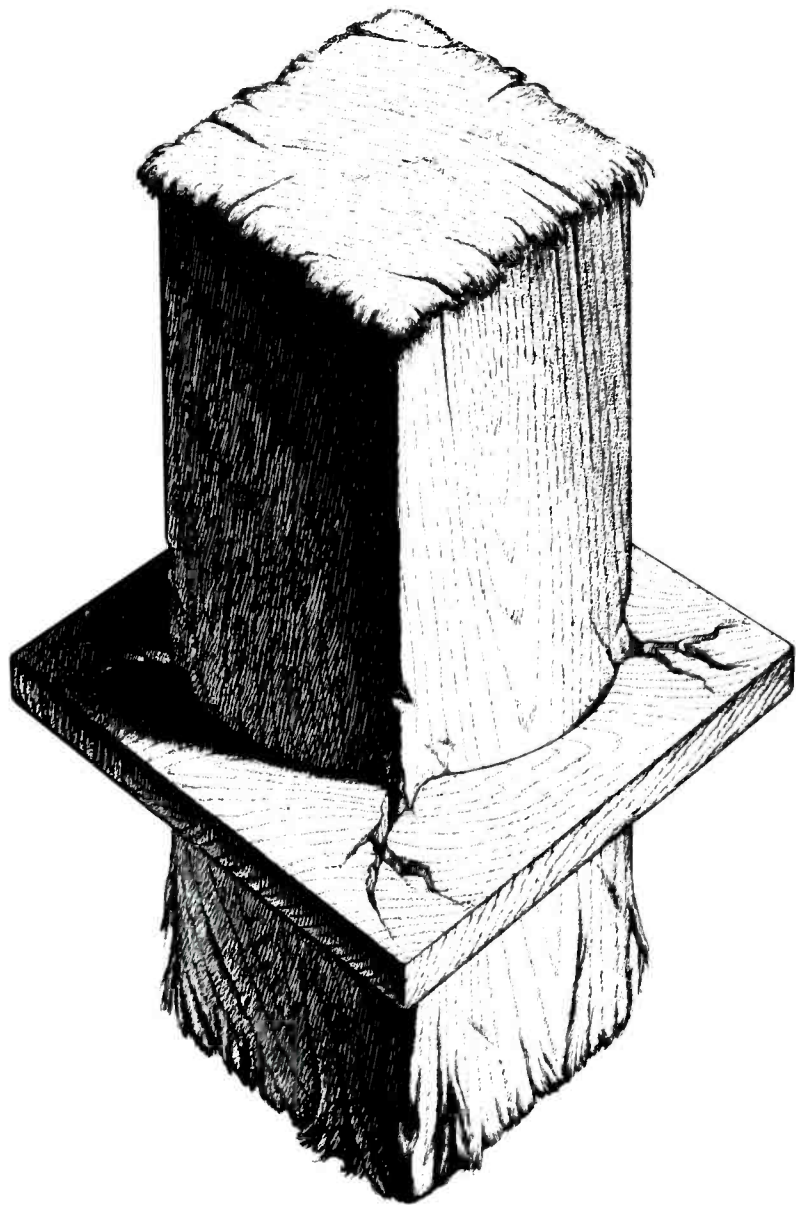
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**NICKY HOLLAND**

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# Pam Tillis' Talent: Telling It Like It Is

The beauty of Pam Tillis is that she can't entirely see it. But anyone else within squinting distance of the grandstand at last summer's Fan Fair in Nashville knew he or she was in the presence of a beguiling new brand of Southern belle when the laughing lady in tight white jeans swung her Mystic Biscuits band into a blistering version of "Cleopatra, Queen Of Denial."

What is the essence of Tillis' appeal? It's not just that the ditty—written by Tillis, husband Bob DiPiero, and Jan Buckingham—is a wonderfully wisecracking sendup of every self-deluding female archetype in the country annals ("Yeah, he's probably stuck in traffic/He'll be here in a little while/Just call me Cleopatra everybody/Cause I'm the Queen of Denial"). Or the fact that the tune pitched and rolled in live performance with all the bruised bravado of a roadhouse arraignment. What's most persuasive about the song—and for that matter, the other nine tracks on her new record, "Homeward Looking Angel" (Arista)—is the drop-dead vivacity of the vibrato-rich vocalist delivering the saga.

Girlish and garrulous, but with a gutsy poise unmatched by anyone of either sex in modern country, Pam Tillis is the backporch realist nonpareil. And while she may harbor private apprehensions about her physical charms, she does not pine or fret; she just offers a good, pared-down story—frequently her own. If Pam stole every blessed heart in the fairgrounds (and she did, her set being a talked-about sensation for days afterward), it was simply because her music told the bone truth. And in a genre where all romantic missteps are customarily rendered with maximum regret, the clear-eyed directness of the Pam Tillis approach threatens to dismantle the woman-as-victim school of Nashville thought forever.

"Let's face it, women don't always act with men the way we would *ideally*," states Tillis, suddenly giggling at her own solemnity. "I have a song on the new album called 'How Gone Is Goodbye.' People're always cutting songs where the guy screwed up, and this is one about a woman who made a mistake. There's a cool guy in the song and she took him for granted. Now, somebody who's thinking too hard may say, 'Wait a minute, Pam! Is this girl crawling back to this guy?' The answer is *no*. But to me, if you're writing honestly about real-life situations, you're making a valid statement."

Since the first time a Kentucky immigrant fiddler spun a pan-Celtic variation on "Sally Gooden," the image of women in American country music has remained rooted in the mythic male impulse toward the one thing that purportedly surpasses a "piece of pie and a little piece of pudding"—namely, a "hug" from Sally. Despite the pioneering efforts of '30s recording artists Sarah and Maybelle Carter, Lulu Belle Wiseman, the Coon Creek Girls, Cousin Emmy, Patsy Montana, the Girls Of The Golden West and others, the stigma attached to country women who dared forsake their traditional roles within the proprieties of Southern ruralism continued to prevail. That conservatism also defied the post-war breakthroughs of Kitty Wells, Molly O'Day, and Texas Ruby, and even the later ascendance of Patsy Cline, Tammy Wynette, Loretta Lynn, and Dolly Parton.

"In the recent past," Tillis adds, "I don't think there was a very strong woman's point of view in country, because women were still cutting a lot of men's songs. This is publishing heaven here in Nashville and there were only a handful of really great women

writers. But Rosanne Cash pioneered things for women country writers, and now we have alternative artists like Pam Rose and Mary Ann Kennedy. My influences were George Jones and the country-style Rolling Stones, but I stayed out of country in the '60s and '70s because it seemed like country was ashamed of itself, like it was apologetic and wanted to be pop. But now it's the last bastion of song, with melodies and lack of artifice."

Born in Plant City, Fla., but reared in Nashville, Pam is the eldest of five children by popular country performer Mel Tillis and his wife Doris. Her first stage experience, she remembers, was a duet at age 8 with her dad on the boards of the legendary Ryman Auditorium. But she feels her earliest local reputation was as the foremost teenage roustabout in suburban Nashville.

"I was your basic misfit, and a professional partier," she recalls, "and I think my temperament used to be much darker. I have a home-made ego—I didn't have much self-esteem or a strong emotional center, and constantly looked outside myself for it. I think some of it was genetic. The song 'Melancholy Child' on my first Arista album ['Put Yourself In My Place,' 1991] was drawn from early childhood memories of my mom, who at 16-17 was 'a baby with a baby.'"

"People might see me at a gathering and say, 'God, she's an awkward girl,' or 'She's not really a looker, is she?' But if I sang to them, I knew I could outshine any girl in the room."

After a stint as a staff writer for Tree Publishing, she obtained a recording deal with Warner Bros. Her breakthrough, however, came with her supremely assured Arista debut, "Put Yourself In My Place," which spawned an array of hits, among them "Maybe It Was Memphis," the title track, and the No. 1 country smash "Don't Tell Me What To Do."

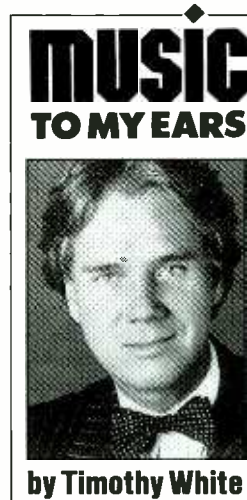
If that album was a near-perfect union of blunt autobiography and keen workmanship, "Homeward Looking Angel" (due in stores Sept. 29) is unerring in its ability to convey the scarred spunk that made Pam the stunning artist she has become. A case in point is the song "Rough And Tumble Heart," in which she relates, "It took a few falls till it got smart/But it's still tender in the deepest part."

Is there any particular youthful trial from what Tillis calls "the lost years" that represented the crossroads in her uphill passage?

"The public tends to think of the childhoods of the offspring of famous parents as idyllic, and not conducive to what might produce a serious artist," she says quietly, "but that's not so. It was extreme trauma that probably turned me around. I've always felt uncertain about my own attractiveness, thinking my appearance was kinda flawed, but then at 16 I was in a car crash in which my face was shattered in over 30 places from my cheeks down to my chin.

"My nose was flattened, my eye sockets were damaged, and it took five years of operations to put it all back together again. On days when the weather's odd, I still have pain, and the ongoing surgical upkeep makes me self-conscious sometimes about the angles of my album-cover photos or my video shoots.

"We all have our own setbacks and struggles in life, and most of them you accept rather than get over. If listeners think there's a straightforward tone in my records, I think I know why. To me, music is regular medicine to heal hurts. 'Cause while you might look mended and great to the outside world, in your mind and heart you can still feel as if things are broken."



by Timothy White

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## EUROPEAN SOCIETIES MUST CHANGE U.K., U.S. Pubs Tired Of Losing Money

■ BY DAVID HOCKMAN

Dr. Hans Sikorski, chairman of the BIEM general assembly and senior vice chairman of GEMA, was quoted in Billboard's Sept. 12 edition as saying that the five global majors "are colluding with their publishing arms to downgrade royalty payments to rights owners and to undermine the position and influence of the continental European authors' societies."

As far as PolyGram is concerned, that charge is completely untrue. I cannot speak for my colleagues in other companies, but I have heard of no such pressure being put on the publishing subsidiaries of the other majors. Indeed, were Dr. Sikorski's allegations true, then the royalty dispute in the U.K. would not have been resolved by the Copyright Tribunal. That case, which was fought hard by the major music publishers, was lost in part because of evidence given by the President of BIEM that mechanical royalties were being discounted by a BIEM member society.

What is undeniably true is that the current established way of doing things in Europe is now under close scrutiny—not least of all by the Anglo/American repertoire owners, whose prime motivation is to maximize revenues for their writers and themselves.

There is nothing wrong in this aspiration, but what is appalling is

the accusation implicit in Dr. Sikorski's alleged remarks that in seeking to maximize revenues, somehow those companies are chipping away at the protection of their rights. This is palpable nonsense.

The key issues that need to be addressed with regard to the European societies are efficiency and transparency. It is not inappropriate to critically examine past and existing practices and endeavor to improve them.

The main difference between Dr. Sikorski and myself is that he appears more interested in preserving the status quo, whereas I believe a major reassessment of current procedures of the European publishing business is well overdue. Historically, the major publishers have been locked out of influence over the deal-making activities of European societies. The inability to control the commercial licensing of repertoire owned by the major publishers is totally inequitable.

The publishing world has changed dramatically in the past 20 years and, frankly, the European societies are not facing up to the need to recognize the change and to change themselves in response. It is no good advocating protection of authors' rights in Eu-

rope if a significant body of the authors and composers—albeit predominantly Anglo/American—are fed up with the time delays and unnecessary commissions deducted on their royalties.

It may well be that local authors in, say, France, Germany and Italy are satisfied to have their works go through the current system (and one wonders to what extent they have been permitted to review the system); but it is patently clear that there is a major body of Anglo/American writers and publishers who are no longer content to go on the same old way.

There is no inherent conflict of interest between the protection of rights and the efficient collection and distribution of maximum revenues—even though the latter could involve some sort of centralized European society and/or one-stop deals for certain blocks of repertoire.

The bottom line is there are many people in the worldwide publishing business who have gotten heartily sick of the bureaucratic tail wagging the dog: Those days are at an end.

Like the dinosaurs, Dr. Sikorski and the society he represents will have to adapt to change or become extinct.

*David Hockman is CEO of PolyGram International Music Publishing.*



HOCKMAN

## Low CD Prices Threaten Smaller Classical Labels

■ BY RENÉ GOIFFON

In 1982, the year Harmonia Mundi USA started operations, a good classical LP lasting 60 minutes cost about \$12. Today, taking into account the cumulative effect of inflation over the past 10 years (about 50%), a CD that gives you up to 75 minutes of music (25% more than the running time of an LP) should cost \$22.50!

Despite the fact that CDs in the U.S. sell for half as much as in any other country, for some reason the media, the record-buying public, and certain segments

of the record industry feel a CD should not retail for more than \$15. The justification offered is that the cost of manufacturing a CD is only about \$2. However, what we are selling and what costs money is the *music*, not the object on which it is stored, i.e., the CD. (When you buy a film on video, you pay your share of making the film, not the cost of the plastic.) Even if by some magic the cost of making a CD came down to five cents, it would barely reduce the retail price; the cost of the music would remain unchanged.

For example, a \$60,000 recording released as a well-presented, well-documented CD retailing at \$15 needs to sell almost 25,000 copies worldwide just to break even. If the retail price were \$21, as it is in Europe, break-even point would come down to 15,000

units. (An average sales figure for a classical CD is 5,000 copies worldwide over the first two years. Fifteen thousand is considered a hit.)

Of course, you can—and maybe should—sell a CD for under \$15 if you can get the music at zero or very little cost. Two possible ways of doing this are:

- To be one of the "majors" that reissue repertoire from a huge and already depreciated stock of often excellent recordings.

- To be a vanity, or even better, a pirate, label, with no recording costs at all and minimal presentation.

But to present high-quality new work, using talented artists and recording in suitable venues with good sound, and to package CDs with liner notes by authorities on the repertoire, translated into several languages, unavoidably results in costs that are too high for retail prices to be \$15 or less.

If the media, the retailers, and the public are not prepared to recognize and accept this very soon, the survival of serious and committed independent classical labels is doomed. They will simply disappear, and much of their interesting and adventurous repertoire will no longer be available.

A \$20 price tag for 75 minutes of music that you can enjoy over and over again is probably the cheapest form of intelligent entertainment today (in most cases, cheaper than going to a concert to listen to the same program once).

La Musique est notre Amitié.

*René Goiffon is president of Harmonia Mundi USA Inc.*



GOIFFON

## Battling AIDS: What We Must Do

■ BY DANIEL GLASS

On Dec. 14, 1991, Bob Caviano, a well-known concert promoter, artist manager, and agent, wrote a poignant Billboard Commentary on people with AIDS and the music industry. Today, Bob is unable to write another Commentary. I visited him recently with chicken soup and flowers at St. Luke's/Roosevelt Hospital in New York. Bob is



GLASS

the inspiration and founder of LIFEbeat, the music industry's organization to fight AIDS. Tim, Glynice, Vincent, Robert, Marvon, Jane, Rob, Nicole, and Nancy have also visited

Bob to talk, share, hold hands, and walk with him to the lounge. Now Bob is not alone. People without AIDS must help people with AIDS. LIFEbeat has come a long way, but not long enough. I have learned so much about AIDS and people in the first six months of our organization. We have called on many of you readers, executives, artists, etc., and the response has been worse than disappointing.

What can *you* do? A single but effective beginning is to write out a check to LIFEbeat. The money we raise goes to direct AIDS services that help feed and clothe patients and provide doctors and medicine. Sometimes it is our comforting voices on the telephones at LIFEbeat headquarters that your dollars support. To a person who has the HIV virus or who has AIDS, this can make all the difference.

The next step is to donate and volunteer your services and facilities. If you are an artist, we desperately need you to perform at our future benefits. If you are an agent, studio owner, printer, video director, limousine driver, or administrative assistant, get active and do more than wear a red ribbon as a fashion accessory. If you are a record promotion person or work at a radio station, join together and stage a radiothon in your market with LIFEbeat.

LIFEbeat has had several successful fund-raising events in the last six months. However, we have only scratched the surface of our unlimited potential. If you get off your behinds, we can all say we are proud to be members of the music industry fighting this terrible disease. There are some exciting

events being planned for the near future. The LIFEbeat Black Music Committee has been formed to mobilize the black community and increase awareness about the disease in a minority group hard hit by AIDS. There are concerts planned in Miami and, we hope, Los Angeles. World AIDS Day is Dec. 1. The possibilities are endless.

We have set up a confidential hotline at LIFEbeat headquarters (800-AIDS-411). If you have AIDS or are HIV-positive or are among the "worried well," we can provide confidential referrals to doctors, food, clothing, insurance, medicine, and research opportunities.

Bob Caviano is not the only one among us who has AIDS. People without AIDS must alleviate the dark cloud of fear, ignorance, and prejudice that looms over our industry. Don't wait until it is your brother, sister, friend, or co-worker lying frightened and suffering in an AIDS ward. We are waiting for your response. Meanwhile, we are helping Bob Caviano live, with chicken soup, flowers, and love.

*Daniel Glass, a founding member of LIFEbeat, is executive VP/GM of EMI Records Group North America.*

## LETTERS

### MTV AS BAD AS SENATE

In the recent MTV Video Music Awards, only four women made it onto the stage to perform their music, and they were all in the same band: En Vogue.

Maybe TLC, Shakespear's Sister, k.d. lang, CeCe Peniston, Indigo Girls, Tori Amos, Chaka Khan, Mariah Carey, Sophie B. Hawkins, Mary J. Blige, L7, Shanice, Annie Lennox, Céline Dion, Vanessa Williams, Madonna, Patti LaBelle, and all the other female artists with hugely successful releases this year just weren't able to make it. Because we know they were asked, weren't they? I mean, would the MTV awards people *want* to have as bad a male-to-female ratio as the U.S. Senate?

Maz  
New York

### HORROR IS TIMELESS

I'm afraid I missed the point of Robert George's "Voices Carry" column (Billboard, Sept. 12). When he refers to the "carefree and happy music of the '60s," is he thinking of top 10 hits like Jefferson Airplane's "White Rabbit" and Buffalo Springfield's "For What It's Worth"? Or perhaps that No. 1 smash, Barry McGuire's "Eve Of Destruction"?

George's hand-wringing over what he calls "the culture of excellence in horror" is touching, but you don't need a history degree to realize that some topics—and most attitudes—are timeless. Not that we should ignore what "bad rap" is telling us; however, if that's all George hears, no wonder he's in a funk.

Scott Isler  
New York

**"Πώς εΛοθε!"**  
-Roxette

**"COMMENT ALLEZ-VOUS!"**  
-Roxette

**"GODDAG!"**  
-Roxette

**"מה  
שלומך!"**  
-Roxette

**"HVORDAN HAR DU DET!"**  
-Roxette

**"HYVA PAIVAA!"**  
-Roxette

**"GUTEN TAG!"**  
-Roxette

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from the world's #1 duo

# **"HOW DO YOU DO!"** -Roxette

from the forthcoming album and home video



### **TOURISM**

SONGS FROM STUDIOS, STAGES,  
HOTELROOMS AND OTHER STRANGE PLACES

It's not a live album. It's a tour album, written and recorded during Roxette's 1991 world tour. This unique package contains 16 songs including stellar live performances of their #1 hits - "THE LOOK," "JOYRIDE," and "IT MUST HAVE BEEN LOVE" (E4/E2-99929)



### **LIVE-ISM**

THE LOOK OF LIVE

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# House Committee OKs Recording Act 4 Versions Now Jostle To Go Before Congress

■ BY BILL HOLLAND

WASHINGTON, D.C.—The House Ways and Means Committee passed the Digital Audio Home Recording Act, H.R. 3204, Sept. 16, increasing the chance Congress will pass the bill by the time it adjourns around Oct. 3.

Passage of this legislation is seen as a prerequisite to the introduction of the new digital formats, digital compact cassette and MiniDisc, in the U.S. Consequently, record and consumer electronics companies have much at stake in the outcome. If the bill is not passed in the next week or two, it cannot be reconsidered until a new Congress is sworn in next year.

# Technicolor Broadens Scope In Deal With Video Treasures

■ BY SETH GOLDSTEIN

NEW YORK—Technicolor Videocassette, which has about one third of the U.S. video duplication business, has picked up Video Treasures, a subsidiary of rackjobber Handleman Co., as a new account.

Itself a duplicator as well as a budget supplier, Troy, Mich.-based Video Treasures plans to close its Cincinnati dubbing plant, which has a capacity of 12 million cassettes a year. About 75% of Video Treasures' output is dubbed in the extended-play mode at high speed and carries a \$9.98 suggested list. The remaining 25%, at \$14.98 list, is produced in the standard-play mode in real time.

As part of the agreement, Technicolor is purchasing Video Treasures' dubbing equipment, including 3,500 VCRs and two high-speed Sony Sprinter units, for installation at its

# 'Reg' Childs, Video Pioneer, Dead At Age 55

NEW YORK—Richard "Reg" Childs, one of the pioneers of the home video industry, died of an apparent heart attack Sept. 12 at his home in West Hills, Calif. He was 55.

Childs helped start RBC Films in the early '70s and was with the 16mm nontheatrical distributor when it was acquired by Paramount Pictures in 1978. A year later, Paramount became one of the first studios to release movies on cassette, naming Childs VP/GM of newly formed Paramount Home Video. He left in April 1983 to become VP of world ancillary sales of Samuel Goldwyn Co.

In 1984, Childs was named president of distribution in charge of manufacturing, marketing, and sales of Embassy Home Entertainment, joining another pioneer, EHE chairman Andre Blay. Childs served as president/COO of Nelson Entertainment from 1987-91, when it was dissolved.

Survivors include a daughter, Jennifer; a son, Gregory; and a sister, Nina Diffenbach of Sacramento, Calif. **SETH GOLDSTEIN**

Aside from the tight schedule, Senate and House committees have approved four different versions of the bill, and legislators must decide which version will be presented to Congress for final approval.

Senate and House staffers working on the bills, however, say they are confident the differences can be worked out and that a final version will get the congressional nod by session's end.

The Senate passed S. 1621, sponsored by Sen. Dennis DeConcini, chairman of the copyright subcommittee, June 17. The bill is close to the original lengthy draft presented to Congress last year, with a detailed technical amendment attached.

On the House side, the Judiciary

Committee passed H.R. 3204, sponsored by Reps. William Hughes, D-N.J., and Jack Brooks, D-Texas, on Aug. 11. However, Hughes trimmed the bill's language and cut out the technical amendment, calling the shorter version "DART Lite."

Further, the bill passed by the House Ways and Means Committee Sept. 16 is the original, longer Hughes/Brooks version of H.R. 3204. "That's the version that was referred to the committee," says a staffer. "Our expectation, though, is that it'll be the shorter 'DART Lite' bill that will be marked up for House approval."

In addition, the House Commerce Committee has passed H.R. 4567, similar to the Senate bill and sponsored by Rep. Cardiss Collins, D-Ill. A staffer there says the committee has "no problem working out a solution" to get a version to the House floor.

Why are there three House versions? Because the lawmakers who route bills to committees decided earlier this year that the legislation should be studied not only by committees with copyright jurisdiction, but by those with trade and technology jurisdiction as well.

As puzzling as this scenario appears, staffers from all of the committees say they have discussed the various versions among themselves and will be able to present a single bill to the House in the remaining time.

The four bills do not differ drastically. Pared down or not, all provi-

(Continued on page 109)

# German Music Biz Cheered By Moves To Plug 'Protection Gap'

■ BY MIKE HENNESSEY

HAMBURG—The German record industry's fight against the traffic in bootleg recordings has received a major boost with the decision of the German government that all citizens of the European Community should receive the same level of copyright protection that is enjoyed by German nationals.

The government's position is embodied in a reply to the European Court of Justice in Luxembourg, which is considering a test case brought on behalf of Phil Collins against German company Imtrat (Billboard, Aug. 8).

The case, brought by Warner Music in respect of the album "Phil Collins Live USA," was referred to the European Court by a Munich district court last March. The lower court asked for a ruling on whether the anti-discrimination provision in Article 7 of the Rome Treaty overrules the German copyright law in cases involving citizens of other EC member states.

The German law grants no protection to foreign artists against the sale of unauthorized live recordings if the performances occur in countries that have not ratified the Rome Convention on neighboring rights.

Now the German record industry is cautiously optimistic that, given the Federal government's assent, the European Court will hold that Article 7 applies.

Edward Will, legal and business affairs manager of Warner Music, Ger-

many, and chairman of the German IFPI group's legal committee, says, "This is a most important development and a major step toward closing the so-called protection gap. If the European Court finds in the artist's and our favor—as I believe very strongly it will—then immediately all bootlegs of British and other EC artists will become illegal in Germany."

"This still leaves the big problem of American artists as long as the U.S. is not a signatory of the Rome Convention. But we are trying, through the IFPI, to get a declaration of reciprocity between Germany and the United States."

Meanwhile, the German record in

(Continued on page 58)

# MGPS Director Slams Notion Of Rate Collusion

LONDON—Allegations made by BIEM general assembly chairman Dr. Hans Sikorski that the major record companies have colluded with their publishing arms to downgrade mechanical royalty payments (Billboard, Sept. 12) have been vigorously denied by Frans de Wit, managing director of Britain's Mechanical Copyright Protection Society.

"The truth is," says de Wit, "that we in the U.K. have made it very clear to the British Phonographic Industry that concessionary rates for new sound carrier formats are not acceptable in the absence of any convincing evidence that there should be a reduction."

"We made the concession with the CD, and it cost British rights owners at least 6 million pounds [\$11.28 million] and European rights owners as a whole around 45 million pounds [\$84.6 million]."

De Wit admits Britain's Music Publishers' Assn. asked MGPS to look into the possibility of establishing a central mechanical royalty collection society for Europe that would bypass the national authors' societies. But he says the request was a unilateral initiative by MPA and was not in any way driven by the major record companies.

(Continued on page 107)



**Cutting Edge.** Sony Music executives prepare to cut the ribbon and officially inaugurate the company's new West Coast headquarters, shown at right. The new building, located in Santa Monica, will house the Columbia, Epic, and Epic Associated labels as well as Sony Music International, Sony Music Publishing, Imagesoft (a division of Sony Electronic Publishing), and a recording studio. Shown, from left, are Mel Ilberman, executive VP, Sony Music; Michele Anthony, senior VP, Sony Music; Dave Glew, president, Epic Records; Norio Ohga, president/CEO, Sony Corp.; Tommy Mottola, president, Sony Music; Don Jenner, president, Columbia Records; and Michael Schulhof, vice chairman, Sony U.S.A., and chairman, Sony Music Entertainment Inc.



# Opportunity's Knock Adds Upbeat Tone To NAB Meet

This story was written by Phyllis Stark, Eric Boehlert, and Carrie Borzillo in New Orleans.

NEW ORLEANS—Last year, the National Assn. of Broadcasters radio convention focused on debt and the recession. This year's convention, held here Sept. 9-12, took a more positive tone, focusing on the expanding opportunities created by local marketing agreements and the recent revisions in FCC ownership limits.

At a panel on LMAs, Barry Dickstein, president of H&D Broadcast Group, said, "It's fun having people talking about deals again rather than last year's [discussion of] how bad our business is. It's good to see this

industry getting up out of the mud."

In another panel on new ownership opportunities, Lowry Mays, president/CEO of Clear Channel Communications, expressed a sentiment heard several times throughout the convention. "I'd like to applaud the leadership of [FCC] chairman [Al] Sikes and [FCC Mass Media Bureau chief] Roy Stewart and his staff for coming to the rescue of a very depressed radio industry," Mays said.

Added Lowell "Bud" Paxon, CEO of Paxon Broadcasting, "the duopoly/ownership [decision] is being heralded as a great new day for radio, and truly it is."

Interspersed with the happy talk was an occasional dose of realism.

Stewart, for instance, noted the economy is still taking its toll on broadcasters. "It's easy for me to sit in Washington and make recommendations to the five [FCC] commissioners, but it's another thing to sit in this room and realize that you have to compete in this market every day. I have the easy job, you've got the hard job," he said.

After several broadcasters took advantage of Stewart's presence to seek clarification of the new ownership rules, particularly the use of Arbitron to define market share, Stewart conceded that implementation of the new rules "is not going to be an easy process."

Attorney Kevin Reed of the D.C.

firm Dow, Lohnes & Albertson, replied, "Your Mass Media Bureau staff, which is already overworked, is going to be strained by this, because if you're really concerned about diversity of the market, then you're going to have to look at more than 12-plus [Arbitron] numbers [and] you're going to have more challenges than you ever dreamed possible."

At a panel called "Group Heads Tell It Like It Is," Bill Figenshu, president of Viacom Radio, also injected a sober warning. "There is a dark side to all of this," he said. "Mergers and LMAs will cause some people to lose their jobs. On a more positive note,

(Continued on page 88)



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# Artists & Music

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

## Court Sets License Fees Music Vid Service Must Pay ASCAP For In-Store Play

■ BY TRUDI MILLER

NEW YORK—In a precedent-setting decision, a federal district court here has determined license fees to be paid to ASCAP by Sight & Sound Entertainment, a Seattle-based company that services music videos for in-store play. The decision paves the way for ASCAP to seek music-video licenses from other similar services.

The decision resolves a dispute that began in 1987, when Sight & Sound applied to ASCAP for a license to supply music videos to stores, restaurants, and other locations. ASCAP rejected the application on the grounds that the videos were not going to be played at Sight & Sound itself and that each establishment that wanted to play the videos should apply for its own license, according to ASCAP general counsel Bernard Korman. Under ASCAP's licensing guidelines, a third party can license music—for example, a company that furnishes background music for department stores—but ASCAP argued that music videos did not fall into the same category as audio music.

"We didn't want the retailer to have to get an additional license," says Sight & Sound president Michael DuKane. "Indirectly, ASCAP had an impact on whether a customer could afford our service, because

they had to pay ASCAP for licensing. We had to show that our service falls under the same guidelines as audio, but that technology has advanced to include video."

Eventually, the two companies agreed a license was possible, but because music videos had not been licensed before, a dispute arose over the appropriate licensing fee. Five years of negotiations ensued. Finally, Sight & Sound applied to the federal rate court here to determine appropriate license fees.

The final agreement, dated Sept. 14, establishes a three-year license retroactive to Jan. 1, 1992. After 1994, the license can be renewed for additional one-year terms. The fee for 1992 is \$68.75 annually for each location showing video programs that do not include commercials, and \$91.50 for each location screening videos with commercials. For each succeeding year, the fee will be adjusted according to the Consumer Price Index. Sight & Sound's minimum monthly license fee is \$229.

The license does not apply to establishments where food or drink is served, where an admission fee is charged to see the videos, or where people dance to the videos.

ASCAP and Sight & Sound also agreed on a payment for music use  
*(Continued on page 109)*



Announcing the formation of Silas Records, from left, are Zach Horowitz, Al Teller, Louil Silas Jr., Richard Palmese, and Ernie Singleton.

## Silas Begins Staffing His New MCA-Distributed Label

■ BY CARRIE BORZILLO

LOS ANGELES—MCA Records and Louil Silas Jr. have formed Silas Records, a joint-venture label that will be distributed by MCA.

Silas, formerly executive VP of A&R/artist development at MCA's black music division, will be CEO/president of the new label.

His replacement at MCA will be Raoul Roach, who was formerly VP of A&R at Qwest Records (Billboard, Sept. 12).

Silas says his objective for the

new label is to bring back the "Motown way of doing things." Although he never worked at Motown, he admires that company's tradition of grooming its artists in a number of different areas, from interviewing to table etiquette.

Motown left MCA's Uni Distribution Corp. last year after the two companies exchanged lawsuits.

At MCA, Silas was instrumental in the success of some of the label's most prominent acts. He served as executive producer of Bobby  
*(Continued on page 98)*

## Geffen, DGC Unite Promo Staffs Due To Product Flow

■ BY CHRIS MORRIS

LOS ANGELES—In a move anticipated by many following the sudden retirement of Geffen Records GM and promotion chief Al Coury, the promotion staffs of Geffen and its sister label DGC Records have been consolidated.

DGC will continue to exist as an imprint "like Sire," according to Bill Bennett, former DGC promotion chief and newly appointed GM of Geffen/DGC. But some jobs will be pared as local promotion efforts are combined, even though some staffers will be positioned in new markets.

Geffen president Ed Rosenblatt says the merger was prompted by Coury's "bombshell" Sept. 8 resignation, and a subsequent evaluation of the two labels' product flow.

"One of the things we looked at was the amount of records we were releasing," says Rosenblatt. He says Geffen and DGC have combined for only 14 albums so far this year, following a total of 26 in 1991.

"You look at our release schedule and the release schedule of any of our competitors—we put out less records per [employee] than any other record company in  
*(Continued on page 98)*

## Henson Records Bows With New Muppets Album

■ BY BARBARA DAVIES

NEW YORK—An all-new Muppets album that will coincide with the release of a new Muppets Christmas film is due Nov. 10 from Jim Henson Records, a new independent label formed in association with Bertelsmann Music Group.

The new label, an offshoot of Jim Henson Productions, has signed a five-year licensing deal with BMG for worldwide distribution. Zoom Express, a BMG Kidz label, will provide administrative and operational support.

Composer/producer Robert Kraft ("The Little Mermaid," "The Mambo Kings") will head up the label as VP of music at Jim Henson Productions. Kraft says the label already is delving into the extensive Jim Henson archives in search of previously unreleased tracks for future compilations.

"I'll go through the library  
*(Continued on page 98)*

## Sony Spins Out MD Units For Nov. 1 Japanese Debut

■ BY STEVE McCLURE

TOKYO—In a show of confidence in its new MiniDisc audio format, Sony Sept. 10 introduced four working MD hardware units, three of which will go on sale Nov. 1 in Japan.

Set to be launched on that date are the MZ-1 record/playback deck, priced at 79,800 yen (\$638), the MZ-2P playback-only deck, priced at 59,800 yen (\$478), and the MDX-U1 in-dash car stereo player (with AM/FM tuner) at 100,000 yen (\$800). Initial monthly production of the three models will be 15,000, 10,000, and 3,000 units, respectively.

Sony will begin selling the PRESH ZS-M1 "boombox" MD record/playback model in early December for 98,000 yen (\$784), with monthly production set at 3,000 units.

The shipping dates keep to the original MD launch schedule outlined by Sony in late May, the main difference being that the company has introduced four models instead of the previously announced two.

Sony also unveiled two recordable blank discs for the MD system, the 60-minute MDW-60, set to go on the market Nov. 1 at 1,400 yen (\$11.20), and the 74-minute MDW-77, due to be introduced next spring at an as-yet-undetermined price. Sony says its initial monthly production of the MDW-

60 will be 300,000 units.

To date, the list of MD licensees includes 33 hardware makers (among them Matsushita Electric Industrial and Philips, co-developers of rival recordable digital format DCC), 10 blank-media suppliers, and nine suppliers of prerecorded software and custom pressing.

Sony audio group senior manager Kozo Ohsone said Sony expects 500 prerecorded MD titles will be available by the end of the year in Japan.

Among Japanese record companies, so far only Sony Music Entertainment (Japan), with 192 titles, Nippon Columbia (15), and Toshiba-EMI (30) have announced MD release plans. SME (Japan) says it will sell prerecorded MD software for about the same prices as CDs, ranging from 2,300 yen (\$18.40) for foreign popular music to 2,800 yen (\$22.40) for domestic releases.

Ohsone emphasized MD's debut does not mean CDs are old hat.

## Philips Launching DCC Player In Japan

■ BY SUSAN NUNZIATA

NEW YORK—Philips Consumer Electronics is launching its first digital compact cassette player in Japan Monday (21), with introductions scheduled to follow in Europe in the second half of October and in the U.S. the first week of November.

In the U.S., Philips anticipates the Audio Home Recording Act will be passed before the product is launched. However, with four versions of the bill still being debated by the House and Senate, and Congress scheduled to adjourn in early October, the chances of passage this year are uncertain (see story, page 8).

In Europe, the first DCC decks will be available in France, Germany, Holland, and the U.K.

PolyGram says that next week it will begin to ship more than 100 prerecorded DCC titles to major-label distribution centers around the world.

According to prepared statements released by PolyGram and Philips Sept. 17, "hundreds of thousands" of prerecorded DCCs have been produced at PolyGram's duplicating factory in Amersfoort, the Netherlands. A total of 500 titles are being produced at the Amersfoort plant, and PolyGram says record companies receiving the first shipments of DCCs

"We continue to support CD as the medium of choice," he said. "We will continue to put a great deal of effort into CD with new product introductions," he added, citing Sony's 20-bit Super Bit Mapping technology as an example. CDs account for almost 90% of Japan's prerecorded music sales.

Some industry analysts see the two Walkman-style MD units as being too expensive and large (11.4-by-4.3-by-13.9 cm) for sales to take off quickly.  
*(Continued on page 98)*

will include itself, BMG International, EMI Music Group, MCA Music Entertainment, and the Warner Music Group.

The software will appear on music retailers' shelves simultaneously with the introduction of the hardware in consumer electronics outlets, according to a PolyGram spokesperson.

"The software and hardware accounts are separate," she says. "The hardware accounts will get the players and the software accounts will get the software. There will be an occasional cross-promotion in some stores that will carry both, but it won't be a trend."  
*(Continued on page 107)*

VINCE GILL



# BMI



TRAVIS TRITT



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THE JUDDS

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BUZZIN'  
COUSINS



BILLY DEAN



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PAM TILLIS



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COLLIN RAYE



BAILLIE & THE BOYS



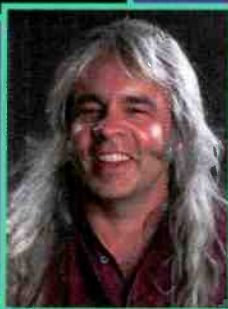
SHENANDOAH



MARK  
O'CONNOR



BROOKS & DUNN



DON VON TRESS



ALABAMA

## HALL OF FAME



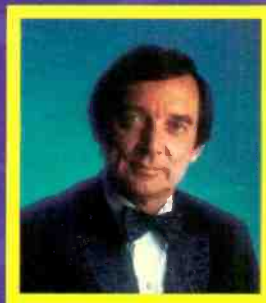
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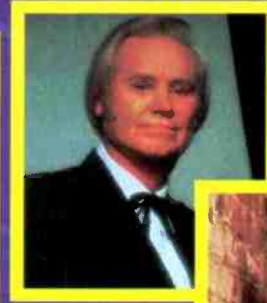
McBRIDE  
& THE  
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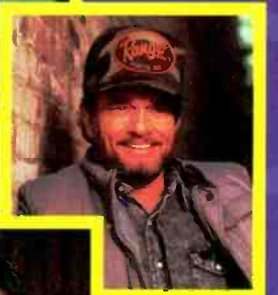
KEITH WHITLEY



RAY PRICE



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MERLE  
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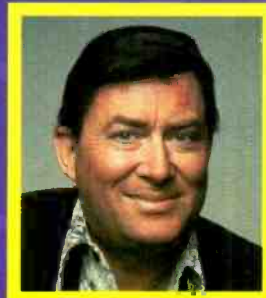
TAMMY  
WYNETTE



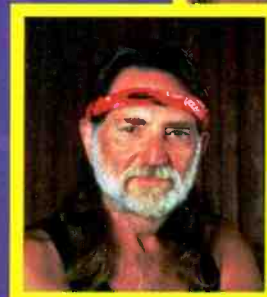
MAX D. BARNES

## Producers

- JOE SCAIFE
- JOHN JENNINGS
- TONY BROWN
- JERRY FULLER
- JOHN HOBBS
- SCOTT HENDRICKS
- DON COOK
- ALLEN REYNOLDS
- JERRY CRUTCHFIELD
- JIM COTTON



DON GIBSON



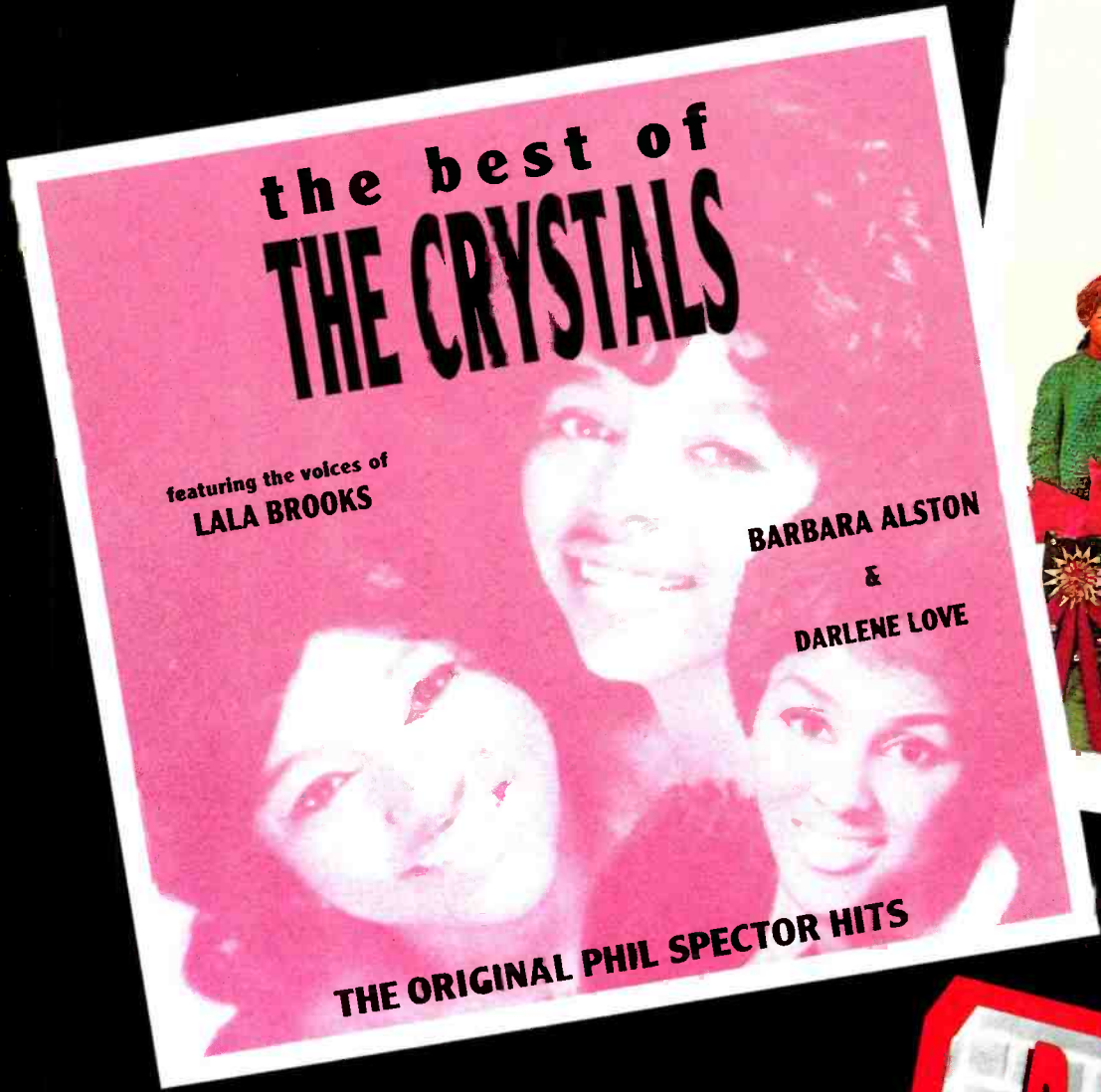
WILLIE NELSON



DIAMOND RIO

# the best of...





**...the  
best!**



**abkco** RECORDS

## Spector Issuing Sets By Ronettes, Crystals, Love

■ BY JIM BESSMAN

NEW YORK—Eleven months after releasing the now gold "Phil Spector Back To Mono (1958-1969)," Phil Spector Records, through ABKCO Records, is issuing "best-of" compilations by three of the acts central to Spector's "wall of sound."

The titles, due out Tuesday (22), are "The Best Of The Ronettes," "The Best Of The Crystals," and "The Best Of Darlene Love." The latter is the first compilation of Spector-produced hits by Love, who also sang lead on many of the Crystals' hits. Spector's perennially reissued 1963 holiday album, "A Christmas Gift To You," is also included in the release, which ABKCO president Allen Klein terms "the best of the best, the high point of the Spector catalog."

Additionally, says Klein, a radio- and print-supported restocking pro-

gram is under way on behalf of the Spector box; it also involves the four individual titles. The Christmas album, incidentally, is included in the four-disc box.

Retail prices on the new titles are \$14.95 for CD, \$9.95 for cassette.

As with the boxed set, the new compilations were mastered in analog under Spector's supervision by Larry Levine, engineer at the original sessions, and ABKCO's Jody Klein. New York Daily News critic David Hinckley also reprises his role as liner note writer.

The new releases focus on the artists this time, as well as the producer; cover copy identifies the contents as "The Original Phil Spector Hits." The covers feature colored vintage artist portraits, with the 19-song Crystals set spotlighting—and identifying—the three then-anonymous lead singers: La La Brooks, Barbara

(Continued on page 106)



**Heatseeking 'Bricks.'** Slash/Warner Bros. recording group L7 is presented with "Popular Uprisings" T-shirts, signifying that the band's album "Bricks Are Heavy" reached No. 1 on Billboard's Heatseekers chart. Shown, from left, are Billboard director of charts Michael Ellis; band members Donita Sparks, Jennifer Finch, Suzy Gardner, and Dee Plakas; and Billboard editor in chief Timothy White. (Photo: Chuck Pulin)

## AFM's HQ To Reopen Despite Fire Damage

LOS ANGELES—A fire of suspicious origin gutted the headquarters of the American Federation of Musicians' Local 47 here Sept. 13, but union representatives say the blaze should have no impact on the disbursement of checks to the local's 12,000 members.

Fire erupted at 3 a.m. on the first floor of the two-story AFM structure on North Vine Street; the building was empty at the time.

Los Angeles Fire Department spokesman Gary Jenkins says the fire did an estimated \$800,000 damage to the AFM building—\$500,000 in structural damage and \$300,000 to its contents. Jenkins says 50% of the first floor was destroyed, with heavy smoke and water damage on the second story.

While refusing to comment on what may have caused the blaze, Jenkins says, "Anything of that nature prompts an investigation by our arson department."

The AFM's Randy Van Horne, a business representative in the union's national contracts division, says the fire is "of suspicious origin. I believe somebody threw something through the window that was incendiary."

Van Horne says the fire, which started outside a computer room, totally destroyed the treasurer's office: "It melted everything plastic—computers, telephones, typewriters. But, believe it or not, most of the papers were protected."

In spite of the extensive damage, Local 47 hoped to reactivate its credit union by Sept. 18 and mail out current checks by Monday (21).

"It may be delayed a while, but I'm sure everybody will get their money," Van Horne says. "We're still operating, but we're working with a total skeleton staff."

Van Horne adds that Local 47 will reoccupy the Vine Street space as soon as toxic fumes from the blaze disperse—perhaps as early as Monday (21).

CHRIS MORRIS

## 'Bad' Business: L.A. Gear Suing Michael Jackson

LOS ANGELES—L.A. Gear Inc. has sued Michael Jackson for alleged breach of contract and fraud over an endorsement deal the pop superstar signed with the footwear giant in September 1989.

Under terms of the two-year pact, Jackson agreed to design, endorse, and advertise a signature line of footwear and apparel for L.A. Gear, for which he received \$7.5 million in cash and stock. He also was to be paid a percentage of sales.

The suit, filed Sept. 11 in L.A. Superior Court, states Jackson was contracted to provide L.A.

(Continued on page 107)

## The Box, K-tel Link For Rap Compilation Oct. Release May Be Followed By Video Companion

■ BY DEBORAH RUSSELL

LOS ANGELES—The Box, the Miami-based interactive music video network, and K-tel Records have joined forces to release an audio compilation of The Box's most-requested rap videos.

The "Best Of The Box" compilation is set for release in mid-October on CD and cassette. The album features tracks by Public Enemy, D.J. Jazzy Jeff & The Fresh Prince, TLC, 2nd II None, Kid N' Play, MC Brains, Shabba Ranks, and Def Jef, among others.

"We're always looking for a new slant," says K-tel's Bill Hallquist, manager/entertainment marketing. "The Box is very influential in breaking rap acts and this was a perfect way to utilize their knowledge regarding selection of tracks."

The album will be released and distributed by the Plymouth, Minn.-based K-tel International. The Box will receive a fee for the use of its name, image, and logo, as well as a base royalty rate and an allowance for air time.

The Box plans a commercial blitz for the album, with 30-second spots airing six times per day for at least 60 days. Half of the commercials are guaranteed to run during prime time, Hallquist says.

In addition, K-tel is planning an aggressive retail campaign targeted toward independent and street-level outlets, he says.

The Box is counting on exposure at the retail level to help create a demand for the network's programming in new territories, says John Robson, director of programming/-

music at The Box. The basic cable network currently is available in 33 states, the District of Columbia, the U.K., and Puerto Rico.

"We're continuing to grow and diversify and there is a vast reservoir of untapped potential in the merchandising area," Robson says. "We're taking 'The Box' out into the world and making it a household name."

The Box and K-tel may follow the "Best Of The Box" audio release with a video companion, Robson says.

It's likely the relationship between the cablecaster and the label will spawn additional audio/video compilations in the future, he says.

The Box is not the first music video network to lend its name to compilation albums. Several MTV-related compilations have been released on various labels.

## EXECUTIVE TURNTABLE

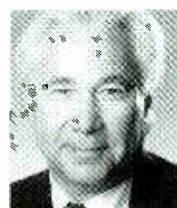
**RECORD COMPANIES.** Larry Golinski is named VP and GM of Sony Classical in New York. He was branch manager of the mid-Atlantic branch of Sony Distribution.

Paul Williams is promoted to VP of strategic marketing for RCA Records in New York. He was VP of international product development.

Max Gousse is named A&R executive of black music, East Coast, for Giant Records in New York. He was programming analyst responsible for rap and urban programming and artist development at The Box.

Robert Kraft is appointed VP of music at Jim Henson Productions in Los Angeles. He will head up the company's new music label, Jim Henson Records, to be distributed by BMG. He was executive music consultant to Jim Henson Productions as well as being a songwriter, recording artist, and composer. (Story, page 10.)

Ron Gregory is promoted to na-



GOLINSKI



WILLIAMS



GOUSSE



KRAFT



GREGORY



TORTORA



MORRISON



NEWMAN

tional CHR promotion director for Elektra Entertainment in Los Angeles. He was regional promotion marketing manager.

Reprise Records names Trupiedo Crump national promotion director, black music, in Atlanta, Dina Davis Midwest regional black promotion manager in Chicago, and Lynn Haze Southwest regional black promotion manager in Dallas. They were, respectively, VP of black music for Epic, Midwest regional black music promotion manager for Epic, and West Coast regional manager for RCA.

Beebe Jennings is promoted to director of licensing for PolyGram Special Markets in New York. She was manager of contract administration.

Columbia Records in Los Angeles names Lisa Lashley associate director of publicity, West Coast, and Marc Kordelos associate director of alternative music promotion, West Coast. They were, respectively, publicity manager, West Coast, for Virgin Records, and local promotion manager in Chicago for Columbia.

Trudy Lartz is named label director for Guitar Recordings, a division

of Cherry Lane Music Co. She was director of advertising and consumer promotions at Relativity.

**PUBLISHING.** Michael Tortora is promoted to senior director, clearance and logging, at BMI in Nashville. He was director, clearance and logging.

**DISTRIBUTION.** Bart W. Morrison is appointed senior VP of finance and administration for PGD in New York. He was VP of finance for BMG.

Gary E. Newman is promoted to VP of sales for CEMA Special Mar-

kets in Los Angeles. He was national sales director.

**RELATED FIELDS.** MTV Networks appoints Deborah Hayes Johns senior VP of communications in New York, Karl Lewis VP of national sales in Los Angeles, and Sandy Sheffer VP of market development, advertising sales, in Los Angeles. They were, respectively, press secretary for Congressman Richard Gephardt, VP of advertising sales for MTV Networks in Detroit, and VP of key accounts, advertising sales, for MTV Networks.

## Band Takes 3rd Set To Extreme(s) Shows Off 'III Sides' Of Its Personality

BY MELINDA NEWMAN

NEW YORK—After selling 3.5 million copies of their sophomore release, "Pornograffiti," one would expect the guys in Extreme to sound like they're on the top of the world.

Wrong.

Instead, their third album, "III Sides To Every Story," contains some of the Boston quartet's angriest, most pointed songs yet, with such titles as "Warheads," "Peacemaker Die," "Stop The World," and "Who Cares."

"We started writing for this record just before 'More Than Words' broke; we were not looking at life through rose-colored glasses. We thought 'Porno' was a good record but it had



EXTREME

only sold 300,000 copies and we were hitting a stone wall. We weren't the happy, successful lads whose album had gone platinum," says lead singer Gary Cherone. "When people think of Extreme, they think of [acoustic ballads] 'Holehearted' and 'More Than Words,' and now we're coming out with this record where a lot of the themes are frustrated and dark."

As the album title indicates, the record is divided into three parts: "Yours," "Mine," and "The Truth." The first section contains aggressive, political hard rockers, including first single "Rest In Peace." "Yours" segues into "Mine," which features slower, harmony-laden songs that look more internally than externally. The final three songs—the "Truth" section—are very ambitious, heavily orchestrated pieces.

"We didn't want a record that went up and down," Cherone explains. "So we put all the rock tracks together. Then on the second side, we wanted it to get sadder and sadder so we could bring ourselves and our listeners to suicide," he says jokingly. While Cherone says "III Sides" has "no big concept," the songs hang together well, with some of the tunes on "Mine" acting as

logical responses to tunes on the "Yours" side.

The band—which also includes guitarist Nuno Bettencourt, bassist Pat Badger, and drummer Paul Geary—did not want a record that retread old terrain. "That would have been the death of us to try and repeat ourselves with another 'More Than Words,'" says Cherone.

The intensity and diversity of "III Sides" offers something for all Extreme fans, says A&M president Al Cafaro. "We and the band were very cognizant that 'Holehearted' and 'More Than Words' were different from their other work; this new record really touches a lot of the things they've done in the past. The rock fans will be very in touch with side one; then songs like 'Tragic Comic' are reminiscent of 'More Than Words.' This album accomplishes the best of both worlds."

For the rock world, Cafaro hopes "Rest In Peace" will remind album rock outlets that Extreme was first and foremost a rock band. "This song was exactly what we wanted in a lead track," he says. "We wanted to rock and remind people that Extreme is an intense playing unit. There are real op-

(Continued on page 18)

## Gramm Back In Foreigner Territory; Clapton's Creek Count; Taylor Tapings

**F**EELS LIKE THE SECOND TIME: Lou Gramm has rejoined Foreigner, reuniting him with Mick Jones after a two-year split.

The seeds of reconciliation were sown as plans for a European greatest-hits package were planted. "There were little bread crumbs dropped here and there about a best-of in Europe and [people said], 'Wouldn't it be great if a few tracks could be dug up from the archives and why don't you two get together and see how you want to handle this?'"

Gramm and Jones met in L.A. the day the riots began, which helped put everything into perspective, Gramm says. "We talked about old good times and old bad times and how we could work it out better. We talked about instead of repairing old outtakes, what about writing some new songs and leaving it open-ended."

The three new songs, featured on Atlantic's "The Very Best . . . And Beyond," capture different Foreigner styles. First single "Soul Doctor" recalls the throbbing pulse of "Urgent"; "Prisoner Of Love" is reminiscent of past midtempo cuts; while "With Heaven On Our Side" rivals ballads like "I Don't Want To Live Without You." "We wanted to give everyone a good cross-section of what's in store," Gramm says, "as well as recapture us at our best."

Both Gramm and Jones have found greater success together than apart and Jones says, "I think that indefinable chemistry is still there. It doesn't really come along too often in life that you really hit it off with people. I think we both appreciate what we do together. What drove us apart was a breakdown in communication and someone would sit there festering and let it build up. But those things healed with time."

Though both Gramm and Jones have the freedom to take on solo projects, they agree that Foreigner is the first priority—as long as they're having fun. "I don't know if

we'll ever reach the heights that we had, but as long as people are still interested and it's still fun, we'll keep going," Gramm says. "If it stops being fun, well . . . that's what got us in trouble the first time." Winter plans call for an extended U.S. tour, the band's first since 1985; a new studio album could be out as early as mid-1993.

**P**OPULAR AT POPLAR CREEK: Eric Clapton scored the largest gross ever for a single-night performance at Poplar Creek Music Theater in Hoffman Estates, Ill., with his Aug. 24 show. The sold-out concert attracted 25,057 for a gross of \$663,184.50. We guess he really is God in Chicago.

**C**ONTINUING ON THE baby-boomer beat, James Taylor is taping concerts during his current amphitheater leg with an eye toward putting out a new live record on Columbia early next year. No word on if the set will contain any new material.



by Melinda Newman

**G**OING SHOPPING: Instead of searching for a contract the usual way, Paul Kanter is killing two birds with one stone. He and the revamped Jefferson Starship are playing a series of free outdoor concerts that will surely please fans as well as hopefully perk up an A&R ear or two. Among the dates are San Francisco's Golden Gate Park, Sunday (20), and New York's Central Park, Oct. 4.

**A**NY COLUMN WHERE Foreigner is the youngest band mentioned can only mean that the columnist has been listening to too many reissues lately. I plead guilty. But the guiltiest pleasure of the lot has to be Jim Croce's "The 50th Anniversary Collection" on Saja Records, distributed by Atlantic. The 49-song collection (couldn't they have found one more) is a joy from start to finish. Here's an artist who didn't need "Unplugged" to show what he could do with an acoustic guitar.

## State-of-the-Art Campaign for Laser Disc

Pioneer LDCE has just announced the details of a new pan European press advertising campaign to push Laser Disc film, music and special interest titles.

The campaign begins in September and runs through to Christmas, giving extensive coverage in specialist film and music magazines throughout Europe.

The film advertisements carry the headline "State-of-the-Art Cinema", and sell the concept of home cinema; comparing the advantages of viewing a film at a top class cinema to watching a Laser Disc at home. In both cases the key benefits are the same. Similarly, the music adverts carry the headline "State-of-the-Art Performance". An example is shown on the next page.

Alongside this there will be an extensive PR campaign with press and radio competitions, and durable point of sale material updated monthly with Pioneer's latest releases.

The Laser Disc marketing campaign will also be supported by a \$8M advertising campaign for Laser Disc Players throughout Europe.

For more details on Pioneer Laser Disc releases and how to stock, dealers are advised to call or write to Pioneer LDCE - Marketing, 417 Bridport Road, Greenford, Middlesex, UB6 8UE. Tel:(081) 575 9898.



Laser Disc - on the road to success with Terminator 2

## Tony Bennett Salutes Frank Sinatra New Collection Focuses On 'Torch & Saloon' Songs

■ BY JIM BESSMAN

NEW YORK—Frank Sinatra has called Tony Bennett “the best singer in the business,” and now Bennett has returned the compliment with “Perfectly Frank,” a 24-track collection of songs associated with Sinatra released by Columbia Sept. 15.

Bennett, who is 10 years younger than Sinatra, was profoundly influenced by Sinatra while growing up in Queens, N.Y., and fondly remembers “playing hookey” to catch Sinatra at the Paramount with such associates as Buddy Rich, Ziggy Elman, and Jo Stafford. But “Perfectly Frank” is as much Bennett’s interpretation and introduction to an idol’s work as it is a tribute.

“The reason I did it is to hopefully remind people not just of Sinatra, but of the tradition of American popular song,” says Bennett.

“We’re such a young country that we don’t realize the tradition. But entertainers are U.S. ambassadors. I do 200 dates a year everywhere in the world, and when I sing ‘Night And Day’ and

‘Angel Eyes’ [both are on “Perfectly Frank”] it’s like an automatic passport to any country. These songs—the Gershwins, Berlins, Warrens, Porters, Mercers, Arlens—they’re loved worldwide. I just want to remind everybody that Sinatra created the best era in American popular music that ever existed, and that the songs in the Sinatra catalog influenced so many other singers and musicians. They’re not ‘old’ songs but great ones that will still be around 1,000 years from now.”

Bennett intentionally passed on the obvious Sinatra smash hits like “My Way” and “Strangers In The Night,” favoring the “torch and saloon songs that the connoisseur Sinatra fans really love.” But he also stayed away from Sinatra-style productions, preferring instead the understated touch of his regular Ralph Sharon Trio backing.

“It would be messy to try topping the great Nelson Riddle’s definitive Sinatra orchestrations,” Bennett continues. “But I’m not trying to compete with Frank: We’re two different animals, with two different sounds. Besides, the reason he’s stayed around so long is that he stayed with great songs.”

In addition to staying with the Sharon Trio, Bennett re-enlisted Frank Laico, who engineered all but Bennett’s most recent Columbia albums. Remarkably, the exact Neuman U49 vocal mike that Bennett sang into during his many sessions at “The Church,” Columbia’s legendary studio in the ‘50s and ‘60s, was discovered and put back in use by Laico at Clinton Studios in New York, where much of “Perfectly Frank” was cut.

“Those days were the pioneering days for Columbia,” says Bennett. “Streisand, Bernstein, and Ellington recorded at The Church, ‘My Fair Lady,’ ‘Moon River’—classic performances. They always said, ‘If you make a record, make it last forever.’ They made everything with quality, using the best musicians and arrangers and orchestrators and engineers. So we had to bring back Frank Laico.”

The album was produced by Andre Fischer, whose credits include Natalie Cole, Dianne Schuur, and Carl Anderson. According to Danny Bennett, Ben-

nett’s son and manager, Fischer, who had lobbied hard for the project, brought the sensitivity needed to “capture the moment,” the “live essence” that is the key to Bennett’s relaxed but quick studio pace.

To support “Perfectly Frank,” Bennett will be doing in-store appearances following all his concerts. A New York in-store Sept. 18 was to be broadcast live on the huge Times Square Jumbotron screen, according to Danny Bennett.

Columbia’s senior VP of sales Rich Kudolla adds that the in-stores will last through the winter. “This guy—I should be as active,” says Kudolla. “He does almost everything we ask him to do.”

The nature of the Bennett/Sinatra package lends itself to promotional efforts beyond the regular Bennett album release, Kudolla continues. “We’re treating it like a major pop album and plugging it into almost every major campaign throughout the holidays,” he says. “That’s unusual for this genre, but you really can’t categorize Tony.”

Indeed, Danny Bennett reports 75% of Bennett’s audience is under 40, and that among his biggest fans are Aerosmith’s Steven Tyler, Phil Collins, and Kiss’ Paul Stanley, for whom Tony Bennett recently videotaped a congratulatory greeting played at Stanley’s bachelor party.

Meanwhile, Danny Bennett reports that a 26-song Christmas videotape has been produced for holiday release, to be packaged with Bennett’s perennial “Snowfall—The Tony Bennett Christmas Album.” And Bennett says that with the continuing success of “Forty Years: The Artistry Of Tony Bennett” boxed set, a second box is being prepared for next year.

## Ozzy Promises To Mind P’s & Q’s Upon San Antonio Return

■ BY RAMIRO BURR

SAN ANTONIO, Texas—Remember the Alamo? British rock star Ozzy Osbourne, whose upcoming Oct. 1 and 3 concerts here are the first since he urinated at the Alamo 10 years ago, does. Last week, he made a \$10,000 donation to caretakers of the Texas shrine as a token of atonement.

Jack Orbin, president of Stone City Attractions, the promoter of Osbourne’s shows here, waved a replica of the cashier’s check at a Sept. 12 news conference but emphasized, “This is no publicity stunt.”

Orbin held the news conference to announce the donation to the Daughters of the Republic of Texas, the official custodians of the shrine, and the scheduling of the second Osbourne concert since the first show sold out in four days.

“Since the response for Ozzy’s show has been nothing short of sensational and since Ozzy has not performed in San Antonio in over 10 years, Ozzy feels that every one of his fans should

(Continued on page 18)

# Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

CHICAGO: “It’s not like we’re on a mission to make Celtic music palatable to modern American youth,” says Dave Callahan, bassist and vocalist for Chicago fivesome the Drovers. “We play to entertain ourselves, and other people seem to appreciate it too.” That’s an understatement—the mostly Irish-American Drovers are one of the hottest combos in the city, and were recently named best unsigned band by Chicago music critics. The Drovers combine elements of traditional Irish music with improvisational guitar rock, which becomes even more extemporaneous once they hit the stage. Not surprisingly, they’re beloved by local Deadheads. “We’re very percussive, and pretty loose in concert,” says Callahan. “We don’t even have a set list.”



The Drovers do have a self-released CD, “World Of Monsters,” which is

doing brisk business at area record stores. Personnel-wise, the band’s been something of a revolving door. Callahan, who was more or less managing the Drovers, stepped in as a player two years ago when their Ireland-bred bassist quit. Most recently, longtime flutist Kathleen Keane (who was seen performing with the Drovers in the movie “Backdraft”) departed. But the group has successfully weathered every change. This fall, the Drovers plan a tour of East Coast Ivy League colleges. “Most of our fans have no idea what Irish traditional music is,” says Callahan, “but we’re not really playing traditional music. We’re pulling old things out of the closet and making them into something current, something that pushes the barriers.”

MOIRA McCORMICK

HOUSTON: Rock en Español is hardly a growth industry in Texas, but the Basics have managed not only to persevere, but prosper here despite resistance in getting club gigs and radio play. “Promoters and DJs always want to pigeon-hole us either into Tejano or heavy metal,” says lead singer/songwriter Lupe Olivarez, “which we love, but we’re a Latin rock group.” That’s evident on the band’s debut, “Sonido Basico” (Basic Sound), a collection of mostly bilingual originals available on indie label Discos MM. After months of promotional work haunting radio stations and hustling club owners, the band started landing prestigious gigs at local club Rockefellers, even opening for Joe Ely and the Arc Angels. The Basics also are getting airplay on classic rock KZFX (107.5 FM). The Basics, which include guitarist Artie Villasenor, drummer Richard Suarez, bassist Anders Johansson, and percussionist Bobby Zenteno, won a July Rock en Español contest in Los Angeles and recently signed a regional promotional deal with Bud Dry.

RAMIRO BURR

ST. LOUIS: After four years of club gigs and a steady string of indie releases, the Finns are poised to become St. Louis’ Next Big Thing. The alternative band’s compelling set of strong songs, structured around striking pop melodies and enough guitar noise to attract hard rock fans, has made them a favorite at local spot Kennedy’s, where their monthly appearances are sellouts. After a series of cassette releases, the Finns produced a fine CD last year, “The World You See & The Things You Dream,” which garnered local acclaim. The Finns returned this year with a new four-track CD that is selling consistently at local chain Streetside Records. The cut “I Don’t Think So” is in regular rotation at a number of college and public radio stations, including KDHX, while a whiny rant against Norman Schwarzkopf and George Bush’s new world order, “Captain Contradiction,” also has strong appeal. “It’s kind of old-fashioned,” says singer Joe Thebeau of the band’s approach, “but we start with good songs, the best we can write. We aren’t really into production, and we don’t limit ourselves by going after a certain style or sound, we just let the song guide us.” Next up for the band, a Tuesday (22) showcase at CBGB in New York. The Finns are managed by Peter Carson Productions, which also oversees the career of Atco band Pale Divine.

BRIAN Q. NEWCOMB

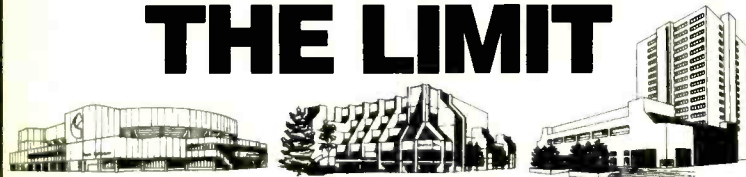
ATLANTA: Following a \$500,000 restoration, the Roxy Theater reopened here Sept. 3. The 1,200-seat venue first opened in 1939 as a vaudeville club. Throughout the decades, it has served as a film house and nightclub before being shuttered for the remodeling. Atlanta-based promoters Alex Cooley and Peter Conlon will book the club, and have pledged to bring in area acts as well as big names. Among the first acts playing the Roxy are Rickie Lee Jones, David Byrne, the Radiators, and the Pat Metheny Group. The renovation included adding a rock memorabilia section. Among the first collectibles on display are a drum head signed by Ringo Starr, Harry Connick Jr.’s sheet music, and a Moody Blues-donated keyboard.

MELINDA NEWMAN



TONY BENNETT

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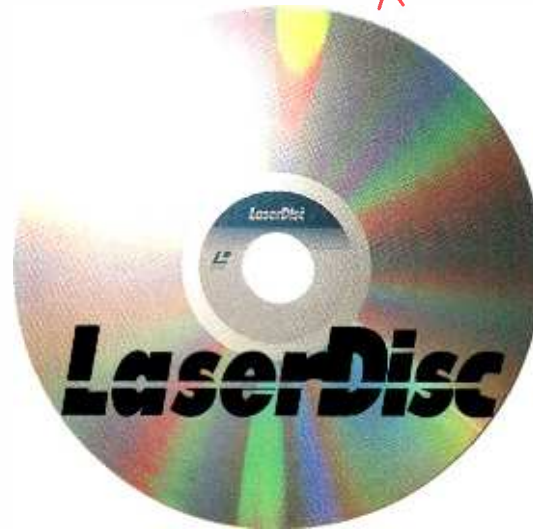


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## Former Road Manager Sues The Black Crowes

■ BY RUSSELL SHAW

ATLANTA—Kevin Jennings, former road manager for the Black Crowes, is suing the Def American band for breach of contract.

The Complaint For Partnership Accounting, filed Sept. 1 in Fulton County

Superior Court, alleges that a pie-chart signed by Jennings and the five members of the Black Crowes Jan. 2, 1990, was a partnership agreement tantamount to a recognition by the band that the Black Crowes considered him an equal partner at the time.

Along with Jennings, the pie-chart was signed by band members Richard and Chris Robinson, John Colt, Steven Gorman, and Jeffrey Cease. The complaint was filed against each member individually as well as the Black Crowes as a partnership.

Jennings was affiliated with the Black Crowes from August 1989 to February 1990 and claims he is entitled to share equally in income deriving from the band's assets as they existed at the time the pie chart diagram was signed.

The defendants, however, have excluded the plaintiff from his pro-rata share of the proceeds derived from the assets of the partnership as such assets existed at the time of the defendants' exclusion of the plaintiff from the partnership," the complaint says.

Jennings is seeking an accounting of all assets as they existed at the time the alleged partnership contract was signed. The suit also asks for an unstipulated amount in excess of \$100,000 for these proceeds, and attorney's fees and court costs. Jennings claims one of these assets is a one-sixth interest in "Shake Your Money Maker."

However, Black Crowes manager Pete Angelus says the complaint is without merit. "It is a completely outlandish and unsubstantiated claim from a roadie who was fired by the Black Crowes prior to the release of their debut album and first national tour. In actuality, this deserves no comment," he says.

The Black Crowes have until Oct. 4 to file a formal reply.

### Jennings claims he was cut out of partnership status

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Jennings was affiliated with the

## OZZY PROMISES TO MIND HIS P's & Q's UPON SAN ANTONIO RETURN

(Continued from page 16)

have the opportunity to see his show," Orbin said.

The initial announcement of Osbourne's concert created a stir among city officials, who banned the singer from performing here after the Alamo incident. The concerts, however, are scheduled at the Bexar County-owned Freeman Coliseum.

When told of Osbourne's scheduled concert, San Antonio Mayor Nelson Wolff said, "I think it stinks." A county commissioner also called for a boycott, but has been largely ignored.

At the news conference, Orbin read a statement from Osbourne that said: "We all have done things in our lives that we regret. I am deeply honored that the people have found it in their hearts to have me back. I hope that this donation will show that I have grown up..."

During the scheduled check presentation Sept. 13, DRT officials would not let any media into the Alamo and DRT chairwoman Marjorie M. Hardy refused to meet with members of the press. However, she did respond in kind to Osbourne's offering with a statement: "In keeping with Mr. Osbourne's wishes, his act of atonement will not be turned into a publicity stunt. We accept his donation... We applaud Mr. Osbourne for the progress he has made in turning his life around

in a new and positive direction."

Orbin says Osbourne's donation was his way of apologizing for the uproar a decade earlier, in which Osbourne was arrested before his Feb. 19, 1982, concert at the Convention Center Arena on public intoxication charges. The concert sparked riots by fans who, unable

to get tickets to the show, broke more than a dozen windows at the arena. Osbourne was released from jail in time for his show after Orbin posted his bond. Osbourne skipped bond, but a San Antonio Police spokesman says there are no outstanding warrants for his arrest.

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U2 PRIMUM DISPOSABLE HEROES OF HIPHOPRISY	Cyclone Stadium Iowa State Univ. Ames, Iowa	Sept. 11	\$1,452,630 \$30.25	48,822 sellout	Ogden Presents Jam Prods. Contemporary Presentations
GUNS N' ROSES/METALLICA FAITH NO MORE	Florida Citrus Bowl Orlando Centroplex Orlando, Fla.	Sept. 2	\$1,320,963 \$28.50	48,035 50,000	Cellar Door Concerts
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ERIC CLAPTON CURTIS STIGERS	Tacoma Dome Tacoma, Wash.	Sept. 6	\$552,225 \$27.75	19,900 sellout	Ogden Presents
ELTON JOHN	Riverport Amphitheatre Maryland Heights, Mo.	Sept. 4	\$543,904 \$33/\$25	20,000 sellout	Contemporary Prods.

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## BAND TAKES ITS THIRD SET TO EXTREME(S)

(Continued from page 15)

portunities for this song as a single that weren't obvious at first. We've got very big action at AOR and that's the first time it's happened to that extent with this band. We also think we can have a legitimate run at CHR, although any CHR play is gravy with this record."

Any top 40 track will probably have to undergo heavy editing since few of the "III Sides" songs clock in at under five minutes. "In some cases I wish some of the songs were shorter," Cherone says. "Some people in the band have a problem with editing; I don't. Radio is a commercial to sell your record and I'd rather have a three-minute, 50-second commercial for us than nothing."

Most of "III Sides" was recorded in Florida, except for the "Truth" tracks, which were cut at Abbey Road Studios the day after the band performed at the Freddie Mercury tribute.

Cherone says while A&M was supportive, he thinks the idea of the third

side took some getting used to. "We definitely pushed the limit," he says. "Our intention was to give them a normal record, which we feel we did in terms of the songs standing on their own. Then we wanted to do this third side, this more ambitious thing. We would have done it [regardless]; whether we would have gotten smiles from the record company had 'Pomograffiti' been less successful is debatable."

Cafaro says it was really just a matter of adjustment. "I think from a record company perspective, we want things to fit into the world as we know it, but artists push the boundaries. That's why we're in business with Extreme; I love that there's so much passion with how they see their music and we try to follow that lead as best as possible."

That includes putting an extra track, "Don't Leave Me Alone," on the cassette configuration of "III Sides," as well as making the vinyl configuration

a double-disc set to include the material. The vinyl edition will not be available in the U.S. and does not include the extra song.

Promotionally, much of the band's activities will not take place until it starts a U.S. tour early next year. "We're doing as much as we can before the guys tour Europe this fall, but at this point we feel we have a great song and video and are letting the music do the talking," Cafaro says.

That theory's just fine with Cherone, who says it's time for comparisons with other bands to end. "It's funny, when people think about Extreme, they think of two Italian kids who do 'More Than Words.' We always realized it would take more than a song for people to get to know who we are. With 'Get The Funk Out,' people labeled us a funk band. With 'More Than Words,' they put us in the Everly Brothers' category. Now with this record, we feel like they can't call us anything but Extreme."

JERRY HARRISON  
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## Artists & Music

### ARTIST DEVELOPMENTS

#### CHARLES & EDDIE

So confident is Capitol Records of the impending success of Charles & Eddie's debut single "Would I Lie To You?" that it has coined the term "90s Soul" to describe it. The record company has dubbed "Duophonic," the pair's first album, "New Soul for the Modern Era." The tag is fitting for the 28-year-olds whose story is right out of Hollywood via the Metropolitan

Transit Authority.

Philly native Charles Pettigrew and Oaklander Eddie Chacon were riding the subway in Manhattan when Chacon spotted Pettigrew carrying a copy of Marvin Gaye's "Trouble Man" and started talking with him.

"It was an original copy in great condition," Chacon recalls. "We realized we were both singers and knew the same downtown music scene." Said scene being clubs like the Groove Academy and Soul Kitchen. "I hate to call it 'soul revival,' but that's what was going on," continues Chacon. "It was 'street meets classical soul,' live and funky, with bands playing live to DJs scratching a groove. And people were very knowledgeable about what was happening."

As if the chance meeting on the train weren't enough, it turns out both Chacon and Pettigrew had separately drawn the attention of Capitol A&R director Josh Deutsch. When the two formed their duo, Deutsch signed them immediately.

Creative services VP Marcia Edelstein attributes the buzz on the act and first single to a 10-week setup period.

"We got the song to radio as early as possible, and got early major-station supporters two weeks before we even started working the record," she says, adding, "There was also a lot of organic support just in terms of people talking to each other about the record."

Edelstein says Capitol is now excited about Charles & Eddie's prospects internationally—and getting them out on the road. Adds Chacon, "We're first and primarily a live thing, which is how we make records."

As on record, Charles & Eddie, who play piano and guitar, respectively, will rely on young, jazz-leaning players to further modernize the era's "new soul."

"Revivalist, nostalgia, retro, call it what you want," says Chacon. "We just want to make people appreciate music that means so much to us, by whatever path it takes."

JIM BESSMAN

#### MARY'S EVOLUTION

If "American Standard" sounds a bit darker than the titles of the two previous Mary's Danish albums, consider this: The six-piece band spent three months writing and rehearsing for the new album in downtown Los Angeles, only to move to the plush environs of George Lucas' Skywalker studios in Northern California, where they would watch on television the neighborhood where they rehearsed burn.

"We went [to Skywalker] to record, and four days into it the riots broke out," recalls singer Julie Ritter. "This is where we live, but we were watching it on TV in this really beautiful studio and we were very removed from it."

Yet the band's rehearsals in downtown Los Angeles gave the members of Mary's Danish insight

(Continued on next page)

## 'Anapola' Suit Puts Issue Of Public Domain In Public Eye

**'ANAPOLA': P.D. OR NOT P.D.?** Take a tune or a song in the public domain, write a new arrangement of it, and—presto!—you've got an entity you can copyright. But oldline **E.B. Marks Music**, a joint venture of **Freddy Bienstock Enterprises** and the **Rodgers & Hammerstein Organization**, claims in New York federal court that **Lalo Schifrin's** arrangement of "Anapola" as part of a 12-song medley on the multiplatinum "Three Tenors" album violates its copyright of the song, which dates back to 1920. Schifrin is

a defendant, along with veteran publisher **Ivan Mogull** and **PolyGram Records**, parent of **London Records**, which released the album. Schifrin, for his part, says the Spanish version was a "very old song" when he first learned it as a child growing up in Argentina. An English version of the song in 1940 by the **Tommy Dorsey** orchestra and vocalists is one of the classics of the swing-era.

**ZOMBA ZOOMS, DEALS:** Although he's got a bevy of R&B chart biggies, **Zomba Music** president **David Renzer** is shoring up this success with more deals in several music areas. New worldwide exclusive deals include **Ben Mink**, co-writer/co-producer of **k.d. lang's** "Ingenué" album, which contains the hit single "Constant Craving"; **R.K. Jackson**, co-writer of the international hit "Finally" by **CeCe Peniston**; artist **Malaika**, soon to debut with a single, "So Much Love," on **A&M**, co-written and co-produced by **R.K. Jackson**; **Sony** artist **Mad Cobra**; and **GRP** saxist **George Howard**, a top-10 jazz artist with the album "Do I Ever Cross Your Mind." As for the R&B splurge, it comes from writers **Jolyon Skinner** (**Freddie Jackson**), **Robert Kelley**, **Tyrone Blatcher** and **Michael Jefferson** (**R. Kelly & Public Announcement**), **Timmy Allen & William Walton** (**Hi-Five**), **Gerald Levert** (**Rude Boys**), and **Wayne Braithwaite** (**Chaka Khan**). **Zomba** also has a cut, "Hot Sex," by writer/act **A Tribe Called Quest**, which appears on the "Boomerang" soundtrack, the No. 1 album on **Billboard's** Top R&B Albums chart.

**INDIE PUB MEETS:** The New York chapter of the **Assn. of Independent Music Publishers** has set a series of panel discussions for the rest of the year. Following a meet Sept. 16 on the issue of the controlled-composition clause, part 2, with **Fred Silver** of **EMI Music Publishing** as moderator, other meets will address the **European Economic Community** (Oct. 14), independent production/creativity (Nov.

11), and the role of independent publishers (Dec. 9). For more information, call **Julie Lipsius** at 212-956-2880.

**DEALS:** Alton "Wokie" Stewart, the successful writer/producer, has signed music publishing and production arrangements with **Giant's** publishing and label setups. As a writer/producer, he's had hits for **Bell Biv DeVoe**, **Keith Sweat**, and **Christopher Williams**. He recently co-wrote and produced the upcoming Sweat single, "I Want To Love

You Down," as well as completing work for **Silk**, the first act inked to **Sweat's** new **KIA/Elektra** label. As a producer, he's

to do a specified number of tracks a year for **Giant** label acts; he's already started work on newer attractions **Jade** and **P.O.V.**

**AWARDS & WRITER Rewards:** **ASCAP** is distributing \$977,750 in cash awards to writer members whose works may not fill the airwaves but who make music worth its continuing efforts. Also, the awards are made to writers whose works are performed by and large in media not surveyed by the performing rights society. Pop and serious music panels make the awards... In other **ASCAP** news, its 1992 West Coast Pop Songwriters' twice-weekly workshop begins the week of Nov. 2 for a total of four weeks. Writers interested in being accepted into the workshop should submit a cassette containing two original songs along with typed or neatly written lyric sheets and a brief bio to **ASCAP Pop Music Workshop**, 7920 Sunset Blvd., Suite 300, Los Angeles, Calif. 90046. Deadline is Friday (25).

**THE BMI FOUNDATION** is taking applications for the fifth annual **Pete Carpenter Fellowship** for aspiring film composers under the age of 35. Among the composers who have performed previous fellowship programs are **Mike Post**, **Earle Hagen**, **Mark Mothersbaugh**, **Ron Jones**, **Basil Poledoris**, **Bob Cobert**, and **Tom Bahler**. Applications can be obtained by writing to the **BMI Foundation Inc.**, 320 W. 57th St., New York, N.Y. 10019.

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by Irv Lichtman

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# Dee Snider Resurfaces In Widowmaker

## New Act Debuts With Album On Esquire Records

BY LARRY FLICK

NEW YORK—There have been moments during the past few years when Dee Snider feared he would never work again.

After what he describes as a bitter split from his popular glam-metal band, Twisted Sister, five years ago, Snider disappeared from public view to rethink his direction. He had a false start in 1990 with a new band, Desperado, that was signed to Elektra, and then was dropped minutes before the release of its debut album. Hitting rock bottom, Snider got angry, and then finally found that new direction in the form of yet another band, Widowmaker.

"Blood & Bullets," the act's first album for the BMG-distributed Esquire Records, captures some of the frustration and fear he felt during those five years. "I like to view myself as an optimist, and handle

things in a positive way," he says. "But I need to vent my darker emotions into my songs. The pain and the anger you hear in these songs is very real for me." And when Snider refers to "Reason To Kill" as a song about "the feeling he has toward the people in the music business who treat others like shit," it seems like he is only half-joking.

"There are too many people in the music industry who take too much joy in jerking hard-working musicians around. It's hard not to turn into a jaded, bitter monster," he says. "I feel lucky to have come out of a tough period with a quality band that I'm willing to put everything into."

The singer says part of that tough phase was returning to a grass-roots approach to making music. Widowmaker is composed of musicians who, as he puts it, "have a hunger to make ass-kickin' rock'n'roll, regardless of the business out-

come"—unlike the well-fed and seasoned lineups of both Twisted Sister and Desperado.

Once Snider had the Widowmaker band intact, generating label interest and money to survive as a working unit was a formidable task. "It took a while to get the Elektra situation cleared up," he recalls. "And by then, I felt like I had two big black marks on my name."

Longtime friend and producer Ric Wake extended a helping hand by signing the act to his new Esquire label, and producing "Blood & Bullets." The material has none of the camp of such Twisted Sister nuggets as "We're Not Gonna Take It"; instead, Snider opted for a more fist-clenched rebel tone. "After all of those years of screaming in Twisted Sister, my voice was shot," he says. "I had to let it heal, and then build it back up. I wanted to try to regain some of that vocal depth."

His refound range is perhaps best exhibited on "Blue For You," a wrenching, Zeppelin-esque blues jam that has become the centerpiece of Widowmaker's live club gigs. In addition to touring, Widowmaker is also making inroads at album-rock and metal radio with the emphasis track, "Emaheval."

"This time around, I'm so into being involved in every part of the project," Snider says. "I don't have any illusions about anything, and I'm not walking around, beating my chest and saying, 'I used to be . . . I'm down for a fight. I'm ready to prove myself.'"



WIDOWMAKER. Shown, from left, are Marc Russell, Dee Snider, Joe Franco, and Al Pitrelli.

### ARTIST DEVELOPMENTS

(Continued from preceding page)

into the problems that led to the civil unrest, and fuel for the social commentary that is the heart of the album. "We understand why people are angry," says Ritter. "A lot of people have nothing to lose."

During that rehearsal period, the band members befriended a homeless man named Harris, who offered to watch their cars. In return, they gave Harris some money and clothes. Ritter says, "He left us this really nice note on the windshield saying, 'Thank you so much, you've given me something I haven't had for a long time—respect.' He said he had found a job." The relationship with Harris inspired the song "Gotcha Covered."

That song, like the majority of tracks on "American Standard," marks the first time the band has written together as a group. In the past, two or three members would write together, leaving other members alienated, Ritter says.

The group collaborations led Mary's Danish to abandon the familiar funk and folk influences in favor of a more straightforward rock approach.

With production by the band's manager, Peter Asher, and Niko Bolas' engineering, Morgan Creek president Jim Mazza is optimistic that this will be the album that brings Mary's Danish into the mainstream. "Everything is in place

to have the band evolve to the next level," he says. "Mary's Danish is not too different from other bands that have kept touring, and eventually the market comes around to what they are doing."

CRAIG ROSEN

### BLIND MELON'S BUZZ

There was a huge buzz about Blind Melon more than six months ago, long before the band entered the studio to record its self-titled Capitol Records debut.

Now, with the release of the album and the lead track "Tones Of Home," Capitol faces the challenge of reigniting that buzz. "I'm not concerned about re-creating it," says Capitol CEO/president Hale Milgrim. "We started this project about a year ago, and the release of the album is the fruition. Now we need to send the band back on the road and start touring all over again."

That strategy is fine with singer Shannon Hoon, who is eager to get back on the road, even though the band didn't have any firm tour plans by press time. "I wouldn't mind a club tour, if nothing panned out as far as a warmup spot. Anything would be good. I just want to play."

Much of the initial buzz about Blind Melon was generated when the quintet landed the opening slot

of "MTV's 120 Minutes Tour" with PIL, BAD II, and Live. "It was cool," Hoon says. "We got a chance to go out and play a lot of rural communities. For the most part, it was small cities outside of big cities, which we can relate to because we're all from small towns."

"We got to play before the product and video was shoved down anyone's throat," he adds. "So people could make their own decision about us before they were conditioned by radio or video."

That tour, however, led to the band being labeled incorrectly. "People would come up to us and say, 'You guys aren't alternative.' I would say, 'I didn't say we were anything. That's someone else's job.'"

Blind Melon has also been linked to some of the heaviest hard rock acts. Hoon joined friend and fellow Indiana native Axl Rose in Guns N' Roses' "Don't Cry" video (the band, like GN'R, is managed by BFD Management), and Blind Melon opened a Soundgarden tour.

Yet, according to Milgrim, Blind Melon stands up on its own. "You really have to see this band," he says. "It's definitely an audience favorite. We don't want to hype them, we just want to let the kids talk about them after they see them live."

CRAIG ROSEN

## ARTISTS IN CONCERT

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QUALITIES that make a band memorable can include great tunes, a unique message, and a commanding stage presence.

Some bands are effective despite the lack of one or more of those characteristics, however. Take Tesla, a northern California quintet that's worked the hard-rock vein since the mid-'80s.

Tesla, which closed the season Sept. 12 at this 5,000-seat shed between Akron and Cleveland, played a two-hour set of snarling, metallic rock that had the crowd on its feet from the jump.

Paced by scratchy-voiced Jeff Keith and propelled by guitarists Tommy Skeech and Frank Hannon, Tesla's set was long on substance and short on filler. This group knows how to pull an audience in while it pumps the music out.

Tesla came out shortly after 9 p.m., guitars blazing, Tony Lucchetta's drums pounding, Brian Wheat bludgeoning his bass. It didn't let up until 11, satiating the crowd of 4,500 with an ornery show that matched volume with finesse.

Looking like the bastard son of Jane Fonda and Black Crowes' leader

Chris Robinson, snaky Tesla vocalist Keith was magnetic, slinking all over the stage as he spiraled his high, raspy voice through the echo and delay in one song after another. Though the band offers few distinctive tunes, the highlights were its cover of "Signs" and "Paradise" (from a brief acoustic segment showcasing the humor and technique of the two guitarists) and the hard rockers "Edison's Medicine" and "Call It What You Want."

Melodic metal foursome Firehouse captivated the young crowd with "Hold Your Fire," the predictable "Too Bad (For Your Own Damn Good)," and "Reach For The Sky," the fist-pumping ballad that capped its set. C.J. Snare is an aerobic singer with a creditable howl, and the band played hard. But the Epic band's tunes—Zeppelin bottoms with a Boston/Journey overlay—suggest a short shelf life for this radio-ready group.

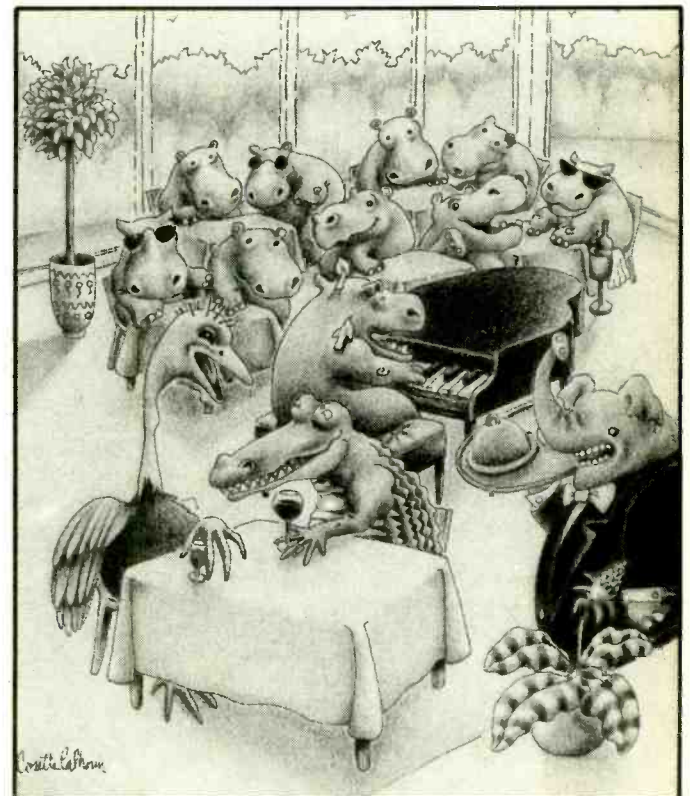
On the road since February, this double-bill winds up in mid-October.

CARLO WOLFF

Garth Brooks talks about life after selling 21 million records . . . see page 49.

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**TLC Fades In.** With its LaFace album debut, "Oooooohhh... On The TLC Tip," now certified platinum, TLC celebrates by co-hosting an edition of MTV's "Fade To Black" with host Todd 1. Pictured, from left, are Left Eye and T-Boz, TLC; Todd 1; Norman Champion, director/producer, "Fade To Black"; Chilli, TLC; and Traci Jordan, VP of talent relations, MTV.

## Minnesota Music Expo Matures Jam & Lewis Awards, More Shows Mark 3rd Year

■ BY JANINE McADAMS

MINNEAPOLIS—1992 has seen the Minnesota Black Music Expo truly jell as a viable national black music conference, with top producers Jimmy Jam & Terry Lewis using the occasion to unveil their own awards program.

While Prince fans converged on the city like pilgrims to Mecca for a Controversy Magazine-sponsored Prince convention at the Glam Slam nightclub (during which time Prince was in Los Angeles completing his multimillion-dollar deal with Warner Bros. [Billboard, Sept. 12]), serious music-biz hopefuls were gathered at the Hyatt Regency in downtown Minnea-

polis to glean useful bits of industry information at the Minnesota Black Music Expo, Sept. 3-6 here.

Now in its third year as a business-oriented music conference, the Black Music Expo attracted about 400 attendees from around the country. Seminars included demo listening sessions, an ASCAP informational workshop, a songwriters workshop, and sessions on artist imaging and contracts. A three-day showcase series presented performances by more than 40 unsigned rap, R&B, and gospel artists, up from 18 showcased artists last year. MCA artist Sue Ann Carwell, a native of Minneapolis, also turned in a set during the showcases.

"From the comments we've gotten, this was the best one ever," says Pete Rhodes, who organizes the event with his wife, Kimberly Bedell Rhodes. "We nearly doubled the number of attendees. And we went from 18 acts last year to 43 showcased acts this year. And that's after going through 500 tapes [submitted for consideration]... We hope the labels will say this is one place we can go and look at a variety of different acts in all genres, from different parts of the country, and it will be a place where new careers are launched."

The expo has evolved from the annual presentation of the Minnesota Black Musicians & Artists awards, which for 10 years had recognized the achievements of a vast array of signed and unsigned Minnesota talent in a number of musical categories. The first attempts at expansion came in 1990 via a handful of music business seminars at the Minneapolis Holiday Inn connected with the regular presentation of MBMA Awards at a downtown theater; 1991 saw a three-day meet with seminars and showcases at the Marriott Marquis culminated by the MBMA Awards presentation there. But now that most of the region's top musicians have been recognized more than once, the need for the MBMA Awards has diminished, and they were phased out for the '92 gathering.

"This year signaled the real beginning of the Black Music Expo," says Rhodes, whose meet also included an

equipment, services, crafts, and information exhibition.

In its place was a tribute roast to hometown producers Jimmy Jam & Terry Lewis, who are celebrating the 10th anniversary of Flyte Tyme Productions and, in turn, made the very first presentation of their own Wings of Success awards to Minneapolis community leaders. The presentation, made by Jam & Lewis themselves, included a Wings of Success Award to Prince for his outstanding musical achievements. Prince's firing of Jam and Lewis from the Time in 1980 allowed the duo to pursue their production career full time.

Among those turning out to roast or toast the Grammy-winning production pair were producer and former Revolution bassist Andre Cymone; Gary Hines of Sounds Of Blackness; former Time band mates Morris Day, Jerome Benton, James "Popeye" Greer, and Jellybean Johnson; Minneapolis Star Tribune (and Billboard) contributor Jon Bream; Lance Alexander and Tony Tolbert, better known as Flyte Tyme producers L.A. & Prof. T, who also perform in the group Lo-Key?; and songwriter Tony Haynes. Though she did not speak, Janet Jackson was also on hand. Jack "The Rapper" Gibson served as host of the proceedings, and Verve saxophonist Art Porter performed a set.

Jam & Lewis used the opportunity of this gathering to showcase acts from their A&M-distributed label, Perspective Records, at a post-roast party within the hotel. Co-sponsored with A&M, the gathering featured live performances by Mint Condition, Lo-Key?, and Sounds Of Blackness.

Rhodes says that while he is pleased with the new hotel location and the Labor Day timing of the event, he is considering moving the expo back a week in order not to conflict with holiday plans. Last year's Black Music Expo took place in early October. Now that the MBMA Awards program is defunct, Rhodes is planning to inaugurate the Black Music Expo Industry Vanguard Award. More details regarding the 1993 Minnesota Black Music Expo will be announced later this year.

## Sampling On Trial In Montes' P-Funk Suit But, Sadly, Clinton Is Left Out Of Proceedings

**SAMPLERS, BEWARE:** Hip-hop has gained a lot from the Parliament/Funkadelic discography. The library of P-Funk recordings has created a foundation for tracks by Del Tha Funkie Homosapien, Ice Cube, N.W.A, Digital Underground, and others. While hundreds of licenses to the George Clinton catalog have been granted over the past couple of years by Detroit's Bridgeport Music, a former associate of Clinton's, Nene Montes, has called into question Bridgeport's ownership rights to the catalog by filing a massive copyright-infringement suit in late August (Billboard, Sept. 19) that not only names Bridgeport as a defendant, but virtually every artist who has sampled P-Funk music in the last two years and the labels for which those artists record. Who knows when or how the suit will be settled, but the outcome of this matter will affect a large number of hip-hop artists who, via sampling and imitation, have helped cement Clinton/Parliament/Funkadelic's iconographic reputation as one of the most creative, outrageous, funky conglomerates in R&B.

The suit highlights the sad fact that Clinton no longer owns his copyrights, leaving two outside parties, both holding various contracts signed by Clinton, to battle it out in the courts. For dozens of albums by Parliament, Funkadelic, Parlet, Brides Of Funkenstein, and other acts, Clinton wrote or collaborated with other musicians on a wealth of imaginative tracks. And none of that material is owned by the original writers (former associates of Clinton say he often took credit for tunes written by others anyway). Currently signed to Prince's Paisley Park label, Clinton still performs in small venues with the P-Funk All-Stars. Here is a man who once sold out stadiums playing clubs and small theaters; though we love to see him, Clinton wouldn't have to do so many of these gigs if he had a steady publishing royalty income. Only Sir Nose D'Voidoffunk could have approved of this funky situation.

**PRINCE CROWNED:** Image is all, isn't it? And so in light of Madonna's and Michael Jackson's multimillion-dollar deals, it stands to reason that Prince—who, after all, writes, plays, and produces all his own music—should be given a better deal and another label. But though we'd be first to attest to Prince's enormous talent, his record sales have fallen way behind Mr. Jackson's and Ms. Ciccone's. Here's hoping he can make money for Warner Bros., which has given him a VP's chair in the Burbank office and is

advancing him \$10 million per album (though that figure has been disputed [Billboard, Sept. 19]). Prince's real value to Warner Bros. is in his songs—they are a virtual goldmine in that other artists should be encouraged to cover them. Those who have—Chaka Khan, Meli'sa Morgan, the Bangles, Sinead O'Connor—have all had hits.

**NEW YORK HAPPENINGS:** ASCAP has scheduled its next East Coast R&B songwriters' workshop for Oct. 17 at the China Club in New York. Those interested in participating should submit a tape containing two original songs with typed lyric sheets and a brief bio to ASCAP R&B music Workshop, 1 Lincoln Plaza, New York, N.Y. 10023 before Oct. 2... The Big Apple celebrates its musicians at the seventh annual New York Music Awards, Oct. 10 at the Beacon Theatre. Among the nominees: Vanessa Williams, nominated in six categories, including artist of the year; Joe Public, with eight nominations; Mary J. Blige, with six nominations; and Bemshi and

Heather Mullen, each with five noms. The Family Stand received several rock noms, as well as one for producer of the year for Paula Abdul's "Spellbound" album... Excellence in advertising to the African-American marketplace will be celebrated at this year's CEBA Awards, which are set for Oct. 22 at the New York Hilton Hotel. Celebrity hosts will include Queen Latifah and Gerald Alston.

**STUFF:** Bobby Brown will go out on a major tour in December, with Budweiser as the sponsor. Other acts and dates will be announced later, though it is a strong possibility After 7 will go out with him... PowWow Records in New York has just released the fun "Dancehall Superhits," which includes the infectious "Sorry (Baby Can I Hold You)" by Foxy Brown, "Dancehall Good To We" by Papa San, the original version of Shabba Ranks & Debrahe's "Loverman," and Yellowman's "Girls Dem Love Me." Tasty!... First Me Phi Me, then Tyler Collins, and now RCA stokes its R&B fires more with SWV (Sisters With Voices), a trio from Brooklyn and the Bronx, N.Y., that gives that street-style vocal flavor on its first single, "Right Here." The album "It's About Time" follows in October... R&B powerhouse Tyrone Davis has just released his second album, "Something's Might Wrong," on the Ichiban label. And with the single "Running In And Out Of My Life," he is experiencing a resurgence in popularity.

**The  
Rhythm  
and the  
Blues**

by Janine McAdams



## Auto & Cherokee Set Sail On Morgan Creek Records

■ BY DAVID NATHAN

LOS ANGELES—Morgan Creek Records, the music division of Morgan Creek Films and joint venture with the PolyGram Label Group, is releasing its first album project: a young, black, married couple from Brooklyn, N.Y., who call themselves Auto & Cherokee and play, write, produce, and sing in a variety of musical styles.

"One of the things we have always tried to do [in looking at artists] is not pigeonhole things," says Jim Mazza,

president of Morgan Creek. "We're really interested in looking at the core and the heart of the music, and we're interested in people who write. Auto & Cherokee certainly represent that."

Though their music does not fit neatly into one convenient category, Auto & Cherokee are optimistic that "Naked Music," their debut album for Morgan Creek Records, will find its own audience.

"Our music? It's New York hip-hop and funk on the bottom with Native

(Continued on next page)



## TERRI ROSSI'S RHYTHM SECTION

**TURNIN' ON THE RADIO:** Last week, many programmers did not turn in a current music list because of the holiday. They made up for it this week and a number of records already on the chart got double-digit adds. The monster move of the week goes to "What About Your Friends" by TLC (Arista). It gained 43 stations. Some of the other big winners are "Inside That I Cried" by CeCe Peniston (A&M) (20); "Til You Come Back To Me" by Rachelle Ferrell (Capitol) (19); "Work To Do" by Vanessa Williams (Wing) (18); and "Lift Your Head And Smile" by Special Generation (Bust It) (16). Two records gained 12 stations each: "I'd Die Without You" by P.M. Dawn from the "Boomerang" soundtrack and "Just Call Me" by the Good Girls (Motown). Debuting at No. 65, "I Missed The Bus" by Kris Kross (Ruffhouse) gains 22 stations, for a total of 38. Chubb Rock is back on the chart with "Lost In The Storm" (Select), gaining 28 stations, for a total of 30 reports. It enters the chart at No. 89. "Rump Shaker" by Wreckx-N-Effect (MCA) gains 13 for a total of 32 and it enters the chart at No. 71.

**DEF DAMES DEBUT:** The biggest station grabber on the Hot R&B Singles chart is "Right Here" by SWV (Sisters With Voices) (RCA), with 47 adds. It debuts at No. 79. Group members Lelee, Taj, and Coko are from Brooklyn and the Bronx, N.Y., and they've been singing together off and on since they were very young. The production and SWV's vocal performance and attitude capture all of the street-edged qualities, for the first time, in an all-girl group. SWV's style is comparable with the impact of Guy's introduction of the new jack sound. The album, "It's About Time," is due in stores Oct. 27.

**THE APPLE NEVER FALLS FAR** from the tree: "I'm Overjoyed" is the debut single for Nona Gaye on Third Stone Records. It enters the chart at No. 87 with 34 radio adds. The songs on her album range from sexy, funky, and fun up-tempo jams to a lush, memorable sing-along ballad. If her father, Marvin Gaye, is up there listening to her album, "Love For The Future," then you can bet he's oh so proud! It will be in stores Oct. 13.

**HOLD ON, THERE'S MORE DEBUT NEWS:** At No. 83, "Love's Taking Over," by Chante Moore (Silas), gains 28 stations, for a total of 31, on the long-awaited debut of Louil Silas' new MCA-distributed label. (See story, page 10.) Silas, as executive VP, A&R/artist development, black music, guided the musical careers of MCA's superstar-packed artist roster. Now, he's shepherding the career of the San Francisco-born, San Diego-raised, singer/songwriter, who started modeling at the age of 12. Her album, "Precious," is scheduled for retail Sept. 29.

## AUTO & CHEROKEE

(Continued from preceding page)

American rhythms and Minneapolis harmonies," says Cherokee, so nicknamed because of her Native American heritage. The pair's infectious blend of R&B, rock, and pop is fully evident on "Taste," the first single, which went to urban stations Sept. 14, to urban outlets a week later, and to top 40 a week after that. "Our sound is sufficiently different that once people hear it, they'll know us," says Auto, who cites the Beatles, Prince, Elton John, Sly & the Family Stone, and George Clinton among the duo's major musical influences.

Mazza says a 12-inch version of the single is already receiving positive response from the clubs. And a "spicy" video, lensed by Julien Temple of Nitrate Films, is being serviced in mid-September. "There will be a couple of different versions of the video: an R-rated version and a PG version," says Mazza. Though the clip is a little racy, Mazza says, "it's monogamy and they believe in it, and anything is OK within that relationship. In these times that's very important."

Managed by Rob Kahane and Mark Shimmel, Auto & Cherokee also perform the end title tune for the new Morgan Creek movie "Stay Tuned" and are featured on the film's soundtrack.

The couple met in Brooklyn in their early teens when Auto (who acquired his name because of his dexterity on more than 13 musical instruments) was seeking a bass player for a band he was creating. A mutual friend turned him on to Cherokee, who—adept at five instruments—auditioned. "I had the bass for over a year and hadn't learned it... I just wanted to meet the guy," she remembers. Discovering common mutual interest, the duo began collaborating and their professional teaming blossomed into a personal relationship.

In 1987, the pair quit their respective day jobs in order to concentrate on a music career, and moved into a factory-turned-loft in the Redhook area of Brooklyn. By 1991 Auto & Cherokee had written more than

(Continued on next page)

**REDMAN**

REDMAN IS READY TO EXPLODE WITH HIS DEBUT, "WHAT? THEE A BUM," FEATURING BLOW YOUR MIND

PRODUCED BY ERIC SERMON AND REGGIE NOBE FOR E.A.R. PRODUCTIONS MANAGEMENT: STUMA MANAGEMENT

**TWO DAW**

**BOSSI**

**OUT SOON!**

HIS DEBUT ALBUM, THEY DON'T HAVE THE BODY COUNT, FEATURING I DON'T GIVE A F---

COLUMBIA

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 26, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** NO. 1 ***</b>						
1	1	1	11	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98) 8 weeks at No. 1	BOOMERANG	1
2	3	3	7	MARY J. BLIGE UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	2
3	2	2	12	SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	2
4	5	5	24	ARRESTED DEVELOPMENT ● CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	4
5	8	18	3	BOBBY BROWN MCA 10417 (10.98/15.98)	BOBBY	5
6	4	4	28	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	3
7	6	7	7	EPMD RAL 52848/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	6
8	7	6	33	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
9	9	8	25	EN VOQUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
10	10	9	24	KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
11	15	20	5	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	11
12	11	10	23	DAS EFX ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	1
13	12	11	9	TOO SHORT JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
14	13	13	8	DJ QUIK PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
15	16	16	21	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	15
16	14	12	11	MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10
17	21	21	6	EAST COAST FAMILY Biv 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	17
18	18	17	66	JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
19	17	14	14	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
20	20	25	5	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	20
21	22	19	7	HOUSE OF PAIN TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	19
22	24	24	10	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	22
23	23	22	22	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
24	25	26	8	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	24
25	19	15	12	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	9
26	29	31	8	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	26
27	27	27	15	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	21
28	28	30	9	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	28
29	26	23	30	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	13
30	31	35	12	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	30
31	30	32	10	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
32	34	36	43	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
33	61	81	3	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	33
34	36	44	7	RUDE BOYS ATLANTIC 82401* (9.98/15.98)	RUDE HOUSE	34
35	32	29	17	XCLAN POLYDOR 513225*/PLG (9.98 EQ/13.98)	XODUS	11
36	33	33	19	LIONEL RICHIE ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
37	40	47	17	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
38	37	40	12	AL JARREAU REPRISE 26849* (10.98/15.98)	HEAVEN AND EARTH	30
39	59	77	3	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	39
40	38	34	14	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE	24
41	46	41	47	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
42	43	43	19	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	14
43	74	—	2	MC SERCH DEF JAM 52964/CHAOS (9.98 EQ/15.98)	RETURN OF THE PRODUCT	43
44	39	39	31	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22
45	41	37	42	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
46	47	50	6	CHARLIE WILSON BON AMI 10587*/MCA (9.98/15.98)	YOU TURN MY LIFE AROUND	46
47	42	38	15	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
48	35	28	15	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE	19
49	44	42	21	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	9

50	45	45	32	SIR MIX-A-LOT ▲ DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	19
51	52	59	5	THE BRAND NEW HEAVIES DELICIOUS VINYL 92178*/ATLANTIC (9.98/13.98)	HEAVY RHYME EXPERIENCE: VOL. 1	51
52	51	56	7	THIRD WORLD MERCURY 510279* (9.98 EQ/13.98)	COMMITTED	51
53	54	61	5	QUAD FORCE ATTITUDE 14002* (9.98/14.98)	FEEL THE REAL BASS	53
54	48	49	8	DAVID BLACK BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY	43
55	58	53	51	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
56	49	46	18	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	26
57	50	48	43	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
58	53	51	19	MC BREED WRAP 8109*/ICIBAN (9.98/15.98)	20 BELOW	40
59	60	54	23	THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO	25
60	55	57	28	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U. - DON'T TAKE IT PERSONAL	13
61	67	71	6	TOTALLY INSANE IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET	61
62	70	76	31	LUKE LUKE 118* (10.98/15.98)	I GOT SHIT ON MY MIND	20
63	NEW ►	1	1	CHUBB ROCK SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO!	63
64	62	60	69	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
65	56	55	18	TYRONE DAVIS ICIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	55
66	65	62	55	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
67	NEW ►	1	1	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	67
68	63	52	43	SHANICE ● MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
69	64	63	21	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
70	68	69	9	RON C PROFILE 1431* (9.98/15.98)	BACK ON THE STREET	58
71	82	97	3	ART PORTER VERVE FORECAST 511877*/MERVE (9.98 EQ/13.98)	POCKET CITY	71
72	66	73	20	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
73	71	74	8	ME PHI ME RCA 61036* (9.98/13.98)	ONE	71
74	72	64	49	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
75	57	58	29	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/13.98)	JOE PUBLIC	23
76	81	95	3	CLARENCE CARTER ICIBAN 1141* (9.98/15.98)	HAVE YOU MET CLARENCE CARTER...YET?	76
77	84	98	4	CRIMINAL NATION NASTYMIX 7107*/ICIBAN (9.98/15.98)	TROUBLE IN THE HOOD	77
78	76	79	42	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
79	80	94	4	HIGHLAND PLACE MOBSTERS LAFACE 26004*/ARISTA (9.98/13.98)	1746DCGA30035	79
80	86	78	10	DJ FURY ON TOP 9011 (9.98/15.98)	FURIOUS BASS	71
81	77	68	15	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP	36
82	NEW ►	1	1	ZHIGGE POLYDOR 513241*/PLG (9.98/13.98)	ZHIGGE	82
83	69	66	12	YO-YO ATCO EASTWEST 92120* (9.98/15.98)	BLACK PEARL	32
84	83	80	22	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY	62
85	78	70	23	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31
86	85	85	5	TRUTH INC. INTERSCOPE 91763*/ATLANTIC (9.98/13.98)	TRUTH INC.	85
87	73	67	19	SOUL II SOUL VIRGIN 86251* (9.98/13.98)	VOLUME III JUST RIGHT	32
88	95	91	9	MR. FINGERS MCA 10571 (9.98/15.98)	INTRODUCTION	67
89	87	84	10	MILIRA MOTOWN 6328* (9.98/13.98)	BACK AGAIN	81
90	75	72	8	HO FRAT HO! BUST IT 95384* (9.98/13.98)	HO FRAT HO!	63
91	NEW ►	1	1	FRESH KID ICE LUKE 3007* (9.98/15.98)	FRESH KID ICE IS THE CHINAMAN	91
92	89	—	2	K-STONE BRYANT 4127*/ICIBAN (9.98/15.98)	6.0.1.	89
93	91	89	27	THE HARD BOYS A.E.I. 4120*/ICIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
94	92	82	25	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
95	79	65	10	D.J. MAGIC MIKE & M.C. MADNESS CHEETAH 9412 (7.98/11.98)	TWENTY DEGREES BELOW ZERO	64
96	NEW ►	1	1	DON-E GEE STREET/ISLAND 512725*/PLG (9.98/13.98)	UNBREAKABLE	96
97	99	96	22	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS	63
98	94	83	11	DENISE LASALLE MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	73
99	88	75	19	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	33
100	96	—	2	BIG MELLO RAP-A-LOT 57175*/PRIORITY (9.98/15.98)	BONE HARD ZAGGIN	96

○ 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.

## AUTO & CHEROKEE SET SAIL ON MORGAN CREEK RECORDS

(Continued from preceding page)

1,500 songs; they spent nine months showcasing at various New York venues and created a four-track demo tape. "We had representatives from about 13 labels come down to check us out at the loft in Brooklyn," says Cherokee. "People loved our live show because it has a lot of energy and excitement. They just didn't quite know what to do with us in terms of recording. We often heard the comment that we were just too diverse."

Sandy Robertson of World's End Management heard their tape and

passed it on to one of his clients, producer David Kershenbaum, former co-president at Morgan Creek, the record division of the film company. Kershenbaum, whose credits include hit albums with Tracy Chapman and Joe Jackson, was immediately impressed with "the freshness, punchiness" of the music, and decided to sign them as Morgan Creek's first urban-oriented act, although their music also has obvious club and top 40 appeal.

When Kershenbaum called, Auto &

Cherokee were considering a move to Europe. "We just felt the process [of getting a deal] was taking too long," says Auto. After meeting with Kershenbaum, the team began negotiations for a major deal. "It became obvious to us that Morgan Creek had focused on us as a self-contained unit, as musicians who could play a whole variety of instruments and write our own material," he adds.

The two began working on their album in February, collaborating with producers Keith Cohen and Carmen

Rizzo, and named the project "Naked Music," they say, because "our music is raw and doesn't need to be dressed up." The package includes the tunes "Homeless," inspired by Auto's experience after leaving home as a teen; "She Eats Like A Lion," which is about "record companies who keep eating up the same sound"; and "Best Of Friends," which Cherokee says "refers to us as a married couple, working partners, and musical collaborators, that 24-hours-a-day kind of relationship."



Auto, left, & Cherokee play and sing in a variety of musical styles.



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...

Main R&B Radio Monitor chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', and 'TITLE ARTIST (LABEL)'. Includes tracks like 'END OF THE ROAD' and 'SHE'S PLAYING HARD TO GET'.

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

R&B RADIO RECURRENT MONITOR

R&B Radio Recurrent Monitor chart table showing tracks that have appeared on the monitor for 20 weeks or more. Includes tracks like 'GIVING HIM SOMETHING HE...' and 'PLEASE DON'T GO'.

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

R&B SINGLES A-Z

R&B Singles A-Z chart table listing singles with their titles, artists, and chart positions. Includes entries like '1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten)' and '360 DEGREES (WHAT GOES AROUND)'.

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...



Main R&B Singles Sales chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', and 'TITLE ARTIST (LABEL)'. Includes tracks like 'HOLLYWOOD PARADOX' and 'END OF THE ROAD'.

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

Continuation of R&B Singles Sales chart table, listing tracks like 'TOUCH YOU THERE', 'TRIPPING OUT', and 'RIGHT NOW'.

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Billboard® FOR WEEK ENDING SEPTEMBER 26, 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
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	2	5	<b>PEOPLE EVERYDAY</b> (C) (T) CHRYSALIS 50397/ERG	◆ ARRESTED DEVELOPMENT 2 weeks at No. 1
2	3	3	7	<b>MIC CHECKA</b> (M) (T) ATCO EASTWEST 96159*	◆ DAS EFX
3	2	1	9	<b>CROSSOVER</b> (C) (M) (T) (X) RAL 74173/CHAOS	◆ EPMD
4	4	7	6	<b>360 DEGREES (WHAT GOES AROUND)</b> (C) (M) (T) ELEKTRA 64708	◆ GRAND PUBA
5	6	6	11	<b>WELCOME TO THE GHETTO</b> (C) (T) TRIAD 42085/JIVE	◆ SPICE 1
6	11	16	5	<b>HERE IT COMES/BACK TO THE GRILL</b> (C) (M) (T) RAL 74414/CHAOS	◆ MC SERCH
7	5	4	9	<b>JUS LYKE COMPTON</b> (C) (T) PROFILE 5372	◆ DJ QUIK
8	8	11	9	<b>GHETTO RED HOT</b> (C) (M) (T) COLUMBIA 74391	◆ SUPER CAT
9	14	20	4	<b>EVER SO CLEAR</b> (M) RAP-A-LOT 53807*/PRIORITY	◆ BUSHWICK BILL
10	12	12	6	<b>HOLLYWOOD PARADOX</b> (C) VIRGIN 12586	◆ THE COLLEGE BOYZ
11	7	5	13	<b>JUMP AROUND</b> ▲ (C) (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
12	10	10	7	<b>PASS DA MIC</b> (M) (T) ATCO EASTWEST 96162*	◆ DA YOUNGSTA'S
13	13	13	9	<b>THE DOO-BOP SONG</b> (C) (M) (T) (X) WARNER BROS. 18930	◆ MILES DAVIS
14	18	—	2	<b>EX GIRL TO THE NEXT GIRL</b> (C) (T) (X) CHRYSALIS 50405/ERG	◆ GANG STARR
15	9	9	8	<b>LET IT ALL HANG OUT</b> (C) (T) ATLANTIC 87470	◆ A.D.O.R.
16	20	24	4	<b>HEAD CRACKER</b> (M) (T) BIG BEAT 10036*/ATLANTIC	◆ DOUBLE XX POSSE
17	17	21	4	<b>BREAKDOWN</b> (C) (M) (T) (X) LUKE 152	◆ LUKE
18	23	29	3	<b>TOSS IT UP</b> (M) (T) POLYDOR 865 861*/PLG	◆ ZHIGGE
19	15	18	12	<b>BACK TO THE HOTEL</b> (C) (T) PROFILE 5367	◆ N2DEEP
20	24	28	3	<b>LIVIN' IN DA BOTTLE</b> ◆ (C) (T) SELECT 64743/ELEKTRA	BROTHERS UV DA BLAKMARKET
21	<b>NEW</b> ▶	1	1	<b>BLOW YOUR MIND</b> (M) (T) RAL 4755*/CHAOS	◆ REDMAN
22	19	23	7	<b>BRAINSTORMING/G-STRING</b> (C) (T) MOTOWN 2170	◆ M.C. BRAINS
23	25	—	2	<b>AIN'T TOO MUCH WORRIED</b> (C) (T) WRAP 118/CHIBAN	◆ MC BREED
24	26	—	2	<b>CAKE &amp; EAT IT TOO</b> (M) (T) RAL 74364*/COLUMBIA	◆ NICE & SMOOTH
25	16	8	13	<b>FAKIN' THE FUNK</b> (C) (T) WILD PITCH 50402/ERG	◆ MAIN SOURCE
26	28	—	2	<b>DOWN WITH MY NIGGA</b> (C) SOLAR 74551/EPIC	◆ PARADISE
27	21	15	12	<b>I WANT TO BE FREE</b> (M) (T) JIVE 42068*	◆ TOO SHORT
28	27	14	13	<b>DON'T SWEAT THE TECHNIQUE</b> (M) (T) MCA 54369*	◆ ERIC B. & RAKIM
29	<b>NEW</b> ▶	1	1	<b>THE FINAL FRONTIER</b> (C) (T) PRIORITY 53810	◆ MC REN
30	22	19	14	<b>WARM IT UP</b> ◆ (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA	◆ KRIS KROSS

○ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

**The Rap On Kris Kross' New York Koncert; Grand Puba Product; Thunder Rolls To Ian**

**CROSSOVER:** For some adults summer never really came, but for youngsters the steamy season ended Labor Day, when back-to-the-books anxiety peaked.

And so came a last jam before the first class. On Sept. 5, junior-high homeboys **Kris Kross** celebrated the unofficial transition into fall by entertaining an audience of stylish teens and preteens who, clearly, like their rap credible but cute, hard-knocks without being crude. The platinum rap act headlined a hip-hop bill at The Paramount Theatre at New York's Madison Square Garden that stayed PG and didn't fake the funk.

On "Bungle In The Jungle," a track on the upcoming *Bust It* album by the **Detroit Band Of Gangsters**, lead rapper Bobby "The Riddler" Wyre says, "ABC is for the girls and boys." Not the 'ronis who came out the other night, Bob. For them, Kris Kross is the new voice of kiddie-rap.

The Ruffhouse/Columbia duo of 13-year-old **Chris Smith (Mac Daddy)** and 14-year-old **Chris Kelly (Daddy Mac)** dished R&B rap as "bullcrap" in its No. 1 single-sensation "Jump." And though these "huggable, lovable" middle-class junebugs could be called out for parodying rap music's legitimate role as social commentator (their songs "It's A Shame" and "L'il Boys In The Hood" aren't based on personal experiences), one can't deny the catchiness and fun of "The Way We Rhyme." "Can't Stop The Bum Rush," and the hits "Jump" and "Warm It Up," all from the 3-million-selling album "Totally Krossed Out" (conceived and produced by **Jermaine Dupri**, who revealed after the Paramount engagement he's about to begin cutting tracks with **Run-D.M.C.**).

But back to the show. As lasers danced in the dark, the crowd registered deafening cheers that didn't let up. Then, dressed in trademark back-to-front sagging jeans, Kris Kross and turntable operator **DJ Nabs** took to the stage and played for 30 minutes. The track that got the most going on during the short set was "Jump," whose simple directions were followed by the frenzied fans; they started pogoing in place.

**MC Lyte** ("more tender than a 'roni but harder than a jawbreaker," according to one of her songs) opened for Kris Kross (dig dat!). Emphasizing morality raps ("Poor Georgie," which sent out a safe-sex/anti-drug message, her verse from the all-star peace anthem "Self Destruction"), she ripped it without cursing. Then she said, "I'ma do you up right, 'cause MC Lyte is hard for '93."

**HERE IT COMES:** On "Reel To Reel" (Elektra), **Grand Puba** pairs his helter-skelter poetics with spare and springy soul shots (including lots of Stax-style samples). The former **Brand Nubian** member sounds at once passionate and carefree. Amid a sack of shoutouts, he fortifies his rap rep with bragging, self-righteous, and roughneck rhymes. They're full of contradictions, but they're brilliant.

Some listeners may find cause to

by *Havelock Nelson*

reignite the controversy that stalled the **Brand Nubian** track "Wake Up" last year—"Soul Controller" contains more allusions to "they" and "devils"—but worshippers of joyful, unbitable street music will grab their jewels and salute "Reel To Reel." The album ships Oct. 16. First single, "360 Degrees (What Goes Around)," is a top-five hit on Billboard's Hot Rap Singles chart; last week it debuted at No. 81 on the Hot R&B Singles chart.

**SAMPLED NOTES:** Dancehall star **Shelly Thunder** ("Kuff") has signed with Ian Records. "A Wah Dem Tek Wi Fuh," her first single for the indie, endorses the no-romance-without-finance stance... Key West Entertainment held a press conference Sept. 11 at New York's Hard Rock Cafe to announce "Keep The Peace: A Symposium On Violence," to be held Tuesday (22) at the Loews Astor Plaza Theatre in New York. Several rap entertainers have agreed to appear.

They include **Groove B. Chill, DJ Red Alert, Melle Mel, Scorpio, Busy Bee, YZ, Zimbabwe Legit, Diamond, K-Solo, Father MC, Main Source, and Nice & Smooth.** For more information on Keep The Peace, contact Terry Moorer at 212-502-1171... Congratulations to **Lindsey Williams**, senior director of rap at **EMI Records Group**, who tied the knot Sept. 12... Having won an MTV award for best rap video, **Arrested Development** has begun work on the title track for film maker **Spike Lee's** "Malcolm X"... From **Kevin Powell's** cover story on **Treacher (and Naughty By Nature)** to **Max Ernst's** end-page collage-piece on the influence of **James Brown** on pop culture, the premiere issue of **Vibe magazine** is all that!... Consisting of rap promoters **Sincere Thompson (PLG), Bobby "Babito" Garcia (Def Jam), and Adario Strange (formerly with S.O.U.L. and Weasel Marketing), the Original Heads** have a rap track about their gig called "For The Record." The cut is paired with "Counterfeit," an attack on crap rappers. Both tracks were produced by **Strange** and available on **Strangeworld Records** in New York.

Assistance in preparing this column was provided by *Gerrie E. Summers.*



**Rap Star Rising.** Mattie Gamble of Philadelphia, 22, receives a check for \$10,000 as the grand-prize winner in K-tel's U Rap 2 It contest. The competition for amateur rappers challenged entrants to create a completely original rap over prerecorded tracks by such artists as Digital Underground, Technotronic, Kid 'N Play, and Young M.C. Gamble's entry, "Dealers," contained a witty anti-drug message. Here, Gamble receives her check at Tower Records in Philadelphia from Ron Cataldi, right, K-tel regional sales representative, as two members of Tower's store management look on.

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## Wash's Solo Flight; 'Ready' For Rozalla; Kidjo Kudos

**SWINGIN' 'ON THE TIP':** This week marks an important milestone in the history of dance music reporting in Billboard. Following this column is a first-ever spotlight on the genre, titled "On The Tip."

"On The Tip" aims to offer an unflinching view of club scenes at various points around the U.S. and U.K. Our initial goal was to also include a peek into several European markets. Unfortunately, due to space limitations, many of these stories had to be held for future use. Watch this space over the next two months for full reports on what is happening in France, Switzerland, and Holland, among others.

**THE SINGLE LIFE:** Martha Wash makes her long-anticipated solo debut with "Carry On" (RCA). She illustrates why she will always be the prototype for aspiring divas by delivering a breathtaking, bombastic vocal within

an anthemic gospel-house context. The song was produced by Eric Beall and Steve Skinner, and was remixed by Jim "Bonzai" Caruso and Louie Vega & Kenny Gonzalez.

Wisely, each version of "Carry On" emphasizes its contagious hook, while pumping vastly different bass lines and breaks. Gonzalez & Vega's garage-style "Masters At Work" mixes are smooth, deep, and primed for early-a.m. sets. Caruso kicks a thick'n'chewy house beat, looping her vocal to great effect. Details about Wash's album remain vague, though the pervading rumor is it may finally see the light of day in January 1993.

Now that "Everybody's Free" by Rozalla has totally saturated the U.S. market, Epic is prepared to flood clubs with a dozen mixes of her new single, "Are You Ready To Fly?" Leaving no stone unturned, house, garage, trance, techno, and hi-NRG are all represented here, with participation by an army of producers too lengthy to list. All versions actually are quite good, although we're most enamored with Ian Appell and Clive McKenzie's wildly hypnotic "Enuff Watching" mix and the *way* deep "WinKing" mix by Josh Wink and King Britt.

World-beat siren Angelique Kidjo will likely expand her ardent cult club following with the onset "We We" (Great Jones). The track is taken down two markedly different stylistic paths, thanks to sturdy, exploratory remixes by John Robinson and Edgewise. Robinson digs into the African aspect of the song to create a dark and moody version that will slide into underground sets with ease. On the flipside, Edgewise (aka intriguing New York newcomer Pete Arden) fleshes out the Euro-pop leanings of the tune and delivers a lively romp that could bring Kidjo to a more mainstream audience. Both mixes are well worth your attention.

The first single from Pow Wow Records' upcoming dance compilation, "Consider This," is the much-touted "Change For The Better" by Love Tempo, aka producers Yvonne Turner and Tommy Musto. Sensitive and uplifting lyrics are given further depth by Freddie Perez's soulful voice. Turner makes an impressive singing debut on the "Freestyle" mix. A deep and ambient houser that deserves your immediate support.

Producers Danny Krivit and Victor Simonelli are at the helm of Second Choice's "I Can't Resist (Move Your Body)" (Maxi Records, New York), a tasty peak-hour garage/house treat. Vocal samples from an obscure First Choice track are floated atop a shuffling groove and muted horns that owe a bit of respect to Steve "Silk" Hurley for influence. Although most will go directly for the vocal dub, we recommend going for the more hypnotic "Irresistible" mix on the flip side. Yummy.

There was a frightening moment last year when it seemed that CeCe Rogers had made a permanent switch from potential king of house to B-grade new-jack swinger. With the onset of "Brothers & Sisters" (Atlantic),



by Larry Flick

we can all breathe a sigh of relief. After an unforgivably daft single about the joys of loving fat women, he refocuses his attention back on more meaty lyrical issues, like unity, peace, and spirituality. He delivers a compelling vocal, while Kerri Chandler pumps a spine-tingling house groove.

Former Clubland musician/producer Morgan King bows his new, London-based OM Records with an eponymous single by Alhambra. It was first released a while back on Sweden's B-Tech label, and has been remixed by Steve Travel and Nick Hook. The track is a refreshing blend of techno, house, and salsa, replete a rapid, edgy beat, slicing sheets of synths, and Spanish chants and incantations. The "Viva Olympic" mix is bright, busy and full of live percussion, while the "Anabolia" version has a richer, more late-night vibe. Both are essential.

With "The Matrix" (Deviate/Play It Again Sam, Holland), the Human Beings venture into an enticing, ravelike realm that lies somewhere between techno, electro-pop, and trance. Clocking in at an exhausting 133 beats per minute, this highly imaginative cut has an icy coolness and melodic clarity that is missing from a lot of rave-aimed records at the moment. Also noteworthy is the dreamy "Euro-mancer" on the flip side.

Cowboy Records in London continues to gather justified respect as one of the most important new indie labels overseas this year with each succes-

sive single. Its latest is "Pleasure Boy" by Serotonin, a steamy concoction of disco, trance, and house influences. Previously unknown singer Toni alternates between soft temptress and snarling dominatrix, surrounded by an elastic bass line and lively percussion. Spin Phil Perry's "Full Circle" mix for a harder, more spacious trip.

After a string of kitschy, narrow-cast covers, hi-NRG vixen Vicki Shepard puts her formidable pipes to good use on "Love Has Changed My Mind" (Beat Music, U.K.), a perky li'l twirler on which she stays true to her roots while ever-so-lightly dabbling in pop/house. A bright and fun entry with mainstream potential.

**TID-BEATS:** DJs who find the remixes of "Hypnotized" (Great Jones), the latest by Clubland, as disappointing as we do should sprint to their local import shops for the European-only two-record set of new mixes by Phil Kelsey, Eric Kupper, Soundsource, and Bump. Each version *slams*, taking this fab song (not to mention Zemya Hamilton's exemplary vocals) to an exciting new level. Added pleasure is derived from the inclusion of a David Morales dub version of "Love Strains," a potential smash that is not slated for U.S. release... After nearly three years, Neneh Cherry is about to swing back into action with the brilliant "Homebrew" (Virgin). Folks expecting a rehash of her megahit "Buffalo Stance" will not be ready for the dark, intense, and often jazzy tone of this album. But that's not meant to imply that this set does not groove—because it certainly does. For examples, please refer to "Money Love," the first single,

"Sassy," and "Trout," a ferocious duet with R.E.M.'s Michael Stipe. Out late next month. *Don't* miss it... Despite heavy rain, an estimated 31,000 kids turned out to see Elektra techno act the Prodigy at a rave in Winchester, England. Look for U.S. fall dates to be announced shortly. Meanwhile, the label has just issued a cool new 12-inch, "Fire," and an even better debut album, "Experience"... Vince Iturbides has joined Sony Discos-distributed SoHo Sounds Records as national director of promotion and sales. He was most recently GM/VP of the Stardust Promotion arm of 23 West Entertainment... The venerable Strictly Rhythm Records in New York is about to step into the rap arena with a new subsidiary, Phat Wax. Although initial signings are being kept under tight wraps, we hear the first single will likely be "All 'Bout Bouncin'" by E.C.H.O., in early November... The ever-hip Maxi Records in New York has inked production and distribution deals with two producer-guided labels: Arthur Baker's seminal Minimal Records, and Danny Tenaglia's newly conceived Sexi Records... The political energy of this election year has finally touched the dance music community. Club owners around the U.S. will unite for the National UnConvention Oct. 24. They will simultaneously televise a live satellite feed of a one-hour non-partisan program geared toward raising questions about the state of the world and motivating people to participate in the political process. Performers and locations are still to be confirmed.

### Hot Dance Breakouts

#### CLUB PLAY

1. EVAPOR-8 ALTERN 8 VIRGIN
2. HEARTBEAT RYUICHI SAKAMOTO VIRGIN
3. SAMBA HOUSE OF GYPSIES FREEZE
4. I'LL KEEP HOLDIN' ON DSK ACTIVE
5. SO MUCH LOVE MALAIKA A&M

#### MAXI-SINGLES SALES

1. FREE YOUR MIND EN VOGUE ATCO EASTWEST
2. HEART KATHY SLEDGE EPIC
3. BLOW YOUR MIND REDMAN RAL
4. RUMP SHAKER WRECKX-N-EFFECT MCA
5. PSYCHO LORDS OF THE UNDERGROUND ELEKTRA

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 IN TO ACTION	HNRG
KAM JOYCE WHILE YOU SEE A CHANGE	HOUSE
THE CREATOR IN THE CHURCH	TECHNO
FOLTZ NAMIDIA NAMIDIA	UNDERGROUND
GHOSTNOTE LOVE AND DREAMS	AMBIENT HOUSE
MAGDALEINE YOU CAN DO	HNRG
JT COMPANY LOVE TENDRE	CLUB
D.U.B. COLOURS	HOUSE
QUASIMODO I NEED LOVING YOU	CLUB
X SIMBLE feat. TIZY. A. FPA 'Y-UP	TRIBAL HOUSE
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## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE  
OF DANCE CLUB PLAYLISTS.

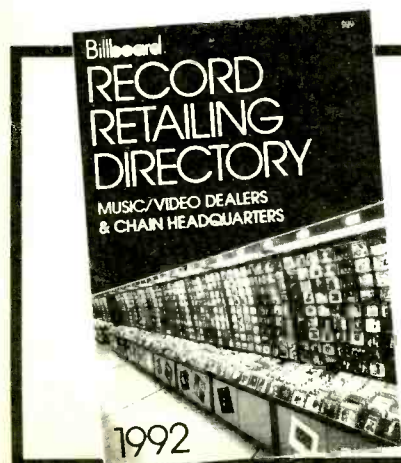
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	2	6	EVERYBODY'S FREE (TO FEEL GOOD) EPIC 74444 1 week at No. 1	ROZALLA
2	3	5	8	MY PEACE OF HEAVEN ATCO EASTWEST 96153	TEN CITY
3	6	12	5	THE COLOUR OF LOVE GIANT 40401/WARNER BROS.	THE REESE PROJECT/RACHEL KAPP
4	5	10	8	YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009	FIERCE RULING DIVA
5	9	21	4	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) COLUMBIA 74431	C+C MUSIC FACTORY
6	1	1	9	LSI (LOVE SEX INTELLIGENCE) EPIC 74401	THE SHAMEN
7	10	18	6	WE CAN MAKE IT RELATIVITY 1131	TRACIE DAVES
8	12	16	7	FEELING GOOD EMOTIVE 728	JAMES HOWARD
9	11	15	7	ALL OVER THE WORLD CHAOS 74292	WAILING SOULS
10	16	24	5	REAL COOL WORLD WARNER BROS. 40575	DAVID BOWIE
11	7	4	11	RHYTHM IS A DANCER ARISTA 1-2445	SNAP
12	4	3	10	THE BEST THINGS IN LIFE... PERSPECTIVE 7406/A&M	LUTHER VANDROSS & JANET JACKSON
13	20	28	5	DISAPPOINTED WARNER BROS. 40562	ELECTRONIC
14	14	19	7	MASS OF EMOTION SAVAGE 50013	MOCCA SOUL
15	21	29	4	SOMETHING GOOD LONDON 869 843/PLG	UTAH SAINTS
16	13	6	11	YOUR LOVE WARNER BROS. 40393	CHIC
17	23	32	4	PEOPLE EVERYDAY CHRYSALIS 19756/ERG	ARRESTED DEVELOPMENT
18	24	42	3	HYPNOTIZED GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
19	8	8	8	HARDCORE HEAVEN FRRR 350 003/LONDON	DJ SEDUCTION
20	26	38	4	I BELIEVE IN YOU NETWORK 13864/I.R.S.	THE FINAL CUT
21	15	11	10	JAM EPIC 74334	MICHAEL JACKSON
22	25	36	3	HUMPIN' AROUND MCA 54343	BOBBY BROWN
23	32	39	3	LOOK TO THE FUTURE MUTE 66395/ELEKTRA	FORTRAN 5 FEATURING LARRY GRAHAM
24	31	34	5	SET YOUR LOVING FREE ARISTA 1-2451	LISA STANSFIELD
25	19	7	10	BURNING CHARISMA 12600	MK FEATURING ALANA
26	18	9	11	GET WITH U MERCURY 864 081	LIDELL TOWNSELL & M.T.F.
27	39	—	2	GROOVY BEAT GUERRILLA 13865/I.R.S.	D.O.P.
28	34	35	4	PACIFIC SYMPHONY SONIC 2008/INSTINCT	TRANSFORMER 2
29	27	27	6	EVEN BETTER THAN THE REAL THING ISLAND 864 281/PLG	U2
<b>*** POWER PICK ***</b>					
30	46	—	2	SAVED MY LIFE EPIC 74410	LIL LOUIS & THE WORLD
31	37	45	3	FUCK YOU SBK 19764/ERG	OTORONGO
32	36	46	3	DILDO ZYX 6655	INTERACTIVE
33	48	—	2	TAKE A CHANCE ON ME MUTE PROMO/ELEKTRA	ERASURE
34	30	22	7	EVERYBODY IN THE PLACE ELEKTRA 66411	THE PRODIGY
35	28	26	6	WORKAHOLIC RADIKAL 12322	2 UNLIMITED
36	44	—	2	FREE LOVE WARNER BROS. 40529	JULIET ROBERTS
37	43	—	2	STYLOPHONIA RADIKAL 12308	TWO LITTLE BOYS
38	33	20	11	DIGITAL LOVE THING ATCO EASTWEST PROMO	HAPPYHEAD
39	49	—	2	OBSESSION GIANT 40545/WARNER BROS.	ARMY OF LOVERS
40	29	23	11	DON'T SWEAT THE TECHNIQUE MCA 54369	ERIC B. & RAKIM
41	22	17	11	WISHING ON A STAR EPIC 74370	THE COVER GIRLS
<b>*** HOT SHOT DEBUT ***</b>					
42	<b>NEW</b>	1	1	CROSSOVER RAL 74172/CHAOS	EPMD
43	17	13	12	IT'S A FINE DAY ATCO EASTWEST 96187	OPUS III
44	42	44	4	KICKIN' IN THE BEAT CUTTING 262	PAMELA FERNANDEZ
45	45	47	3	ALTITUDE CAROLINE PROMO	777 FEATURING ULTRA NATE
46	<b>NEW</b>	1	1	STINKIN' THINKIN' ELEKTRA 66363	HAPPY MONDAYS
47	47	41	6	MOVE ME NO MOUNTAIN VIRGIN PROMO	SOUL II SOUL
48	41	31	6	TROUBLE 111 EAST 0012	KIM BEACHAM
49	40	30	9	TOO FUNKY COLUMBIA 74352	GEORGE MICHAEL
50	35	25	11	TEMPLE OF DREAMS KICKIN' 4101/INSTINCT	MESSIAH

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	5	EVERYBODY'S FREE (TO FEEL GOOD) (T) (X) EPIC 74444 3 weeks at No. 1	ROZALLA
2	2	2	13	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	THE MOVEMENT
3	3	8	4	HUMPIN' AROUND (M) (T) (X) MCA 54343	BOBBY BROWN
4	6	9	9	THE HITMAN (M) (T) INTERSCOPE 96168/ATLANTIC	AB LOGIC
5	5	6	8	RHYTHM IS A DANCER (M) (T) ARISTA 1-2445	SNAP
6	7	10	6	LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401	THE SHAMEN
7	11	14	7	DISAPPOINTED (T) (X) WARNER BROS. 40562	ELECTRONIC
8	13	16	6	MY PEACE OF HEAVEN (T) ATCO EASTWEST 96153	TEN CITY
9	14	19	5	THE COLOUR OF LOVE (T) (X) GIANT 40401/WARNER BROS.	THE REESE PROJECT/RACHEL KAPP
10	10	11	8	MIC CHECKA (M) (T) ATCO EASTWEST 96159	DAS EFX
11	4	3	15	JUMP AROUND (M) (T) (X) TOMMY BOY 526	HOUSE OF PAIN
12	16	18	6	PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG	ARRESTED DEVELOPMENT
13	17	23	4	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) (M) (T) (X) COLUMBIA 74431	C+C MUSIC FACTORY
14	20	32	4	FREE LOVE (T) (X) WARNER BROS. 40529	JULIET ROBERTS
15	26	—	2	REAL LOVE (M) (T) (X) UPTOWN 54456/MCA	MARY J. BLIGE
16	22	31	4	ONE NITE STAND (M) (T) (X) UPTOWN 54446/MCA	FATHER M.C.
17	15	12	11	IT'S A FINE DAY (M) (T) ATCO EASTWEST 96187	OPUS III
18	18	17	9	CROSSOVER (M) (T) (X) RAL 74172/CHAOS	EPMD
19	41	—	2	SAVED MY LIFE (M) (T) EPIC 74410	LIL LOUIS & THE WORLD
20	8	4	9	JAM (M) (T) (X) EPIC 74334	MICHAEL JACKSON
21	9	5	17	STROBELITE HONEY (M) (T) MERCURY 866 869	BLACK SHEEP
22	12	7	11	GET WITH U (M) (T) MERCURY 864 081	LIDELL TOWNSELL & M.T.F.
23	21	27	5	360 DEGREES (WHAT GOES AROUND) (M) (T) ELEKTRA 66405	GRAND PUBA
<b>*** POWER PICK ***</b>					
24	29	39	3	HYPNOTIZED (T) (X) GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
25	32	—	2	YOU LIED TO ME (M) (T) (X) POLYDOR 863 453/PLG	CATHY DENNIS
26	23	26	7	WHERE DOES THAT LEAVE LOVE (M) (T) (X) COLUMBIA 74405	GEORGE LAMOND
<b>*** HOT SHOT DEBUT ***</b>					
27	<b>NEW</b>	1	1	WORK TO DO (T) WING 863 541/MERCURY	VANESSA WILLIAMS
28	19	21	6	BABY-BABY-BABY (M) (T) LAFACE 1-4032/ARISTA	TLC
29	34	41	13	PLEASE DON'T GO (M) (T) (X) NEXT PLAT'EAU 50187	K.W.S.
30	25	29	5	MOVE THIS (T) SBK 19765/ERG	TECHNOTRONIC FEATURING YA KID K
31	<b>NEW</b>	1	1	REAL COOL WORLD (T) (X) WARNER BROS. 40575	DAVID BOWIE
32	37	43	3	THE MUSIC'S GOT ME (T) (X) ZYX 6659	BASS BUMPERS
33	33	37	4	MASS OF EMOTION (T) SAVAGE 50013	MOCCA SOUL
34	27	20	11	YOU REMIND ME (T) UPTOWN 54447/MCA	MARY J. BLIGE
35	<b>NEW</b>	1	1	PUMP THAT BODY (M) (T) EPIC 74369	STEVIE B
36	39	44	4	SHE'S PLAYING HARD TO GET (T) JIVE 42066	HI-FIVE
37	36	33	6	BACK TO THE HOTEL (T) PROFILE 7367	N2DEEP
38	40	47	9	EVEN BETTER THAN THE REAL THING (T) (X) ISLAND 864 281/PLG	U2
39	43	48	3	SOMETHING GOOD (T) LONDON 869 843/PLG	UTAH SAINTS
40	30	24	6	SET YOUR LOVING FREE/A LITTLE MORE LOVE (T) ARISTA 1-2451	LISA STANSFIELD
41	<b>NEW</b>	1	1	SESAME'S TREET (M) (T) (X) BIG BEAT 10082/ATLANTIC	SMART E'S
42	<b>NEW</b>	1	1	HOUSE OF MAGIC (M) (T) (X) CHEETAH 9511	D.J. MAGIC MIKE
43	24	13	10	WISHING ON A STAR (T) (X) EPIC 74370	THE COVER GIRLS
44	<b>NEW</b>	1	1	HOT SEX (M) (T) (X) JIVE 42094	A TRIBE CALLED QUEST
45	<b>NEW</b>	1	1	TRUE FUSCHNICK (T) (X) JIVE 42078	FU-SCHNICKENS
46	31	22	12	DON'T SWEAT THE TECHNIQUE (M) (T) MCA 54369	ERIC B. & RAKIM
47	48	45	16	O FORTUNA (T) RADIKAL 12299	APOTHEOSIS
48	35	25	9	TEQUILA (M) (T) ATCO EASTWEST 96161	A.L.T. AND THE LOST CIVILIZATION
49	28	15	11	YOUR LOVE (T) (X) WARNER BROS. 40393	CHIC
50	38	30	13	WARM IT UP (M) (T) (X) RUFFHOUSE 74377/COLUMBIA	KRIS KROSS

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



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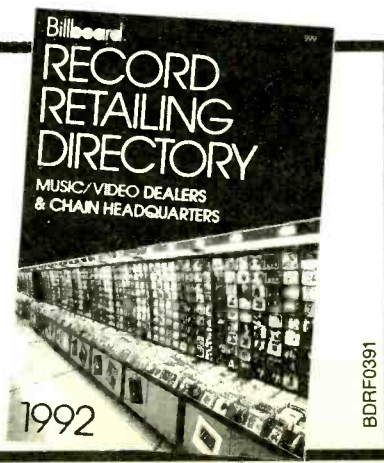
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**LIL' LOUIS & THE WORLD "SAVED MY LIFE"**

**KATHY SLEDGE "HEART"**

**PREFAB SPROUT "IF YOU DON'T LOVE ME"**

## EPIC DANCE



# on the tip

buckle  
up  
for a  
wild  
ride...



Active Apple Act: Maxi's Urbanized.

**W**hen it comes to the current state of dance music, the line dividing mainstream, radio-friendly ditties and streetwise club jams is thickening by the second. Although club DJs continue to embrace and nurture acts like CeCe Peniston and C&C Music Factory, who have evolved into multiformat entities, their true passion is lavished on those artists who are, in some fashion, brave enough to go against the grain and offer an alternative to widely acceptable musical flavors.

As always, the club world remains one of the most changeable, fast-paced areas of the music industry. Trends are frequently heralded and discarded within months. Needless to say, this triggers a volatile and exciting creative environment.

Since the infamous "death of disco" in 1979, which drove dance music underground, the club scene has splintered in many respects. While disco records had a somewhat similar, universal sound and appeal, dance music throughout the past 13 years has become more community-oriented, often reflecting the pervading attitude or lifestyle of a specific corner of the world. As a result, the global club scene has become highly varied and hotly competitive.

With that in mind, you are now prepared to journey into the unpredictable, controversial realm of "On The Tip." Billboard's first-ever dance music spotlight. Like the music and people who comprise the world of dance music, the stories that fill these pages are opinionated and full of passion. The authors are citizens of the club community, not merely well-researched spectators. They disagree with one another—and it is likely that you will disagree with several of them.

The aim of "On The Tip" is simple and earnest: to provide a peek into a selection of club scenes around the U.S. and Europe. This is, by no means, a comprehensive look at the worldwide dance music scene, but rather a brief glimpse into a world that, on many levels, provides the last true alternative to mainstream pop and rock music. ■

**LARRY FLICK**  
Dance Music Editor

## cruising through the glitter of new york city

By Larry Flick

**I**t's easy to get lost inside the insulated world of the New York club scene. Not only is it one of the headquarters of the music industry, but it's also the home base for many of clubland's most exalted producers and remixers.

You can get spoiled and jaded here pretty fast by the embarrassment of musical riches to choose from. After all, where else can you step outside your apartment and stumble upon celebs like Frankie Knuckles, David Morales and Junior Vasquez spinning records on a regular basis? And for the price of a quick bus ride to New Jersey, you can worship at the altar of the venerable Tony Humphries at Zanzibar.

And yet, many club denizens here can often be spotted in a corner of the

Roxy (currently one of the more popular joints in New York), yawning and rolling their eyes as "This town is so tragic. There's *nothing* interesting going on" falls sleepily from their lips.

Certainly, even a steady diet of caviar can become tedious. The trick is taking the initiative to seek out the numerous cool and unusual corners of New York to cleanse your musical palate.

But first, let's take it from the top. For the uninformed, New York is currently ruled by the Midas mixing touch of Frankie Knuckles. His distinctive blend of house, R&B and other assorted flavors reaches thousands of folks weekly at the Sound Factory Bar and biweekly at the Roxy. A few blocks away, at Sound Factory (which is not related to SF Bar), Vasquez pumps a more raw and intense underground vibe, which attracts a spicy B-boy (and B-girl) crowd. On Saturdays, Sound Factory rules as *the* after-hours venue. The party never kicks in before 4 or 5 a.m. and regularly goes on until early afternoon Sundays.

For a straighter, more mainstream (read: radio-conscious) outing, there are Tatou and the Palladium. The emphasis here is on the right shoes, the haircut of the moment and *mucho* star attitude. Can you measure up? We never bother to try.

Interestingly, New York is probably about as far from being a rave town as you can get. The techno scene here, creatively, is formidable and passionate, but only Linelight has been successful at maintaining a worthwhile weekly techno party. And, baby, is it *deep!* DJ Keoke serves the crowd quite nicely, thank you, and is complemented by regular industry performance showcases.

Beyond these large and popular venues is a simmering underground scene that changes like the weather. Keeping an ear to the street at all times is essential—otherwise, you may find yourself standing in front of a boarded-up entrance or in the middle of a totally different party.

Frequently, the success of a venue or party depends heavily on the rep of its promoter. Suzanne Bartsch is the reigning diva of imaginative and chic bashes, while Mark Berkley, Matthew Kasten and John Blair each specialize in steamy, sexually charged affairs.

Among the groovier places to be, at the moment, is Jackie 60, a fun and kitschy setting hosted by Chi Chi Valenti and Johnny Dynell. Musically, you'll be pummeled from hip house to freaky retro-disco, with the odd poetry reading tossed in for good measure.

Also worth a visit are Shelter and

Savage, both of which emphasize urban-angled jams. Pyramid and its new Sunday special, FUCK!, provide an odd-but-pleasing foray into transvestites, artsy types and cutting-edge alternative/house music. More hedonistic moods are best acted out at Boy Bar, the Clit Club and Res-Erection, all of which temper cool and unusual music with scantily clad dancers (and patrons, if you choose).

The folks who make the music in New York are also a fairly special and unique breed. The indie label scene here is hotly competitive and always under heavy international scrutiny. Although forerunner NuGroove recently closed its doors, Strictly Rhythm, which is the label that introduced the *hot* Roger S. to clubland, has evolved into a reliable source for jammin' instrumentals and crossover artists-in-training. A&R folks George Morel and Gladys Pizzaro have the perfect yin and yang in selecting underground and mainstream house music.

Within less than two years, both Maxi and Emotive have developed into labels to be reckoned with. Maxi, headed up by Claudia Cuseta, leads the way in discovering divas, while Emotive complements its local roster with acts from Chicago and New Jersey.

The current young Turk in town is EightBall Records. Fronted by club disciple Kevin Williams, the label has swerved slightly away from its original jazz-house slant to intense deep-house with tracks by Lectroluv (aka Frederick Jorio), Wall of Sound and Joi Caldwell giving its more established competition something to think about.

As with New York's nightclubs, there are layers upon layers of indie labels and acts to investigate once you tire of the more prominent entities. Once again, all you need is an open mind (and ear) and the desire to discover something left-of-center.

With that in mind, the next time you encounter that bored club kid complaining about how tragic this town is, give him a crack in the head—and another for me. ■

### about the cover artist

The "On The Tip" cover is an original painting by New York-based artist Roger Anthony Mapes. Born in Muscle Shoals, Ala., Mapes has been working professionally for more than 10 years. His paintings have been showcased in New York, Atlanta, Los Angeles and Nashville. He is now preparing for a new show in New York, scheduled to open later this year. ■

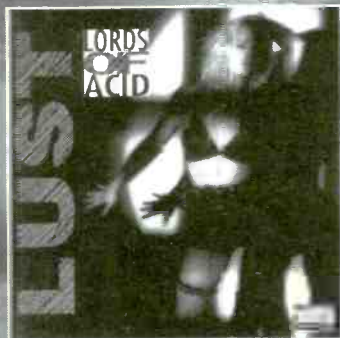


Frankie Knuckles rules the SoundFactory Bar and Roxy dance joints.

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## on the tip



Progressive-house dwellers D.O.P.

## u.k. raves:

### the end of innocence?

By Tony Marcus

**R**ave is no longer a word for a large party of spirit, triggered by unity and freedom.

Instead, for many UK DJs, clubbers and producers, rave has become a musical and social virus infecting the once pure bodies of techno and acid house. Dancefloor 1992 in England is a place of mixed feelings and growing prejudice, as rave culture abandons its roots to become an increasingly commercial, mainstream phenomenon.

Musically, rave has turned its back on the innovations of Derrick May, Kevin Saunderson, et al. to endlessly reproduce itself as generic hardcore. The formula was simple. It involved taking the furious "Hoover" (read: vacuum cleaner) noise of Joey Beltram's 'Mena-tasm' and adding a speedy breakbeat, a piano riff and a few sampled vocal wails.

Further degeneration came with the "playground techno" of The Prodigy's "Charly," which added children's television samples to the recipe. This reached its apotheosis in Smarte's "Sesame's Treet" and the success of self-conscious parodists Altern 8. With an artfully constructed identity as pop pranksters, they invited us to enjoy rave culture as trash culture.

The raves themselves also changed. Initially, finding a rave involved underground means of communication like pirate radio stations, secretly circulated phone numbers, etc. The parties were legal or semi-legal, subject to police harassment and national newspaper paranoia. Now, they are stadium-sized events like Fantazia or Raindance, catering to 25,000 people—theme-park-styled pieces of mass entertainment that are both advertised in and praised by those same newspapers.

The trashiest of all rave mutations is late-night television's "The Hitman And Her." For this, Pete Waterman, one of the producers responsible for the teen-pop of Kylie Minogue, Jason Donovan and Sinitta, turned his attention to rave culture. The resulting program is a live club-based show with competitions, PA's and footage of very ordinary people—drunken office workers in shirtsleeves, secretaries in high heels—dancing to hardcore and charted rave material. For many self-proclaimed original underground rave

(Continued on page 41)

## traveling along the u.k. underground

By Phil Cheeseman

**W**e hear so much that we've gulped our hype down whole—about how terrific the U.K. is for dance music; about how it is at the cutting edge of each new trend about how dance music acts from all over the world look to Britain first to make their name.

We hear about how open-minded we are, how great our music, labels, DJs and clubs are. Lately, we are often told that Britain has adopted a swaggering arrogance that says, "Yeah, we're the best. Where we go, everybody comes." And the self-deluding mirage of "progressive house" is only the latest symptom of an attitude that aspires to dismiss Chicago and Detroit as dead—and New York as being too tired to have anything to say.

Now, don't misunderstand. The U.K. scene—and we're talking about *serious* dance music here, not brain-dead techno—is improving inestimably as new producers, labels and DJs step up the pace. But talk to anyone regarding the London club scene who knows their stuff, and you'll get the same story. While clubs in the North, Scotland and the South—places where dance music has taken longer to permeate—are doing it, London's lost it. It's tired, it's stale, there's little excitement and there's less

that's new.

While it's true that the deadening effects of the recession, which has hit London and its hinterland as never before, have helped put the mockers on people partying as much as they did two or three years ago, the fact is the inspiration has dried up. Midweek has become a dead zone, and even Fridays have become notoriously difficult to stage a good night. Which is where the underground scene steps in. As the rave scene and the rapid move of London's dance radio, KISS FM, toward the mainstream have focused the attention of the masses elsewhere, one-off and peripatetic events have come into their own. Where regular week-in, week-out clubs find it difficult to retain a high level of excitement, elusive underground bashes that surface every once in a while, often at different venues, keep things fresh. Bob's Full House, Release The Pressure, A Cheeky Half, Fluff, Tranzatlantic-Loft, Pushca, The Hug and The Hi Ho Ball are direct descendants of the warehouse scene and the acid house explosion in the '80s— itinerant events that rely on discreet publicity and word of mouth to attract queued-up city crowds who appreciate what's going on. And whereas yesterday's parties were illicitly held in disused buildings and warehouses, where a trip to the bathroom often meant stumbling on to the vacant lot next door, today's promoters take their time

(Continued on page 43)



**SO MANY TASTES.  
SO FEW GOIN' HUNGRY.**

WALLING SOULS SUPER CAT T42 GEORGE LAMOND PRINCE MARKIE DEE PUBLIC ENERGY REDMAN



MAD COBRA EON MC SERCH MIDI MAXIA LEFT THE DANCE EPMD JOE PUBLIC KRIS KROSS BIZARRE INC CTC MUSIC FACTORY CYPRESS HILL

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on the  
tip

## raves rising above-ground in los angeles

By Raymond Roker  
and Jason Bentley

**W**hen the book is written on the '90s rave scene, Los Angeles will be remembered as the town that killed it.

Now that might be news to Joe Disco, but ask any baggy-panted club kid on Melrose with a Clobber T-shirt and he'll answer—even if he's not old enough to remember—"The scene is getting pretty bad." And to a great extent, that kid is right.

There are barely any more true underground raves; parties seemingly get busted regularly or do not deliver half of what the organizers promise; and much of the energy supposedly based on peace and unity gets lost in the bright haze of the intellibeams. Though everyone has a bag of reasons why the rave scene is falling, most agree that the factors of dollar-drunk promoters, super-sized egos, lack

of creativity and basic apathy are the main ills our city is suffering.

In contrast, last year, an outdoor illegal club called Paw Paw Ranch unfolded in the desert above San Diego. The feeling was pure and ecstatic, with all the rave elements of trancy music, harmonious people and outdoor surroundings

coming together to make the endeavor last until the late morning, while the hardcore European kids cranked on beer and nitrous until the afternoon. 1991 also gave us a 15-hour party on Catalina Island, called Gilligan's Island, and a Paw Paw-like excursion called Apoca-

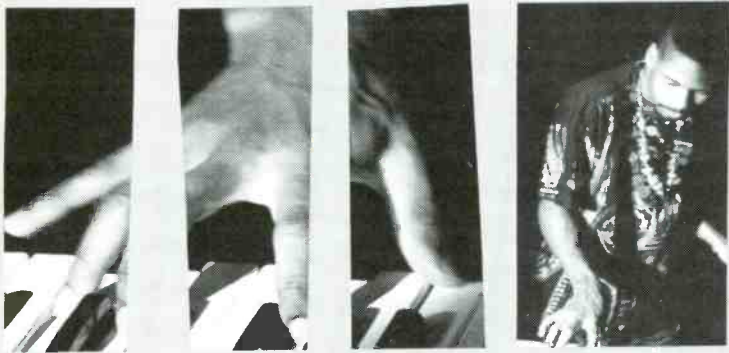
(Continued on page 38)



Revved-up-and-coming rave act G.T.O.

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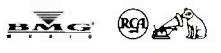
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## on the tip

### Los Angeles

Continued from page 36

lypse.

Interestingly enough, in 1992 it was those exact clubs reappearing as sequels that effectively pounded more nails into the casket awaiting our scene. Gilligan's 2 fell way short of an island and took a disappointed crowd to the country fair. The Paw Paw Ranch 2 was prematurely shut down at 2 a.m., but managed to dwindle on for a little longer. And that brings us to the second coming of Apocalypse—the April 11 rave that should have ushered in the second "Summer of Love." With 4,000 or so kids buying \$20 to \$25 tickers and driving over two hours from L.A., the club jerked like a caught fish trying to breathe, while the authorities blocked the road to utopia and sent everyone back onto the freeway. This was the latest and deepest cut into the heart of the movement, spawning distrust and cynicism among patrons new and old.

While rave continues on a self-destructive path, a more above-ground antidote to the pent-up club energy is taking its place. Large-scale events hosted by vet-

eran promoters are filling the void left by the struggling giant. 03 Productions have seen the most lucrative success with 4,000-person events staged in convention centers and odd outdoor arenas. Ted Foo, along with Wade Hampton and Richard Duardo, took Los Angeles into the computer age

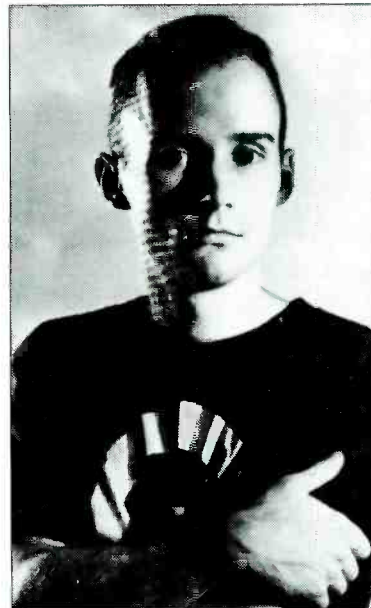
with Circa '92, a "cyberdelic eventica" that stressed hi-tech and deep bass.

Though these huge spectacles tote the customary rave gear like a uniform—lasers, thousands of bass watts, psychotic visuals, and throbbing techno riddims—many veterans of the previous year's outlaw parties feel they are merely an unavoidable derivative of what once was.

But Los Angeles doesn't really have a choice in the matter; rave is fusing into a new beast—it's been co-opted.

Pages could be written about how the scene is failing without also mentioning the great strides veteran underground promoters like Daven The Mad Hatter, Beej, Gary Blitz, Tef, Kool-Aid and Destructo made on the infant rave scene, before helping to dismantle it with, at times, blatant carelessness. They, along with the club kids, made the L.A. rave community a conglomerate of cultures, music, attitudes and convictions reflecting the very multi-faceted fabric our city is constructed of. We have set the standards, positive and otherwise, which other cities have followed like painting by numbers, other metropolises like

(Continued on page 40)



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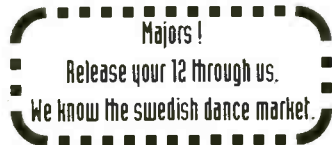
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EXPANDED DANCE MUSIC SECTION

# on the tip

## Los Angeles

Continued from page 38

San Diego and San Francisco emulating us with underground scenes of their own flavor.

As rave struggles to survive, a re-birth of sorts is funneling into the club network. Though it never died completely, the deeper garage sound had been in a state of depreciation since James Brown and Charly started running things. And with a touch of tribal—courtesy of vinyl seemingly pressed on the floor of the Serengeti with a wooden mallet—along with some extended hours a la New York, the L.A. club community is kicking itself in the proverbial ass. New life is being breathed into the old guard as well as some new faces.

Flammable Liquid was one of

ing big numbers on any given Friday or Saturday. The populace at most warehouse jams these days tends to be younger and less tuned in to the origins of the scene to which they are slaves. Not to say that the ideals of peace, love and cultural harmony are not the dialogue of the night, but they rarely extend beyond just that—dialogue.

Mirroring the careful ascent of

house music in the wake of rave, labels like Murk, Strictly Rhythm, and Emotive have been welcome additions to the mix. Clubgoers who enjoy an intelligent mix somewhere between the endless thud-thud of hardcore techno and the hint of disco in house have made a home for trancey techno a la Jam & Spoon's "Tales Of A Danceographic Ocean" EP, as well as some

(Continued on page 42)

**Los Angeles  
doesn't really have  
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the first to invade the post 6 a.m. light with hardcore. The crowds wandered in at about 3 a.m. from warehouses around the city, looking for a place to revamp the euphoric feelings lost at an oh-so-normal underground.

Longtime club icon DJ Marques Wyatt is currently making the rounds filling the house void with soulful riffs you can sink your dancin' shoes into. On any given night, you can catch him spinning with mates Mark Lewis, Aaron, Marcus B and others with the taste for the deep stuff. Maxx's, Shaolin Temple, and Wild Rice are a few current excursions where New York house and imported tribal are king. Others such as DJs Steve Loria, Jon Williams and Chris Flores crank the BPMs a tad faster, appealing to the winding down technoheads with a mixed bag of garage, tribal and breakbeat house—a sound that can be heard at Citrusonic on Wednesdays. More (after hours) on Friday and an occasional warehouse party with an eye on the future.

Not everyone is jumping off the deep end. DJ Barry Weaver, known for countless appearances in the above and underground, is sure to train his sights on the techno—mostly the sickly breakbeat kind still popular in the warehouse and on mix tapes. Along with DJ Dan and Ron D. Core, Weaver and other vinyl maestros are leading the pack to the sheet metal dance emporiums still draw-

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# on the tip

## u.k. raves

Continued from page 34

ers, this was the last straw.

"We stopped making rave records because the standards of the music and its culture were suddenly so low," explains Future Sound of London's Gary Cobain. For a brief period in their career, he and partner Brian Dougans put out some hardcore material under the pseudonyms of Indotribe and Smart Systems. "There was a point where you could make love to your cat on a synthesizer and release the resulting sequences as a rave record. I now feel very grateful that I didn't ever perform at any of the large legal raves. It's like I can now say to people, 'I'm all right, I'm safe, I'm a serious talent. I wasn't involved in any of that, you can love me.'"

**"There was a point where you could make love to your cat on a synthesizer and release the resulting sequences as a rave record."**

—Gary Cobain, Future Sound of London

The London club Rage, now four and a half years old and the launchpad for the careers of the U.K.'s leading hardcore rave DJs Fabio and Grooverider, has a membership of 20,000 and more than 1,200 turning up every week. Rage is rightly regarded as a seminal rave. "Over the last three months, we've been playing less of the hardcore and hope to develop the club away from the hardcore noise," explains Rage promoter Kevin Millins. "In many ways, you could say that Rage was a major cause of hardcore. But every music has its day, and for that sort of rave music I feel it's time for change."

The reaction against rave also finds expression in a renewed interest in purist or intelligent techno. Ten Records released the compilations "Techno One" and "Two," featuring both the original and current sound of Detroit. Belgium's R&S Records moved away from the hardcore with trance music from Jam & Spoon and Rising High Collective and has even launched an ambient offshoot, Apollo. English journalists and DJs turned their attentions to the spacy and rave-free techno of Holland's Random XS label or long-ignored U.K. acts in a similar vein like Irresistible Force, Black Dog and Holy Ghost, Inc.

There are other indicators signaling change. Specialist dance shops across the U.K. have reported falling sales of rave material. London's Radioactive Records explained that hardcore's share of their sales fell from 70 percent

(Continued on page 43)



# ONE STEP BEYOND.

**MEDIA** 

IMPULSE 17747 computer graphic: Carlo Beretta

# on the tip

## Los Angeles Continued from page 40

quality U.K. and Italian records such as the Brothers Love Dub's "Mighty Ming" and Don Carlos's "Mediterraneo" EP. For the rave set it's mostly import techno that's being served up, with the exception of U.S. celeb Moby, who enjoys a loyal following in Southern California.

On the more innovative side of production, working out of a small downtown studio, Exist Dance Records has been responsible for a slew of trance-soaked techno

**With a touch of tribal—courtesy of vinyl seemingly pressed on the floor of the Serengeti with a wooden mallet—L.A.'s club community is kicking itself in the proverbial ass.**

standing with the best from Europe. Greyboy Records, too, has recently cooked up an excellent EP titled "Critical Mass" that's got a penchant for galloping piano lines and speedy breakbeats. Chock full of a diversity of imported records, L.A. is still without its own recognizable sound. What seems to be in order is the need for the local bedroom DJs and producers to take a swing at production. A concerted effort on the part of L.A. talent will result in a dance music identity for the city overall.

Dance music is at an important crossroads here in the city of angels. Fueled by the desire for rhythmic independence from the U.K. and our East Coast counterparts, L.A. is at odds with just exactly where it is heading within the various forms of culture, nightlife and music. The fight to maintain the underground vibe on which much of the energy is based, while still trying to project a legitimate picture of our dance music landscape, is constantly a challenge. But as a breeding ground for free spirits and diverse attitudes, L.A. will continue to absorb and direct an ever-changing musical feast. ■

*(Raymond Roker is the editor and publisher of URB Magazine, an L.A.-based music and lifestyle magazine. Jason Bentley is URB's managing editor and a radio and club DJ on KXLU-FM.)*

## the renaissance of chicago house music

By Terry Martin

**T**he word is out. The Chicago club scene is experiencing a renaissance.

After years of infighting over whose "house" it is, what techno is, and exactly who is getting paid, the storm has cleared, some wounds have healed, and the foundation has settled quite nicely, thank you.

Chicago is home to the States' hotter producers and remixers and is a strong base for thriving indie labels. It is also the home of a mass of renowned recording talent.

The currently active roster of Chicago-based talent reads like a who's who of the House Hall of Fame: Lil' Louis, Ten City, Inner City singer Paris Grey, Chantay Savage, Mr. Fingers, Lidell Townsell, Jamie Principle, Mr. Lee, Mike "Hitman" Wilson, Steve "Silk" Hurley, Shawn Christopher and Maurice Joshua. It's no wonder that major labels are now extremely interested in homegrown talent. Within the last four years, Jive, PolyGram and Sony have all hired A&R talent recruiters based in Chicago. Recently resurrected, PLG-parented Smash Records is the only major that is a Chicago native. Principle and Hurley are at the top of its roster, which also includes local radio personality LaTour. Smash is currently planning to plunge into the techno world with a new subsidiary, XX (Double Cross) Records.

The real driving force behind the resurgent scene has been the Chicago independents. Boldly, they've been recruiting, signing and developing innovative Chicago-based talent for the past decade. Labels like DJ International have been on the scene since

day one, but there are also growing young upstarts like Clubhouse, which, with the production talents of Hula and Fingers, have already carved a considerable niche for themselves.

Then there's Mirage Entertainment, the brainchild of George Andros (aka Georgy Porgy), Rick Lenoir, Larry Thompson and Gary Wallace, which has successfully fused together the talent and resources of four independent record labels (House Jam, House-N-Effect, Night Club and

Tempest). The production arm Four-On-The-Floor was set up to handle their in-house projects. Their brand new label, Music Box Records, serves as a launchpad for new talent in development. With the likes of Terry Hunter and Joey Donatello working in its studio, Mirage Entertainment is poised to make serious noise in the coming year.

ID Records, founded by Frank Rodrigo, Tony Calloway and Steve "Silk" Hurley, has established itself as one of Chicago's premier indie labels. ID is also the home of Tanglewood Studios, whose production posse has some of the world's most sought-after DJs-turned-producers and remixers in the business—including Hurley, Joshua and Eric "E-Smoove" Miller. Addressing the criticism that ID has become too radio-oriented, it's putting the bite back on. It has just resurrected DJ World Records to attack the street market.

Speaking of Chicago DJs who've gone on to bigger and better, remember that it was in a DJ booth in Chicago that Lil' Louis got his start and where Frankie Knuckles rose to international stardom. Not since the early days of house, when Knuckles was spinning The Warehouse and Ron Hardy was at The Music Box, have so many tongues been wagging over Chicago DJs. Derrick Carter, Mark Farina, Spencer Kincy and Freddie Bain are currently the creme de la creme. They are clearly defining the clubs in which they spin. Although this may come as a surprise, such reputations have not made it easy for them in a business where some club owners either don't get it or think *they* and

their venues are supposed to be the stars. At any rate, if you get to Chicago, look for these names on party pluggers or club rosters. Catch them now, before the rest of the world jumps on them and they're gone.

As with many club scenes around the world, Chicago is a melting pot of various cultural influences, musical tastes and alternative lifestyles. Chicagoans are unpredictable, fickle and quickly bored. In an attempt to capture as large an audience as possible, such mega-clubs as Shelter and KA-BOOM!, two of the city's in-vogue dance halls of the moment, have made it safe enough to bring your mother, attracting everyone from curious suburbanites to the cowboy-boots-and-too-much-makeup crowd (with a few leftover goth-rockers tossed in for good measure). This has done much to create a club climate that is too susceptible to safe music, clichéd interiors and important clubs. It hasn't done much to create a unique, eclectic or exciting party environment.

Picking up the slack are outlawed underground parties, locations unknown (though it's hard to keep a secret in Chicago), which attempt to elude the watchful eyes and grabbing hands of Dodge City's finest and are thrown by such ever-fabulous party gurus as Patty Ryan, LIFE Substance and Vibe Alive. They feature fresh sounds, wicked spaces and a much-needed global sensibility. These parties have been successfully drawing the truly hip clubsters who are tired of chewing on the stale toast of the 'lame stream' club scene. It's about time someone gets wise and puts Patty, Mark, Derrick, Spencer and their like-minded posse in their own permanent space...Hello!

Raves have become the new outlet for kiddies, drawing upwards of 1,000 people per event. Hardcore techno rules, and party promoters have the 21-and-under crowd sealed up since Chicago's premier juice bar, Medusa's, recently closed its doors. Filling the gap left by the North Side's gay bars, where younger-minded dudes feel alienated from the ever-predictable Reebok and sweater set, alternative gays have been flooded with invitations to gay-sponsored, -managed and -promoted events, hosted ironically at spaces where door policies are not very gay-friendly on any other day of the week. From Thrust and Quench, Hunger to Indulgence, everyone's in line to cash in on queer dollars. It brings up an important question: Why hasn't a gay-owned and -operated establishment been hip enough to pull off one of these events? One of the problems with these happenings is that they have become the epitome of everything they wanted to avoid—lots of posing pretty boys and predictable poofy parties.

Word on the wire is that Steve LaFreiniere's upcoming Fake parties at the G-Spot will feature cheap drinks, a truly interesting crowd and innovative music. ■

*(Terry Martin is editor of Crossfade magazine in Chicago.)*



Chicago clubbers are bullish over their own Jamie Principle.



Not "Too Blind To See It": Chicago's visionary ID label signed Kym Sims.



# on the tip

## u.k. underground

Continued from page 34

to find good venues for which they can get licenses and avoid the constant threat of an untimely police raid. These clubs keep the vibe alive with music that stretches from traditional U.S. house to bumping rhythm tracks and Euro-house.

"The idea is to keep it fresh," says Stel of Fluff and Club Solstice, who've been putting on clubs for a year and a half. "We're starting to do theme parties and putting on different DJs. We've never gone for mega names. We have people like Phil Asher and Eren, who aren't well-known, but they're good and they always bring their own crowds. We've only repeated a club twice, which means we can provide a different atmosphere every time."

Where hardcore raves attract the young kids, underground parties tend to be where the older club crowd goes—people who've been on the club scene for a while and are more selective.

"I'd been going to house parties for four or five years before everything split up," continues Stel. "That's why we started doing it. We've got to the stage where we can do a bit of everything, apart from hardcore. Regular clubs go for the masses, people who've come on to the scene very late, while the underground scene is for people who know the music, people who've been there since the start. We keep it a bit elusive—although it's legal, we don't put the address on the fliers."

Gary Dillon of Release the Pressure has known both sides of the coin. As part of the organization that put on the legendary Trip and its successors Made on Earth and Sin in the late '80s, and as an ex-

promoter at the Limelight, he saw the way things were going a while back.

"We've gone right back underground. Regular clubs are too hard; you've got to have suburban kids in. London people don't go to West End clubs on the weekend now because they're full of people from out of town. The London club community has been killed. I can remember on a Friday you could go out to four or five clubs and in each one there'd be a different crowd of people you knew and could talk to and have a drink with. There's no one club at the moment, which is why people go to one-offs."

"We don't over-publicize; our crowd knows what they're getting. And we don't stress people out with our security—they're there to check tickets, not give people a hard time."

While some of these parties are in the archetypal grubby warehouse or railway-arch-cum-film-studio sort of place, London's promoters know no boundaries when it comes to searching out locations with a difference. Recording and film studios are long-standing favorites, but adventure playgrounds, gyms, country mansions, hotel basements and restaurants have all played host to several hundred hedonists in search of a good time. And the latest rumor involves a suite hired in a luxury hotel in the West End. Stale the club scene may be, but where there's a little imagination and a good DJ, London can still do it like nowhere else. ■

(Phil Cheeseman is a free-lance writer based in London.)

## u.k. raves

Continued from page 34

to 40 percent. It is a pinch heightened by the recession that the independent labels are also feeling, even Strictly Underground, home of Fantasy UFO and innumerable other rave acts.

"It's become so easy to make a record," explains label boss Mark Rydler, "and there's so much product bubbling out that it's inevitable that some of the smaller labels will start to suffer. In '88 I could do 10,000 copies of any record, but now, even though some of my stuff sells seriously, the average lowest marker is 2,000."

Rave clawed back some ground when outfits like Shut Up and Dance, SL2 and Family Foundation added the high-octane basslines and speedy chat of ragga to the hardcore mix. Yet their initial innovations spawned scores of cheap imitations and an argument about the racism implicit in naming the new form "jungle techno." By 1992, amidst the specters of playground and jungle techno, rave music sounded both artistically and morally bankrupt.

Yet there are still plenty of people who want to rave. Smarte's "Sesame's Treet" has gone silver, and party organizers like Fantazia are planning increasingly ambitious events. "Getting 25,000 people to a rave at Donnington was a real achievement," explains Fantazia's James Perkins. "That's a big rock venue and we filled it with a hardcore rave." And for how much longer does he expect this to last? "I hope and expect that I'll still be doing this when I'm 40." And how old is he now? "23." ■

(Tony Marcus is a free-lance writer based in London.)

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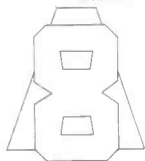
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# on the tip

## marching through germany's techno love parade

By Kris Needs

**I**t is a mark of the complete and utter fanaticism that exists for techno in Germany that they can seal off the whole center of Berlin for a Saturday afternoon and hold a carnival consisting of raver-packed floats pumping out trance music.

It is called the Love Parade. It is held every July and has grown—along with Cologne's infamous May Day—to become the biggest celebration of true techno in Europe.

Germany is fiercely devoted to real-deal techno. It has no time for breakbeats, hardcore novelty pop or piano anthems. Enthusiasts will party for 36 hours straight, fueled by nothing but the colossal bass-drums that dominate each cut like a huge nuclear heartbeat. Techno has been popular in Germany since the acid house days of 1988 and has grown to become a huge market unencumbered by trends.

The event was first held in 1988 when 50 people—now Berlin's prime movers in the techno scene—danced in the rain. It was probably the same 50 who congregated in a dark cellar called the UFO to get away from the then-prevalent neo-fascist racket of industrial music. DJs Tanith and Motte and organizers Dmitri Hege-mann and Achim Kohlberger soldiered on but all agree that the crucial factor in strengthening the city's rave scene was the Berlin wall coming down. East Berlin was desperate for the music and the new space being made available solved the perennial problem of finding partying space. And amidst the confusion caused by reunification, the police only had the word of the organizers to go on if the event was legal.

Archim and Dmitri found an old bank vault a stone's throw from Hitler's old bunker and opened the Tresnor, a club that resembles Dante's Inferno and has played host to the world's top techno DJs. It is one of the favorite spots for Detroit pioneers like Derrick May, Blake Baxter and Eddie "Flashing" Fowlkes, because here they can find an appreciation sadly lacking in their own country. Blake Baxter now spends half his time in Berlin and has released an acclaimed EP on Tresnor's own record label. So did the genius Fowlkes—aka Marathon of "Keep Movin'" fame—and Thomas Fehlmann, who gave the world the formidable Ingator II single and regularly collaborates with The Orb. Tresnor recently released "Der Klang Der Familie," a collection of it formidable roster. On Tresnor you'll also find Detroit's Underground Resistance—magnetized by the buzz and the city's amazing Hard Wax record store.

Thomas Fehlmann best describes the German scene by talking about the Tresnor compilation: "The Berlin

compilation shows a great variety with the same spirit at the back of it, but with different ways of expressing it. This is a very important factor. There's a kind of artiness in there without being arty—this experimental angle without being too head-oriented."

Germany has always been noted for electronic music exploration and pioneering, which is later copied into new trends. Kraftwerk is credited with being the forerunner of the whole thing, and experimental groups like Can, Faust and New uncannily predated current aural preoccupations two years ago.

Maybe it was the country's post-war industrial rebirth that spawned machine-dominated centers like Frankfurt, Dusseldorf and Cologne. These cities enjoy a harder strain of techno than more liberal Berlin, with the latter currently propagating the exploding trance-dance phenomenon that is

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gripping the U.K. with its acidic hypnotic stratas. Berlin labels like FJS (Mindgear, Cosmic Baby, Voov and Microglobe) sometimes come on like mesmerizing furtherations of the original trippy principles of Tangerine Dream. They're simply furthering the styles as technology allows with a healthy dance sensibility.

Frankfurt's biggest label is the formidable Force Inc Music Works, which gave us the fearsome Exit I 90, Skydiver and Alex Empire. The city is also home to Planet Core Communications—a bunch of crazed maniacs whose aural attacks under names like MescalinumUnited and The Mover have been unleashed onto an unwitting United States by Lenny Dee's Industrial Strength label.

Frankfurt is also the home of Jam & Spoon, the production team of Mark Spoon and Jam El-Mar, who created "Tales From A Danceographic Ocean"—probably the first example of what they're now calling "intelligent techno" to bust out of the underground (although Moby's "Go" is probably the blueprint for the whole movement). Jam & Spoon's shockwaves grow more each day as Europe warms to "a kinder, gentler techno."

Although no one has told Cologne yet, labels like Lab Works, Space Mate and Overdrive bang out acid-drenched stompers that drop-kick the original '88 303-vibe into hell and back.

This is the sort of music that held court for 12 non-stop hours at the May Day festival at a Cologne ice rink. It really was a case of 10,000 maniacs—all clamoring to stand on the earthquake vibrating bass speakers to get a better gut-shaking buzz.

But Germany's like that. No room for dance music panty-waists—just 24-hour party people on a mission of love. ■

*(Kris Needs is a London-based freelance writer who recently toured extensively through Holland and Germany.)*

## wading through the hotly competitive italian scene

**I**n the past few years, the Italian dance music scene has become one of the most hotly competitive and prolific in the world.

Mighty titans like Media Records and young turks like the Time Group both subscribe to the concept that quantity rules. For a DJ, wading through the heavy flow of music can be daunting at times—though the discovery of jewels like the 49ers, Nikita Warren, Jimmy and Double Dee makes the trip well worth taking.

Stylistically, Italo-dance is now dominated by the U.K.-resuscitated garage movement, with techno taking a momentary back seat. Although many native hipsters would sooner die than admit it, the true juice of the Italian scene is (and has always been) its distinctive hi-NRG sound. Many observers argue, in fact, that Italian techno is merely a hi-NRG with a somewhat tougher, acidic keyboard edge.

Clubs in Italy are as bright and large as the music. At the moment, Italy is home to many of the most innovative lighting design and sound companies in the world—as proven by the monumentally successful annual SIB International Exhibition of Equipment & Technology. Every year, up to 17,000 pundits converge from territories throughout Europe for a chance to network and visit some of the country's vast selection of venues. ■

## Artists & Music



by Jeff Levenson

**F**ILE THIS UNDER "Brooklyn Boy Makes Good, Moves West, Befriends Indian Chief, and Starts a Record Company": Flutist **Herbie Mann**, whose 40-year stint in the business has taken him through various jazz fusions—Latin, funk, Brazilian—has started his own mail-order label. The company is called **Kokopelli Records**, named for an Indian tribe that once lived in caves outside Santa Fe, a town the flutist now calls home, after years of residence in New York. Kokopelli's first release is "Deep Pocket," and it taps Mann's penchant for R&B. The players on the date tell us as much: **Les McCann, Cornell Dupree, David "Fathead" Newman, Roy Ayers, Chuck Rainey, and Buddy Williams**. He'll be touring throughout the year with this group—dubbed the 40th Anniversary Reunion Band.

**S**EASON'S GREETINGS: This pill is almost too tough to swallow. On my desk: the first Christmas album of the year, newly arrived, today, with East Coast temperatures topping 70 degrees, percolating that still-invigorating smell of bikinis, beach, beer, and Boogie Boards. Is summer up, already?

**Mel Torme**, who has done more for chestnut consumption than any other songwriter alive (Torme is quick to point out that "The Christmas Song," his seasonal evergreen, which everyone assumes is *his* creation, is actually a collaboration with partner **Robert Wells**), has just issued an album on **Telarc** that the label, remarkably, claims is his first holiday release ever. "Christmas Songs" features members of the Cincinnati Pops (known here as the **Cincinnati Sinfonietta**) covering everyone's favorite standards.

(Theater of the Absurd Department: **The Velvet Fog** and **Wells** wrote "The Christmas Song" in 1945, in California, under a blistering July sun, accompanied by the sound of swaying palms and clink-

ing ice cubes. Jack Frost nipping at your nose? A toast to poetic license.)

**O**NE BIT MORE: As part of its **Telarchive** series, devoted to rare or undiscovered performances from jazz's master players, the label is about to issue "Like Someone In Love," a live Canadian date from the vastly underappreciated altoist **Paul Desmond**.

**M**ORE OF ME: Coming off the recent rediscovery of **Jimmy Scott**—thanks to **Blue Horizon/Sire/Warner Bros.** and the winning album "All Of Me"—veteran producer **Joel Dorn**, who was not associated with this project but who worked with Scott 20 years ago, tells us **Rhino** is about to issue a collection of Scott standards. "Lost And Found," consisting of tracks presumed lost (then found), should satisfy Scott diehards who know of these tapes but never got to hear them. Five of the cuts are from the **Atlantic** album "The Source," which was released in 1969 then immediately withdrawn from the racks because of contractual complications. Backing Scott: **Ray Bryant, Richard Davis, Billy Cobham, and David Spinozza**.

**S**TUFF: The year-old **JVC** label has added to its roster the contemporary jazz duo of **George Jinda** and **Chieli Minucci**, better known as **Special EFX**. The pair plans to work on its debut project in October, with a release date targeted for March 1993. . . **Hindsight Records** is jumping on the Ellington bandwagon with its first boxed set. "**Duke Ellington And His World Famous Orchestra—The Collection**" is a three-CD package covering Ellington's band from 1946-47. . . **B.B. King**, who goes to foreign countries to play guitar the way some of us go to the corner for a newspaper, has added a few new stops to his 1992 itinerary: Mexico, South America, Europe, and the Far East.

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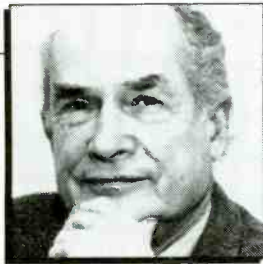
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## Classical KEEPING SCORE



by Is Horowitz

**FREEDOM TO CHOOSE:** Repertoire differences were central to the rift when Vladimir Feltsman and Sony Classical parted company two years ago. The Soviet émigré pianist says the label wanted him to concentrate on the virtuoso Russian literature, while his long-time desire was to immerse himself in the core German repertoire.

Under his new deal with MusicMasters, Feltsman has full repertoire freedom, and it's no wonder that Bach, Beethoven, and Schumann play such a major role in his recording plans.

First out for MM, this month, is his live recording of Bach's "Goldberg Variations," a disc likely to generate some controversy over the pianist's unconventional approach to repeats. The disc was taped during a recent visit to Moscow.

Feltsman has also completed a set of the late Beethoven Sonatas, recorded in New York with Max Wilcox as producer. Things moved so efficiently, says Feltsman, that enough studio time was left over to record Schumann's "Carnaval" and "Kreisleriana." The Beethoven package will be released next February.

Feltsman says future MM recordings will include Book One of Bach's "Well-Tempered Clavier," and the composer's keyboard partitas and concertos, the latter performed with the Orchestra of St. Luke's.

**HANDEL'S ORATORIO** "Theodora" is said to have been the composer's favorite work in the form, and Harmonia Mundi is hoping the market will welcome its new recording of the work with equal, or approximate, enthusiasm.

In any case, the label's current seven-city, fall-product tour is giving the album top promotional billing. HM top-pers **Rene Goiffon** and **Robina Young** have been hosting area retailers, and radio and press folk during junket stopovers.

"Theodora" is another in the series of major Baroque works cut by **Nicholas McGegan** with the Philharmonia Baroque Orchestra. His soloists here include **Lorraine Hunt**, **Drew Minter**, and **Jeffrey Thomas**.

While Goiffon continues to fulminate against U.S. pricing policies he says threaten the viability of smaller classical labels, Harmonia Mundi nevertheless maintains an active recording program, with mostly early and some contemporary music on its agenda.

Recently completed under the supervision of A&R chief Young is an album of William Kraft works, with **Kent Nagano** conducting the Berkeley Symphony. The **Mozartium Players**, with **Steven Lubin** at the keyboard, will be recording Schubert trios in New York; and in England, a set of Vivaldi sonatas will be documented by instrumental group **Romanesca**.

In October, McGegan's chamber group, **The Arcadian Academy**, sets up in the Lucas Skywalker California studios for a program of Italian Renaissance music. The same venue will host **Elizabeth Blumenstock** and **John Butt** the following month in a recording of the Bach violin and harpsichord sonatas.

Other November tapings include a first recording for Harmonia Mundi by the Boston-based ensemble the **King's Noyse**; a group of Telemann chamber concertos by **Monica Huggett** & **the Age of Enlightenment** ensemble; and Butt, this time as organist, in a Purcell program.

# Top Classical Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	21	★★★ <b>No. 1</b> ★★★ SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS	17 weeks at No. 1
2	2	7	FROM THE OFFICIAL BARCELONA GAMES CEREMONY DOMINGO, CARRERAS, CABALLE	RCA 61204*
3	8	3	KATHLEEN BATTLE AT CARNEGIE HALL KATHLEEN BATTLE	DG 435440*
4	5	105	IN CONCERT ▲ CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	LONDON 430433-2*
5	4	19	GORECKI: SYMPHONY NO. 3 UPSHAW, LONDON SINFONIETTA (ZINMAN)	NONESUCH 79282* LONDON 436320*
6	3	29	PIECES OF AFRICA KRONOS QUARTET	NONESUCH 79275-2*
7	7	33	THE BACH ALBUM KATHLEEN BATTLE, ITZHAK PERLMAN	DG 429737*
8	6	15	SWITCHED-ON BACH 2000 WENDY CARLOS	TELARC CD-80323*
9	17	3	BERNSTEIN: THE FINAL CONCERT BOSTON SYMPHONY (BERNSTEIN)	DG 431768*
10	9	21	PAVAROTTI IN HYDE PARK LUCIANO PAVAROTTI	LONDON 436320*
11	10	5	HANSON: SYMPHONIES 5 & 7 SEATTLE SYMPHONY (SCHWARZ)	DELLOS DEL 3130*
12	11	27	ROSSINI HEROINES CECILIA BARTOLI	LONDON 436075*
13	12	9	1492: MUSIC FROM THE AGE OF DISCOVERY WAVERLY CONSORT (JAFFEE)	EMI CLASSICS CDC-54506*
14	16	33	MOZART: ARIAS CECILIA BARTOLI	LONDON 430513*
15	13	21	GALA LIRICA DOMINGO, CARRERAS, CABALLE	RCA 61191*
16	15	31	THE BELLS OF ST. GENEVIEVE VARIOUS ARTISTS	RCA 61002-2*
17	21	61	FAVORITE ARIAS BY WORLD'S FAVORITE... CARRERAS - DOMINGO - PAVAROTTI	SONY CLASSICAL MDK 47176*
18	19	7	BARBER/SHOSTAKOVICH: VIOLIN CONCERTOS NADJA SALERNO-SONNENBERG	EMI CLASSICS CDC-54314*
19	24	69	CORIGLIANO: SYMPHONY NO. 1 CHICAGO SYMPHONY (BARENBOIM)	ERATO 45601-2-ZK*
20	18	11	MESSIAEN: TURANGALILA SYMPHONY ORCHESTRE DE LA BASTILLE (CHUNG)	DG 431781*
21	14	15	RESPIGHI: ANCIENT DANCES AND AIRS PHILHARMONIA HUNGARICA (DORATI)	MERCURY 434304*
22	NEW ▶		GOULD: WEST POINT SYMPHONY EASTMAN WIND ENSEMBLE (FENNEL)	MERCURY 434320*
23	NEW ▶		BEETHOVEN: VIOLIN CONCERTO, SONATA NO. 10 ZUKERMAN, LOS ANGELES PHILHARMONIC (MEHTA)	RCA 61219*
24	NEW ▶		PRIMA VOCE JUSSI BJORLING	NIMBUS NI 7835*
25	20	13	SCHUMAN: SYMPHONY NO. 10 SAINT LOUIS SYMPHONY (SLATKIN)	RCA 61282*

## TOP CROSSOVER ALBUMS™

★★★ No. 1 ★★★				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	31	HUSH YO-YO MA/BOBBY MCFERRIN	SONY MASTERWORKS SK 48177* 29 weeks at No. 1
2	3	9	SONGS OF THE CAT VON STADE, KEILLOR	RCA 61161-2*
3	2	17	KIRI SIDETRACKS KIRI TE KANAWA	PHILIPS 434092*
4	5	23	DIVA! LESLEY GARRETT	SILVA AMERICA SSD 1007*
5	4	11	OPENING NIGHT - THE OVERTURES... HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	PHILIPS 434932*
6	8	5	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE	HOLLYWOOD 61366*/ELEKTRA
7	6	13	THE GREEN ALBUM BOSTON POPS (WILLIAMS)	SONY CLASSICAL SK 48224*
8	7	11	FENNEL CONDUCTS LEROY ANDERSON EASTMAN-ROCHESTER POPS (FENNEL)	MERCURY 432013*
9	10	13	HOWARDS END SOUNDTRACK ENGLISH CHAMBER ORCHESTRA (RABINOWITZ)	NIMBUS NI 5339*
10	9	79	SPIRITUALS IN CONCERT BATTLE, NORMAN (LEVINE)	DG 429790-2*
11	11	51	THE WIND BENEATH MY WINGS JAMES GALWAY	RCA 60862-2-RC*
12	12	15	JAMES GALWAY'S GREATEST HITS VOL. 2 JAMES GALWAY	RCA 61178-2*
13	15	5	SHAKING THE BLUES AWAY COFFEE CLUB ORCHESTRA (FISHER)	ANGEL CDC 54390*
14	13	51	PAVAROTTI SONGBOOK LUCIANO PAVAROTTI	LONDON 433513-2*
15	NEW ▶		AMIGOS PARA SIEMPRE: FRIENDS FOR LIFE JOSE CARRERAS	ATLANTIC B2413*

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



# Nipper News

deutsche harmonia mundi

“All the News That Fits His Prints”

Vol. 3, No. 26

## Opera Extravaganza!

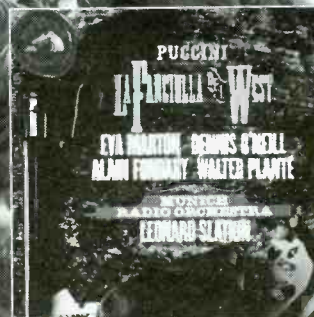
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Billboard®

FOR WEEK ENDING SEPTEMBER 26, 1992

## Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	19	<b>SHIRLEY HORN</b> VERVE 511 879* ★★★ No. 1 ★★★	15 weeks at No. 1 HERE'S TO LIFE
2	3	11	<b>DR. JOHN</b> WARNER BROS. 26940*	GOIN' BACK TO NEW ORLEANS
3	2	15	<b>WYNTON MARSALIS SEPTET</b> COLUMBIA 48729*	BLUE INTERLUDE
4	5	9	<b>JIMMY SCOTT</b> SIRE 26955*/WARNER BROS.	ALL THE WAY
5	6	5	<b>CHARLIE HADEN QUARTET WEST</b> VERVE 513 078*	HAUNTED HEART
6	4	17	<b>GRP ALL-STAR BIG BAND</b> GRP 9672*	GRP ALL-STAR BIG BAND
7	7	9	<b>JOE WILLIAMS</b> VERVE 511 354*	BALLAD AND BLUES MASTER
8	10	7	<b>MEL TORME/CLEO LAINE</b> CONCORD 4515*	NOTHING WITHOUT YOU
9	8	9	<b>KEVIN EUBANKS</b> BLUE NOTE 98170*/CAPITOL	TURNING POINT
10	13	5	<b>MCCOY TYNER BIG BAND</b> VERVE 513 573*	THE TURNING POINT
11	12	9	<b>NNENNA FREELON</b> COLUMBIA 48981*	NNENNA FREELON
12	15	5	<b>VARIOUS ARTISTS</b> BLUE NOTE 98959*/CAPITOL	NEW YORK STORIES
13	14	7	<b>JOE LOVANO</b> BLUE NOTE 986362*/CAPITOL	FROM THE SOUL
14	9	29	<b>JOE HENDERSON</b> VERVE 511 779*	LUSH LIFE
15	18	3	<b>STANLEY TURRENTINE</b> MUSICMASTERS 65079*	MORE THAN A MOOD
16	17	5	<b>COUNT BASIE ORCHESTRA WITH FRANK FOSTER</b> TELARC 83312*	LIVE AT EL MOROCCO
17	21	3	<b>GONZALO RUBALCABA</b> BLUE NOTE 99492*/CAPITOL	IMAGES
18	16	25	<b>DIANE SCHUUR</b> GRP 2006*	IN TRIBUTE
19	24	3	<b>T.S. MONK</b> BLUE NOTE 99614*/CAPITOL	TAKE ONE
20	<b>NEW ▶</b>		<b>JOHN HICKS</b> NOVUS 63141*/RCA	FRIENDS OLD AND NEW
21	20	9	<b>CHARLIE WATTS QUINTET</b> CONTINUUM 19201* A TRIBUTE TO CHARLIE PARKER	
22	11	17	<b>THE BENNY GREEN TRIO</b> BLUE NOTE 98171*/CAPITOL	TESTIFYIN'!
23	19	21	<b>ROY HARGROVE</b> NOVUS 63132*/RCA	THE VIBE
24	<b>NEW ▶</b>		<b>JACK MCDUFF &amp; FRIENDS</b> CONCORD 4516*	COLOR ME BLUE
25	<b>NEW ▶</b>		<b>DAVID MURRAY</b> DIW 52955*/COLUMBIA	SPECIAL QUARTET

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	<b>MILES DAVIS</b> WARNER BROS. 26938* ★★★ No. 1 ★★★	5 weeks at No. 1 DOO BOP
2	2	7	<b>PAT METHENY</b> GEFREN 24468*	SECRET STORY
3	8	3	<b>BOB JAMES/EARL KLUGH</b> WARNER BROS. 26939*	COOL
4	3	11	<b>AL JARREAU</b> REPRIS 26849*	HEAVEN AND EARTH
5	13	3	<b>THE RIPPINGTONS</b> GRP 9681*	WEEKEND IN MONACO
6	4	19	<b>DAVID SANBORN</b> ELEKTRA 61272*	UPFRONT
7	5	9	<b>NAJEE</b> EMI 99400*/ERG	JUST AN ILLUSION
8	6	13	<b>EVERETTE HARP</b> MANHATTAN 96242*/CAPITOL	EVERETTE HARP
9	15	3	<b>BELA FLECK AND THE FLECKTONES</b> WARNER BROS. 45016*	U.F.O. TOFU
10	11	11	<b>RONNY JORDAN</b> 4TH & B'WAY 444 047*/ISLAND	THE ANTIDOTE
11	9	13	<b>BONEY JAMES</b> SPINDLETOP 141*	TRUST
12	10	15	<b>ART PORTER</b> VERVE FDRECAST 511 877*/VERVE	POCKET CITY
13	17	5	<b>HIROSHIMA</b> EPIC 46232*	PROVIDENCE
14	7	19	<b>GROVER WASHINGTON, JR.</b> COLUMBIA 48530	NEXT EXIT
15	16	7	<b>HERB ALPERT</b> A&M 5391*	MIDNIGHT SUN
16	12	15	<b>SERGIO MENDES</b> ELEKTRA 61315*	BRASILEIRO
17	14	11	<b>DAVE WECKL</b> GRP 9673*	HEADS UP
18	20	5	<b>TOOTS THIELEMANS</b> PRIVATE 82101*	THE BRASIL PROJECT
19	19	7	<b>FLIM AND THE BB'S</b> WARNER BROS. 26655*	THIS IS A RECORDING
20	23	5	<b>DON GRUSIN</b> GRP 9676*	NO BORDERS
21	18	21	<b>GEORGE HOWARD</b> GRP 9669*	DO I EVER CROSS YOUR MIND
22	<b>NEW ▶</b>		<b>THE ZAWINUL SYNDICATE</b> COLUMBIA 46057*	LOST TRIBES
23	<b>NEW ▶</b>		<b>MARILYN SCOTT</b> SIN-DROME 8895*	SMILE
24	<b>NEW ▶</b>		<b>PATTI AUSTIN</b> GRP 9682*	LIVE
25	21	11	<b>HUGH MASEKELA</b> NOVUS 63136*/RCA	BEATIN' AROUN DE BUSH

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

## BMG's Ehrlich Discusses Label's Goals; Sony Sept. Survey; Houston Extravaganza

**F**INE-TUNING BMG: "It's like a big machine that just needs oiling," says **Paul Ehrlich**, referring to BMG U.S. Latin. Newly appointed as label GM in July, Ehrlich notes BMG's product "is strong" but admits he is still in the process of assembling label personnel.

Ehrlich, 42, tosses hosannas toward **Alba Eagan**, named last month as national director of promotion, and **Rigoberto Olariaga**, recently tapped as national director of sales. "They are both key to the future success of BMG," declares Ehrlich, who has held various video-related positions in the last 10 years.

The marketing director slot vacated last month by the departure of **Salvador Pérez Muñoz** will be filled, says Ehrlich, but he adds his search for a replacement also will be deliberate.

While Ehrlich observes he will adhere to the cautious, less-is-more approach established by BMG, the Brooklyn, N.Y., native points out that signing opportunities will not be ignored.

"I have no [signing] restrictions," says Ehrlich, "but I'm very much in agreement with the philosophy BMG has that there are few acts that are well-attended, and thinking in the long term. It's better than having one-shots or having a big roster where half of the artists are not happy because they are not given all of the attention they need."

"My bosses are completely aware that the U.S. Latin market is not a one-stop market anymore. We're not here



by John Lannert

only to service product coming from other parts of the world. There is a lot happening here that we have to look into to be able to be in the ball game a few years from now."

Certainly in the past year BMG has broadened its pop and rock musical landscape via distribution deals with Caribbean-based imprints Karen, Paradise, and Prime. Top Tejano label Manny Music was added to the distribution list in August. The label already boasts some of the top international Hispanic artists, led by **Juan Gabriel**, **Rocío Dural**, **Isabel Pantoja**, **Mecano**, and **Gloria Trevi**.

Furthermore, he shares the label's long-held belief that *rock en español* will be a future big seller in the U.S.

"We firmly believe that [rock] is going to happen here," says Ehrlich. "It's not an overnight phenomenon. There is a road to pave and at the end of the road the sales will be there. And we want to be there when this happens."

Ehrlich plans to promote BMG rock acts such as **Caifanes**, **Maldita Vecindad**, and **Miguel Mateos** to U.S. col-

lege stations instead of to AC-dominated U.S. Latin radio. He opines that extensive touring by the rock acts is vital to their stateside prosperity.

Another potentially big customer base, he contends, is the "market within a market"—the bilingual record arena.

"If you look at the demographics of the country, all of the newer generations are in the best cases bilingual and in most cases, they have problems speaking Spanish. They like [speaking Spanish]—it gives them a sense of identity—but still their main language is English.

"There is a [buyer] consuming this bilingual music and they're reacting very well to it. **Jon Secada** is a very graphic example. What we definitely need is more synergy between our sister company here in the States and ourselves. I mean, we have artists that are great for crossover, like **Raúl di Blasio**, **El General**, and **Marisela**."

As for the near term, Ehrlich says he expects product from **Marisela**, **Wilkins**, **di Blasio**, and **Gustavo Alarcó**, a recent homegrown signee Ehrlich claims will be a future superstar.

Though 10 years removed from his last music-industry gig, Ehrlich says his new post is "like coming home again." But he was noncommittal when asked if BMG's home would remain in L.A. or be moved back to Miami.

**SONY SEPTEMBER:** Sony Discos has just released a truckload of "Series De Oro": greatest-hits albums from **Vicente Fernández** ("Gusta Usted?"), **Vikki Carr** ("The Best"), **Roberto Yanes** ("Intimamente"), **Piero** ("Pero Nadie"), **Gerardo Reyes** ("El Almanaque"), **Max Torres/David Pabón** ("Salsa Del Tropic"), and **Mocedades**. Also out on Sony are "Para Todo" by **Adalberto**, "Amor Y Control" by **Rubén Blades**, and an eponymous album by **Sergio Vargas**.

**MISCELLANEA:** Pace Concerts of Houston is promoting **Fiesta Houston '92**, a gigantic 30-act concert slated for Oct. 3-4 at the George R. Brown Convention Center in Houston. Included among the scheduled guest performers are **Ramón Ayala**, **Little Joe**, **Roberto Pulido**, **Ram Herrera**, **David Marez**, **Elsa García**, **Esmerelda**, **Ana Roman**, **Latin Image**, **Culturas**, and **Tesorero**... Producer **K.C. Porter** says he is "in the middle of mixing" **María Conchita Alonso's** Sony Mexico premiere. Several songs were penned by veteran songwriter **Mark Spiro** and Brazilian songsmith **Luis Carlos Malulí**. Porter also launches his **World Beat Records** imprint with an acoustic rock effort from **Renato**, whose label debut, thus far, is expected to be distributed only in Mexico, probably via **WEA Mexico**... **M.P.I.** may have staged one of the largest one-day, multi-act festivals in San Juan Sept. 12 at **El Coliseo Roberto Clemente**. Some of the label's top artists on hand to perform were **Tito Rojas**, **Nino Segarra**, **Willie Rosario**, **Los Sabrosos Del Merengue**, **Luisito Carrión**, **Anthony Cruz**, **Pedro Conga**, **Puerto Rican Power**, **Tito Gómez**, **Limite 21**, and **Héctor Rey**.

## Hot Latin Tracks™

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

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

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**Playing Politics.** Members of the Democratic presidential ticket are pictured shortly after their appearance on The Nashville Network's "Nashville Now" talk/variety series. Pictured, from left, are Tipper Gore, wife of Vice Presidential hopeful Al Gore; Gore; "Nashville Now" host Ralph Emery; Presidential candidate Bill Clinton; and his wife, Hillary Clinton.

## The Gospel According To Garth Superstar Talks About Music, Life, More

■ BY MELINDA NEWMAN

NEW YORK—When Garth Brooks' new album, "The Chase," debuts on Billboard's charts in two weeks, he will have five records—his total musical output—in the upper 20 positions of the Top Country Albums chart, as well as occupy five slots on The Billboard 200. He's doing well on other charts as well: According to Forbes magazine, Brooks is the 13th-highest-paid entertainer, having grossed an estimated \$44 million during 1991 and 1992. True to form, he's the top-ranked newcomer on Forbes' list. These feats are just the latest in what has been a phenomenal

career for any artist, not to mention one who didn't have a record contract five years ago.

Brooks, 30, currently finds himself at a crossroads. Following the July birth of his daughter, he publicly speculated on possible retirement (Billboard, Sept. 5). Brooks now seems to be leaning toward a hiatus rather than a total cessation. That inclination is surely good news for the singer's label, Liberty Records, with whom Brooks is currently renegotiating his contract. The following are excerpts from a recent interview with Brooks conducted after a press conference to announce his increased involvement with the Feed The Children charity.

**Billboard:** How are the negotiations coming?

**Garth Brooks:** This is a deal that has been handled not as much with the lawyers as me, [Liberty Records president] Jimmy Bowen, [Capitol-EMI president] Joe Smith, and [EMI Music Worldwide CEO] Jim Fifield. They've been very, very nice to me, and there have been times when the temperature's risen, but I guess that's how it is in all negotiations. The fact is, we've

rant people are in the spotlight and they say traditional family values are a father, mother, 2.3 children, June and Ward out on the lawn. That's bullshit. Traditional family values are happiness and laughing your ass off with your children [regardless of whether] your parents are two people of the same sex, if your parents are black and white, if your parents are one woman or one man. As long as those children are happy and they're providing input into this world, that's what traditional family values are.

**BB:** What about the song "Face To Face," which is about facing fears and includes a verse about date rape. How did that come about?

**GB:** The song stated two situations: the bully at the [school] playground and a TV evangelist. I asked [record producer] Allen Reynolds, if you're a woman, what is your fear? Is it a child that gets molested by her father? What is it? I never thought of date rape [but we asked Tony Arata to write another verse, and that's what he sent back]. It's not a song I'm pushing for a single, but people might demand it like they did with "The Dance." So we'll see.

**BB:** "The Chase" is the first CD to be priced at \$16.98. Did you have anything to do with that decision?

**GB:** No, and it's the second time I've battled this. "Ropin' The Wind" was a dollar more than other CDs at the time. Bowen said, 'Don't worry, by February, all CDs will be this,' and by February they were. If [my label] is saying by February everything will be \$16.98, I guess I can go with that because they've shown me once. But they're doing a thing called price varying—making newer artist releases priced at \$7.98, and I don't know if I care for that much.

**BB:** Why?

**GB:** If I had my choice, they could keep the new artists at \$16, I'd keep mine at \$7, because it's the numbers I want and the music that gets you the people because I don't want the money as much as I want the commotion.

**BB:** Speaking of low prices, you keep your concert ticket prices low, around \$17. But scalpers have been having a field day selling tickets for your show.

**GB:** I think the main thing people need to understand is if [they] pay a scalper's price they are not doing me any favor. When you're sitting there on the front row because you paid \$950 a ticket and you're falling asleep because I'm going to have to blow my damn head off to make it worth \$950 so you can say you were there when Garth blew his head off on stage, it's not going to happen. The hardest I ever laughed about scalping was a woman [who bought her tickets from a scalper] saw me after a show. She said, 'I just sat [outside] while the music was playing and looked at [the scalper]; I got them for eight bucks apiece.' I love it.

**BB:** After The Nashville Network and Country Music Television banned "The Thunder Rolls," you quit doing videos. "Ropin' The Wind" spawned five No. 1 hits without any clips. Do you feel the need to ever do a video again?

**GB:** I love videos, and I think what I

(Continued on page 51)

## Reba's 'Dreams' Date: When Was It? Plus: A Remingtons Departure; CMT Vid Awards?

**RECURRING DREAMS:** "I couldn't let part of your Sept. 12 column go unchallenged," writes Howard Glazer, wire editor and country music critic for the Meriden, Conn.-based Record-Journal. "Your excerpted portion of the Syracuse Herald-Journal review of Reba McEntire's show states that her performance of 'Sweet Dreams' was her first since March 1991." Glazer refers here to an item about McEntire singing that song as her gesture of appreciation to devoted and rain-drenched fans at the New York State Fair. "I reviewed her show in Wallingford, Conn., last summer," Glazer continues, "and she brought the house down with 'Sweet Dreams' as her finale that night... I hope the Syracuse reporter heard wrong." What say you, Syracuse? Reba?

Clint Black's booking agent, Ron Baird, tips us to the fact that Black, like McEntire in the aforementioned column item, also recently braved the elements

to perform for faithful fans. When prolonged rains and fierce lightning at the South Dakota State Fair prevented Black from mounting his elaborate stage show, the singer picked up his guitar and did a solo acoustic set. "In 29 years of show business, I've never seen anything like it," raved Carv Thompson, the fair's entertainment commissioner. "Clint Black's personal desire to perform gave his fans a very intimate 30-minute show."

**MAKING THE ROUNDS:** Rick Yancey has split from the Remingtons. A source at BNA Entertainment, the act's record label, says remaining Remingtons Jimmy Griffin and Richard Mainegra have canceled a series of dates and are auditioning for a replacement... Executives at Country Music Television have been meeting with record label representatives to discuss establishing a music video awards show. If it is launched, the event would probably be staged in March and would likely be syndicated by Gaylord Syndicom, a division of Gaylord Entertainment Co., which owns The Nashville Network and 67% of CMT.

CMT and the Amusement & Music Operators Assn. will jointly conduct a "CMT Jukebox Jam" promotion in November to celebrate National Jukebox Month. The event, which runs Nov. 2-29, features on-air and on-site spotlighting of music videos and singles by MCA artists Mark Chesnutt, Vince Gill, Reba McEntire, and Marty Stuart. CMT viewers and jukebox location patrons can register to win a CD jukebox filled with top country singles and personally delivered by Chesnutt. Chesnutt will also appear at the AMOA's international trade show in Nashville, Oct. 1-3.

Former Giant Records promotion chief Tim McFadden is now heading his own company, Tim McFadden Promotions... Dolly Pierce, former GM and director of creative services for Bug Music's Nashville office, and Mike Crowley, who manages singer/songwriters Jimmy Dale Gilmore and Butch Hancock, have established the Bee Cave Music publishing company in Music City. Its writers are Hancock, Michael Brown, Jonathan Cross, Sandy Emory, John Gorka, Ray Wylie Hubbard, Gene Levine, and John Rey Reed... Musicians in southern Louisiana

have raised more than \$100,000 in cash, pledges, food, and other donations for the relief of victims of Hurricane Andrew. The fund-raising vehicle was a concert and telethon in Houma that featured performances by 20 bands.

The Grand Ole Opry will be inducted into the Radio Hall of Fame, Nov. 15, in Chicago. Other inductees this year are actor Don

Ameche, air personalities Casey Kasem and J. P. McCarthy, and ABC radio pioneer Leonard Goldenson... Nominated to the Nashville Songwriters Hall of Fame are Max D. Barnes, Cy Cohen, Paul Craft, Jerry Foster & Bill Rice, Alex Harvey, Larry Henley, Wayland Holyfield, Waylon Jennings, Buck Owens, Hank Thompson, Bob Tubert, Billy Edd Wheeler, and Hank Williams Jr. Two of the nominees will be inducted Sept. 27 in ceremonies at Loews Vanderbilt Plaza Hotel... Pam Lewis, co-manager of Garth Brooks, is among those featured in the new video "Life After Life," which examines a series of "near-death experiences." Lewis nearly died from an allergic reaction to a bee sting... The "Big Break" talent contest started its 13-week run Sept. 14. The series, which is sponsored by Dollar General Stores, is staged at the Stock-Yard restaurant in Nashville and broadcast live on WSM-AM. Hopefuls may enter the contest by sending a cassette with one original and one cover song, an 8x10 photo, and relevant biographical information to Big Break, Box 65, Nashville, Tenn. 37202. No one with a current record contract is eligible. The grand-prize winner earns, among other things, a single record contract with Curb Records with Buddy Killen as producer... The American Rose Society will develop and name a rose in honor of Lynn Anderson, whose "Rose Garden" won a Grammy in 1970 for best country vocal performance by a female.

**SIGNINGS:** Charlie Daniels to Liberty Records... Steve Cropper to a co-publishing agreement with HoriPro Entertainment Group... The group Lariat to The Talent Agency for booking.



by Edward Morris



# HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	10	<b>*** No. 1 ***</b> LOVE'S GOT A HOLD ON YOU S.HENDRICKS,S.STEGALL (K.STEGALL,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
2	7	11	9	IN THIS LIFE G.FUNDIS,J.HOBBS (M.REID,A.SHAMBLIN)	COLLIN RAYE (C) EPIC 74421
3	2	3	13	COULD'VE BEEN ME J.SCAIFE,J.COTTON (R.NIELSEN,M.POWELL)	BILLY RAY CYRUS (V) MERCURY 866 998
4	4	4	12	WARNING LABELS D.JOHNSON (K.WILLIAMS,O.TURMAN)	DOUG STONE (V) EPIC 74399
5	8	9	12	SO MUCH LIKE MY DAD J.BOWEN,G.STRAIT (C.MOMAN,B.EMMONS)	GEORGE STRAIT (V) MCA 54439
6	5	7	15	YOU AND FOREVER AND ME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,S.HARRIS)	LITTLE TEXAS (V) WARNER BROS. 18867
7	9	12	10	WHATCHA GONNA DO WITH A COWBOY A.REYNOLDS,J.CRUTCHFIELD (G.BROOKS,M.D.SANDERS)	CHRIS LEDOUX LIBERTY ALBUM CUT
8	10	16	12	NOWHERE BOUND M.POWELL,T.DUBOIS (M.POWELL,J.MEDDERS)	DIAMOND RIO (V) ARISTA 1-2441
9	3	1	13	I STILL BELIEVE IN YOU T.BROWN (V.GILL,J.B.JARVIS)	VINCE GILL (V) MCA 54406
10	13	19	8	WRONG SIDE OF MEMPHIS G.FUNDIS (M.BERG,G.HARRISON)	TRISHA YEARWOOD (V) MCA 54414
11	15	25	7	NO ONE ELSE ON EARTH T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	WYNONNA (C) (V) CURB 54449/MCA
12	16	20	7	IF I DIDN'T HAVE YOU K.LEHNING (S.ewing,M.D.BARNES)	RANDY TRAVIS (V) WARNER BROS. 18792
13	6	5	15	I WOULDN'T HAVE IT ANY OTHER WAY E.GORDY,JR. (A.TIPPIN,B.CURRY)	AARON TIPPIN (V) RCA 62241
14	17	23	13	JESUS AND MAMA B.BECKETT (D.B.MAYO,J.D.HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
15	20	21	11	GOING OUT OF MY MIND S.GIBSON,T.BROWN (KOSTAS,T.MCBRIDE)	MCBRIDE & THE RIDE (V) MCA 54413
16	24	30	7	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	JOHN ANDERSON (V) BNA 62312
17	26	28	7	THE GREATEST MAN I NEVER KNEW T.BROWN,R.MCINTIRE (R.LEIGH,L.MARTINE,JR.)	REBA MCINTIRE (V) MCA 54441
18	25	26	8	CAFE ON THE CORNER R.SCRUGGS,M.MILLER (M.MCANALLY)	SAWYER BROWN CURB ALBUM CUT
19	30	40	3	WE SHALL BE FREE A.REYNOLDS (S.DAVIS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 57994
20	12	6	20	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS,B.BECKETT (A.CARMICHAEL,G.GRIFFIN)	LEE ROY PARNELL (V) ARISTA 1-2431
21	22	24	7	NEXT THING SMOKIN' B.MONTGOMERY,J.SLATE (J.DIFFIE,D.MORRISON,J.SLATE)	JOE DIFFIE (V) EPIC 74415
22	11	15	14	WHAT KIND OF LOVE L.KLEIN (R.CROWELL,W.JENNINGS,R.ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
23	28	31	5	LORD HAVE MERCY ON THE WORKING MAN G.BROWN (KOSTAS)	TRAVIS TRITT (V) WARNER BROS. 18779
24	18	13	19	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,K.TANKERSLEY (R.DUNN)	BROOKS & DUNN (C) (V) ARISTA 1-2440
25	29	34	7	LETTING GO J.BOWEN,S.BOGGUSS (D.CRIDER,M.ROLLINGS)	SUZY BOGGUSS LIBERTY ALBUM CUT
26	14	8	16	I'LL THINK OF SOMETHING M.WRIGHT (J.FOSTER,B.RICE)	MARK CHESNUTT (V) MCA 54395
27	21	14	15	WE TELL OURSELVES J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62194
28	31	29	10	WEAR MY RING AROUND YOUR NECK S.BUCKINGHAM (B.CARROLL,R.MOODY)	RICKY VAN SHELTON (V) COLUMBIA 74418
29	19	10	15	RUNNIN' BEHIND J.STROUD (E.HILL,M.D.SANDERS)	TRACY LAWRENCE ATLANTIC ALBUM CUT
30	35	38	6	SHAKE THE SUGAR TREE P.WORLEY,E.SEAY (C.HARTFORD)	PAM TILLIS (V) ARISTA 1-2454
31	32	27	18	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER (V) LIBERTY 57768
32	27	22	12	ME AND MY BABY B.BANNISTER,P.OVERSTREET (P.OVERSTREET,P.DAVIS)	PAUL OVERSTREET (V) RCA 62254
33	40	45	4	WATCH ME R.LANDIS (T.SHAPIRO,G.BURR)	LORRIE MORGAN (V) BNA 62333
34	38	39	8	HEY MISTER (I NEED THIS JOB) R.BYRNE,K.STEGALL (K.CHATER,R.ARMAND)	SHENANDOAH (V) RCA 62290
35	34	32	18	I FEEL LUCKY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
36	33	18	18	A WOMAN LOVES S.HENDRICKS,T.DUBOIS (S.BOGARD,R.GILES)	STEVE WARINER (V) ARISTA 1-2426
37	37	33	17	TAKE A LITTLE TRIP J.LEO,L.M.LEE,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 62253
38	42	44	5	IF THERE HADN'T BEEN YOU C.HOWARD,T.SHAPIRO (T.SHAPIRO,R.HELLARD)	BILLY DEAN SBK ALBUM CUT/LIBERTY
39	23	17	16	YARD SALE B.CANNON,N.WILSON (L.BASTIAN,D.BLACKWELL)	SAMMY KERSHAW (V) MERCURY 866 754

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	39	37	19	<b>BILLY THE KID</b> C.HOWARD,T.SHAPIRO (B.DEAN,P.NELSON)	BILLY DEAN (V) SBK 57745/LIBERTY
<b>*** POWER PICK/AIRPLAY ***</b>					
41	50	60	15	BUBBA SHOT THE JUKE BOX M.WRIGHT (D.LINDE)	MARK CHESNUTT (V) MCA 54471
42	43	46	7	JUST CALL ME LONESOME S.FISHELL,R.FOSTER (R.FOSTER,G.DUCAS)	RADNEY FOSTER (C) (V) ARISTA 1-2448
43	45	50	5	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIE,D.COOK)	MARK COLLIE (V) MCA 54448
44	41	41	17	THIS ONE'S GONNA HURT YOU R.BENNETT,T.BROWN (M.STUART)	MARTY STUART & TRAVIS TRITT (V) MCA 54405
45	48	52	5	KEEP ON WALKIN' P.BUNETTA,R.CHUDACOFF (M.REID,A.MCBROOK)	MIKE REID (V) COLUMBIA 74443
46	54	61	3	NOW THAT'S COUNTRY R.BENNETT,T.BROWN (M.STUART)	MARTY STUART (V) MCA 54477
47	44	43	10	ONE TIME AROUND S.BOGARD,R.GILES (C.HARTFORD,D.PFRIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
48	51	53	6	THAT'S ME P.WORLEY,E.SEAY (T.HASELDEN,B.ALAN)	MARTINA MCBRIDE (V) RCA 62291
49	56	73	3	NOT TOO MUCH TO ASK J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
50	57	71	3	WHEN SHE CRIES J.LEO,RESTLESS HEART (M.BEESON,S.LENAIRE)	RESTLESS HEART (V) RCA 62334
51	52	69	3	L.A. TO THE MOON R.MILSAP,R.GALBRAITH,T.COLLINS (S.LONGACRE,L.WILSON)	RONNIE MILSAP (V) RCA 62332
52	47	48	8	SEND A MESSAGE TO MY HEART P.ANDERSON (KOSTAS,K.LOUVIN)	DWIGHT YOAKAM & PATTY LOVELESS (V) REPRIS 18846/WARNER BROS.
53	58	63	3	CRASH COURSE IN THE BLUES S.HENDRICKS,T.DUBOIS (S.WARINER,J.JARVIS,D.COOK)	STEVE WARINER (V) ARISTA 1-2461
54	49	47	17	COWBOY BEAT H.BELLAMY,D.BELLAMY,E.SEAY (D.BELLAMY,J.BELAND)	THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
55	46	42	17	TWO-TIMIN' ME L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY,J.GRIFFIN)	THE REMINGTONS (V) MCA 52276
56	55	49	18	FIVE O' CLOCK WORLD A.REYNOLDS,J.ROONEY (A.REYNOLDS)	HAL KETCHUM (C) CURB 76903
<b>*** HOT SHOT DEBUT ***</b>					
57	<b>NEW</b>		1	I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO,L.M.LEE,ALABAMA (R.MURRAH,R.VANWARMER)	ALABAMA (V) RCA 62236
58	66		2	LOST AND FOUND S.HENDRICKS,D.COOK (D.COOK,K.BROOKS)	BROOKS & DUNN (V) ARISTA 1-2460
59	60	62	4	MY SIDE OF TOWN R.LANDIS,J.STROUD (D.ROBBINS,B.DIPIERO,J.S.SHERILL)	DENNIS ROBBINS (V) GIANT 18786
60	62	57	4	THERE AIN'T NOthin' I DON'T LIKE ABOUT YOU J.STROUD (K.WALLACE,M.IRWIN)	NEAL MCCOY ATLANTIC ALBUM CUT
61	59	56	6	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
62	64	65	4	NO SIR J.STROUD (S.DEAN,B.MONTANA,D.ELLIS)	DARRYL & DON ELLIS (C) EPIC 74454
63	<b>NEW</b>		1	LONESOME STANDARD TIME B.MAHER (J.RUSHING,L.CORDLE)	KATHY MATTEA (V) MERCURY 868 343
64	<b>NEW</b>		1	SURE LOVE A.REYNOLDS,J.ROONEY (H.KETCHUM,G.BURR)	HAL KETCHUM (V) CURB 87243
65	61	55	6	MOTHER'S EYES S.BUCKINGHAM,L.STRICKLAND (K.STALEY,G.HARRISON)	MATTHEWS, WRIGHT & KING (V) COLUMBIA 74400
66	65	58	14	TOO MUCH J.BOWEN,R.ALVES (G.CLARK,L.R.PARNELL)	PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
67	<b>NEW</b>		1	TWO SPARROWS IN A HURRICANE J.CRUTCHFIELD (M.A.SPRINGER)	TANYA TUCKER LIBERTY ALBUM CUT
68	<b>NEW</b>		1	WHO NEEDS IT R.PENNINGTON (B.MASON,J.MEHAFEEY)	CLINTON GREGORY (V) STEP ONE 442
69	69	68	7	BE MY ANGEL B.BECKETT (D.SEALS,B.MCDILL,J.KIMBALL)	LIONEL CARTWRIGHT (V) MCA 54440
70	63	51	13	OUR LOVE WAS MEANT TO BE C.FARREN (J.STEELE,C.FARREN)	BOY HOWDY CURB ALBUM CUT
71	67	64	3	ONE LIKE THAT J.STROUD (T.NICHOLS,J.WHITE,J.WHITE)	JJ WHITE CURB ALBUM CUT
72	72		2	THE TROUBLE WITH DIAMONDS T.BROWN,M.MCANALLY (M.MCANALLY)	MAC MCANALLY (V) MCA 54448
73	70	67	13	SHE TAKES THE SAD OUT OF SATURDAY NIGHT R.PENNINGTON (C.RYLE,B.HENDERSON)	CLINTON GREGORY (V) STEP ONE 439
74	<b>NEW</b>		1	BURN ONE DOWN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,F.MILLER)	CLINT BLACK (V) RCA 62337
75	74		2	HOW CAN I HOLD YOU J.BOWEN,C.FRANCIS (C.WATERS,T.SHAPIRO,B.DEAN)	CLEVE FRANCIS LIBERTY ALBUM CUT

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

## HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	—	—	1	I SAW THE LIGHT T.BROWN (L.ANGELLE,A.GOLD)	WYNONNA CURB
2	1	1	6	ACHY BREAKY HEART J.SCAIFE,J.COTTON (D.VON TRESS)	BILLY RAY CYRUS MERCURY
3	2	—	2	THE RIVER A.REYNOLDS (V.SHAH,G.BROOKS)	GARTH BROOKS LIBERTY
4	3	3	6	ROCK MY BABY R.BYRNE,K.STEGALL (B.SPENCER,P.WHITLEY,C.WRIGHT)	SHENANDOAH RCA
5	4	2	4	WHEN IT COMES TO YOU J.STROUD,J.ANDERSON (M.KNOPFLER)	JOHN ANDERSON BNA
6	6	5	7	NORMA JEAN RILEY M.POWELL,T.DUBOIS (M.POWELL,D.TRUMAN,R.HONEY)	DIAMOND RIO ARISTA
7	7	6	10	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CURB
8	9	9	13	PAST THE POINT OF RESCUE A.REYNOLDS,J.ROONEY (M.HANLY)	HAL KETCHUM CURB
9	5	7	8	BACKROADS S.BUCKINGHAM (C.MAJORS)	RICKY VAN SHELTON COLUMBIA
10	11	8	6	TAKE IT LIKE A MAN S.BOGARD,R.GILES (T.HASELDEN)	MICHELLE WRIGHT ARISTA
11	12	13	12	NEON MOON S.HENDRICKS,D.COOK (R.DUNN)	BROOKS & DUNN ARISTA
12	14	14	21	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	JOHN ANDERSON BNA
13	13	11	9	SACRED GROUND S.GIBSON,T.BROWN (V.RUST,K.BROOKS)	MCBRIDE & THE RIDE MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	16	21	13	THERE AIN'T NOthin' WRONG WITH THE RADIO E.GORDY, JR. (A.TIPPIN,B.BROCK)	AARON TIPPIN RCA
15	10	15	11	EVERY SECOND J.FULLER,J.HOBBS (W.PERRY,G.SMITH)	COLLIN RAYE EPIC
16	8	4	4	SHIPS THAT DON'T COME IN B.MONTGOMERY,J.SLATE (P.NELSON,D.GIBSON)	JOE DIFFIE EPIC
17	15	12	16	IS THERE LIFE OUT THERE T.BROWN,R.MCINTIRE (S.LONGACRE,R.GILES)	REBA MCINTIRE MCA
18	17	16	11	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK,R.VAN HOY)	MARK CHESNUTT MCA
19	21	19	6	ACES J.BOWEN,S.BOGGUSS (C.WHEELER)	SUZY BOGGUSS LIBERTY
20	20	10	3	MIDNIGHT IN MONTGOMERY S.HENDRICKS,K.STEGALL (A.JACKSON,D.SAMPSON)	ALAN JACKSON ARISTA
21	18	23	11	BURN ME DOWN R.BENNETT,T.BROWN (E.MILLER)	MARTY STUART MCA
22	—	25	25	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R.SAMOSEY)	DOUG STONE EPIC
23	—	—	35	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	HAL KETCHUM CURB
24	24	18	4	GONE AS A GIRL CAN GET J.BOWEN,G.STRAIT (J.M.LANE)	GEORGE STRAIT MCA
25	23	22	13	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.



### COUNTRY CORNER



by Lynn Shults

**NO. 1 FOR THE SECOND** consecutive week on the Hot Country Singles & Tracks chart is "Love's Got A Hold On You," by **Alan Jackson**. Jackson will debut his next release, "She's Got The Rhythm, I've Got The Blues," Sept. 30 on the CMA Awards Show. The song was written by Jackson and **Randy Travis**. The album, "A Lot Of Livin' (And A Little 'Bout Love)," will be available in retail stores Oct. 9. Jackson's previous albums were produced by **Scott Hendricks** and **Keith Stegall**. However, Stegall, one of Nashville's more successful songwriters, is the lone producer for this album. As a writer, he has credits on three of Jackson's five No. 1 hits: "Don't Rock The Jukebox," "Dallas," and "Love's Got A Hold On You." For this album, Stegall breaks the pattern of most producer/writers as none of the songs bear his name.

**THE MOST ACTIVE TRACK** on the country singles chart is "In This Life" (7-2), by **Collin Raye**. It barely edges out "We Shall Be Free" (30-19), by **Garth Brooks**. Following Raye and Brooks are "Bubba Shot The Juke Box" (50-41), by **Mark Chesnutt**; "Seminole Wind" (24-16), by **John Anderson**; "If I Didn't Have You" (16-12), by **Randy Travis**; "No One Else On Earth" (15-11), by **Wynonna Judd**; "The Greatest Man I Never Knew" (26-17), by **Reba McEntire**; "Now That's Country" (54-46), by **Marty Stuart**; "Shake The Sugar Tree" (35-30), by **Pam Tillis**; and "Cafe On The Corner" (25-18), by **Sawyer Brown**.

**THE ALBUMS CHART** reflects postholiday blues as sales were down following the Labor Day weekend. Albums showing sales gains over the previous week were "I Still Believe In You" (5-3), by **Vince Gill**; the soundtrack to "Honeymoon In Vegas" (8-4); "Hearts In Armor" (16-13), by **Trisha Yearwood**; "In This Life" (11-10), by **Collin Raye**; and with a backward bullet created by the "Honeymoon In Vegas" jump, "Wynonna" (7-8), by **Wynonna Judd**.

**CRESCENT CITY REPORT:** Country music was an important topic at this year's NAB gathering in New Orleans. The country panel was moderated by radio consultant **Rusty Walker**. Panelists were **Les Acree**, WIVK Knoxville, Tenn.; **John St. John**, KYGO Denver; and **Alan Sledge**, KMLE Phoenix. Two of the issues addressed were how to defend your station against new competition and how to compete against an institutional station. The consensus of the panel was that you should not take anything for granted in today's market. Previous dialog on the subject suggests it could take up to three years for a new station to pull even with an institutional station. Acree pointed out, "This theory has just been blown out the window. Just check out what happened in Sacramento." He was referring to the gain KNCI made on KRAK. In Arbitron's winter '92 book, KRAK posted an 8.6 share while KNCI had a 3.4. By spring '92, KNCI increased to 5.1, pulling to within 1.1 points of KRAK, which fell to a 6.2... Observers of the session could not recall a larger turnout for the country sessions, and speculation is high that Country Radio Seminar '93 will top last year's record-setting attendance.

### THE GOSPEL ACCORDING TO GARTH

(Continued from page 49)

might do in the future is just do three of them and have them in the stores, [but not released promotionally]... I just have a real sour taste in my mouth about how "The Thunder Rolls" was handled. I love all the VJs and crews at CMT and TNN; it's the people in the ties in the upper offices that took it upon themselves to decide what people would see and what they wouldn't, and that really just flipped me out, and I don't want to deal with those people.

**BB:** You have been courted by movie studios, but mainly for roles as singers or cowboys. You said you were more the murderer type.

**GB:** I much prefer to play the bad guy because people don't expect that from me. I enjoyed being the asshole in the "The Thunder Rolls" because it showed that the asshole doesn't win. A movie would have to make sure that this guy gets it in the end and he gets it 10 times worse than he's ever given it. That's what's important.

**BB:** Let's talk about Billy Ray Cyrus. How has his success affected you?

**GB:** Clint Black was my wonderful gift; while everyone was looking at him, I was just doing my best to get played. Now another new kid has arrived on the scene who everyone is talking about. And the words I've seen more than once in columns are "Garth who?" Once again I feel like the underdog. It's a new blood, a fresh breath. It's like, Yeah! I'm back in the fight.

**BB:** Have you learned anything from Cyrus' pop success?

**GB:** Country fans are the most loyal fans in the world. But if you leave to go pop and pop does its thing for two or three months—like it's so well known for doing—and it slams the door, all that time the country door [is closing]... What I'm afraid will happen is that a lot of money and a lot of things happen on the front end of this Cyrus project that we're talking about and then he'll be like a man in a no man's land. He'll still be as good, if not better than he ever was, but will he have a home? That's my argument against going pop.

**BB:** We wrote a story about Capitol trying to work "Shameless" at pop. Why didn't that happen?

**GB:** The reason the pop thing never happened on "Shameless" was that I cried and bitched and complained for it

not to happen. I don't want us to court pop radio. If they play it by their own choice, thank you, but I'll be damned if I'm going to ask because if I have to make a choice, there's no choice to be made. Country music is what I am, and as long as country music allows me to be here, that's what I'll do.

**BB:** Is it true that Jimmy Bowen tried to get you to change management from Bob Doyle and Pam Lewis?

**GB:** Yeah, and Bowen would be the first guy to say that he said that. I think Bowen likes Bob and Pam, but I think he realizes that they are two people who have never done what they do before, like the artist has never gotten to do what he does before, and they're just trying to do the best they can by [just trying to] do what's right.

**BB:** How did you resolve that?

**GB:** Oh, I just never addressed it.

### *I've seen "Garth who?" more than once in columns'*

Pam, Bob, and I are a team, and we have a contract between ourselves. When that contract is up, I'm not going to re-sign. We'll do a handshake deal where we just do it as long as we're happy with each other. That's no sense of not being able to live with anybody, it's just I hate contracts.

**BB:** When's the contract up?

**GB:** The contract is up at the end of this year, I think. If I had to do or die and re-sign for five years, I'd do it. I really like them both. I just want to make sure they're both happy because this has really changed all of our lives.

**BB:** Your basic understanding with Bowen is you make the records and he sells them, but you've hired [former Liberty VP of sales and marketing] Joe Mansfield to work for you. Why?

**GB:** Joe is working independent promotion on this album. I've never had an album that Joe didn't work, so it feels good to have him there... There are two things that [Liberty VP of sales and marketing] Bob Freese is doing. He's trying to sell records like a person in his position does, but he's also trying to make this relationship work knowing

how much the artist and management love Joe and feel Joe is responsible for what's happened so far. So Bob's doing a wonderful job, but he is doing two wars at once, and I commend him for it. Bob is busting his ass every second of every day for this project.

**BB:** You put pressure on yourself to keep up this level of success. Are you going to write "100 million" on your mirror like Michael Jackson did and set that kind of standard for yourself?

**GB:** If "The Chase" [did sell astronomically], then my next album [would be] competing with "Ropin'" and "Fences"; it's not competing with this one shot on the seismograph that just went off the scale... However, I do think that if this album doesn't get within a certain realm of where "Ropin'" and "Fences" are, then [it] will be looked upon as a failure by me.

**BB:** If you do decide not to retire, do you think it can continue at this rate?

**GB:** That's tough because the reason I feel it has been going at this rate is because of the relentless pounding of emotion, and I lost a lot of that edge when I had my little girl, so I don't know. But there is something that's happening [when] I'm [on stage]. I'm thinking that all I'm going to be thinking about is my little girl, but I'm not. I'm thinking sound, I'm thinking lights, and what's coming up and how am I gonna grab these people. And I'm thinking this is like the old days here. So the passion is there on the tour. It's just the passion to tour is what's kind of stopping me right now.

**BB:** At the press conference earlier tonight, people were saying things like "The Dance" helped them get over their father's death or other ways you've changed their lives. Doesn't that put too much responsibility on you?

**GB:** I guess I would say that if I wasn't in their shoes, I've depended on music to get me through [bad] times like they seem to depend on some of the songs that we do, so I can relate to that. So I can't say I can't accept the responsibility or pressure because I think that is part of what you do. Kenny Rogers' "She Believes In Me" had a line "I could change the world with my little songs—I was wrong." I haven't given in to the "I was wrong" yet; I still think the world can change by a song.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
69 BE MY ANGEL (Pink Pig, BMI/Polygram, ASCAP/Ranger Bob, ASCAP/Amchrist, ASCAP/Popcorn Family, ASCAP) HL	
40 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL	
24 BOOT SCOOTIN' BOOGIE (Alfred Avenue, BMI/Sony Tree, BMI) HL/WBM	
41 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM	
74 BURN ONE DOWN (Howlin' Hits, ASCAP)	
18 CAFE ON THE CORNER (Beginner, ASCAP) WBM	
3 COULDN'T BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM	
54 COWBOY BEAT (Bellamy Brothers, ASCAP)	
53 CRASH COURSE IN THE BLUES (Steve Warner, BMI/Irving, BMI/Sony Tree, BMI/Inspector Barlow, ASCAP) HL	
43 EVEN THE MAN IN THE MOON IS CRYIN' (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL	
56 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI) WBM	
15 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL	
17 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/Lion Heated, ASCAP/Layng Martine, Jr., BMI) HL	
61 HELP, I'M WHITE AND I CAN'T GET DOWN (Almaire, BMI)	
34 HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Wildesden, BMI) HL	
75 HOW CAN I HOLD YOU (Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, BMI/EMI Blackwood, BMI)	
35 I FEEL LUCKY (EMI April, ASCAP/Getarealjob, ASCAP/Don Schiltz, ASCAP/Almo, ASCAP) HL/CPP	
12 IF I DIDN'T HAVE YOU (Acutt-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP	
38 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL/CPP	
31 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP	
26 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL	
57 I'M IN A HURRY (AND DON'T KNOW WHY) (Murrach, BMI/VanWarmer, ASCAP)	
2 IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) CPP	
9 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, ASCAP/Bug, ASCAP) WBM	
13 I WOULDN'T HAVE IT ANY OTHER WAY (Acutt-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP	
14 JESUS AND MAMA (Tom Collins, BMI) CPP	
42 JUST CALL ME LONESOME (St Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL	
45 KEEP ON WALKIN' (Almo, ASCAP/Brio Blues, ASCAP/McBroome, BMI) CPP	
51 L.A. TO THE MOON (W B M SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM	
25 LETTING GO (Warner-Tamerlane, BMI/Zesty Zack's, BMI) WBM	
63 LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP)	
23 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL	
58 LOST AND FOUND (Sony Cross Keys, ASCAP)	
1 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Patti Hurt, BMI) WBM	
32 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI) CLM	
65 MOTHER'S EYES (AMR, ASCAP/Sixteen Stars, BMI)	
59 MY SIDE OF TOWN (Corey Rock, ASCAP/Dixie Stars, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp Of America, BMI) HL/WBM	
21 NEXT THING SMDKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of State, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP) CPP	
11 NO ONE ELSE ON EARTH (Sony Tunes, ASCAP/EMI Golden Torch, ASCAP/Heart Street, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) HL	
62 NO SIR (Tom Collins, BMI/Music Corp Of America, BMI/Brand New Town, BMI/Midnight Crow, ASCAP) HL/CPP	
49 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getarealjob, ASCAP/Don Schiltz, ASCAP/Almo, ASCAP) HL	
8 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM	
46 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	
71 ONE LIKE THAT (Lodge Hall, ASCAP)	
47 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL	
70 OUR LOVE WAS MEANT TO BE (Mike Curb, BMI/Farren Curtis, BMI/Farren Square, ASCAP)	
29 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL	
16 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP) CPP	
52 SEND A MESSAGE TO MY HEART (Songs Of PolyGram, BMI/Tillis, BMI) HL	
30 SHAKE THE SUGAR TREE (Sony Tree, BMI) HL	
73 SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Tillis, BMI/Peer Five, BMI)	
5 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Atadodo, BMI) HL	
64 SURE LOVE (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP)	
37 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM	
48 THAT'S ME (Millhouse, BMI/Shedhouse, ASCAP) HL	
60 THERE AIN'T NOTHIN' I DON'T LIKE ABOUT YOU (Polygram Int'l, ASCAP/EMI April, ASCAP) HL	
44 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	
72 TOO MUCH (EMI April, ASCAP) HL	
66 THE TROUBLE WITH DIAMONDS (Beginner, ASCAP)	
67 TWO SPARROWS IN A HURRICANE (Murrach, BMI)	
55 TWO-TIMIN' ME (Careers-BMG, BMI/Rita's Cloud Nine, BMI/Maypop, BMI/Wildcountry, BMI) HL/WBM	
4 WARNING LABELS (Sony Cross Keys, ASCAP/Sony Tree, BMI) HL	
33 WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP	
28 WEAR MY RING AROUND YOUR NECK (Loilpop, BMI) CPP	
19 WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM	
27 WE TELL OURSELVES (ASCAP) CPP	
7 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP	
20 WHAT KIND OF FOOL DO YOU THINK I AM (Shedhouse, ASCAP/Robnetette, ASCAP/Polygram Int'l, ASCAP) HL	
22 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Obisongs, BMI) HL	
50 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI)	
68 WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/Monk Family, BMI)	
36 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP/WBM	
10 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM	
39 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP	
6 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL	

# Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING SEPT. 26, 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	17	BILLY RAY CYRUS ▲ <sup>3</sup> MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
2	2	2	3	GARTH BROOKS LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2
3	5	—	2	VINCE GILL MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
4	8	9	4	SOUNDTRACK EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
5	3	3	53	GARTH BROOKS ▲ <sup>8</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
6	4	4	105	GARTH BROOKS ▲ <sup>8</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	1
7	6	5	57	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
8	7	8	24	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
9	9	6	4	TRAVIS TRITT WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
10	11	14	3	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
11	10	7	9	CLINT BLACK RCA 66003* (10.98/15.98)	THE HARD WAY	2
12	13	12	176	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
13	16	—	2	TRISHA YEARWOOD MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	13
14	14	11	5	RICKY VAN SHELTON COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
15	12	10	11	MARY-CHAPIN CARPENTER ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
16	15	16	31	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
17	18	18	70	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
18	17	13	5	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
19	20	17	50	REBA MCENTIRE ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
20	19	15	7	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
21	21	20	44	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
22	23	24	46	SUZU BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
23	22	23	24	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
24	24	21	74	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
25	26	22	5	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
26	27	25	68	TRAVIS TRITT ▲ <sup>2</sup> WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
27	25	19	10	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
28	29	27	68	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
29	28	26	51	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
30	30	28	27	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
31	32	31	63	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
32	35	30	57	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
33	33	35	17	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
34	38	36	97	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
35	37	32	63	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
36	31	29	42	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10
37	34	34	21	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
38	36	33	79	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
39	39	44	3	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	40	42	20	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
41	42	37	128	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
42	44	38	51	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
43	45	41	20	MCBRIDE & THE RIDE MCA 10540* (5.98/13.98)	SACRED GROUND	27
44	41	40	47	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
45	46	43	28	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
46	43	39	17	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
47	50	47	214	THE JUDDS ▲ <sup>2</sup> CURB 8318*/RCA (9.98/15.98)	GREATEST HITS	1
48	47	46	131	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
49	48	45	35	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
50	53	51	105	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
51	55	52	132	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
52	49	50	18	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
53	56	58	16	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	53
54	51	49	100	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
55	52	48	57	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12
56	54	53	49	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
57	57	56	142	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
58	59	57	176	CLINT BLACK ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	1
59	62	61	73	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
60	58	55	97	CLINT BLACK ▲ <sup>2</sup> RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
61	60	54	22	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
62	61	60	5	PAUL OVERSTREET RCA 66029* (9.98/15.98)	LOVE IS STRONG	60
63	63	59	22	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
64	64	62	35	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22
65	66	63	37	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
66	65	64	53	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
67	69	69	155	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
68	67	65	55	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
69	70	68	101	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
70	73	73	4	WAYLON JENNINGS EPIC 48982*/SONY (9.98 EQ/13.98)	TOO DUMB FOR NEW YORK CITY, TOO UGLY FOR L.A.	70
71	68	70	109	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
72	RE-ENTRY	103		KATHY MATTEA ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	8
73	71	67	23	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
74	75	72	54	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
75	RE-ENTRY	43		RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25

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

# Billboard® Top Country Catalog Albums™

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

FOR WEEK ENDING SEPTEMBER 26, 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 ▲ <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS	71
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	71
3	8	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	57
4	4	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	16
5	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	71
6	5	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	71
7	9	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	42
8	7	RANDY TRAVIS ▲ <sup>4</sup> WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	71
9	10	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	14
10	15	ANNE MURRAY ▲ <sup>4</sup> LIBERTY 46058* (7.98/12.98)	GREATEST HITS	71
11	13	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	70
12	14	ALABAMA ▲ <sup>3</sup> RCA 7170 (9.98/13.98)	GREATEST HITS	70
13	6	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	64

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	18	HANK WILLIAMS, JR. ▲ <sup>2</sup> CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	61
15	11	ALABAMA ▲ <sup>3</sup> RCA 4939 (7.98/11.98)	ROLL ON	66
16	16	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	69
17	12	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	51
18	19	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	32
19	17	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	71
20	25	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	54
21	—	WILLIE NELSON ▲ <sup>4</sup> COLUMBIA 35305*/SONY (6.98 EQ)	STARDUST	5
22	20	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	40
23	23	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	69
24	22	ALABAMA ▲ <sup>4</sup> RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	49
25	21	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	57

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

## New Net To Spotlight 'Americana' Country Vet Stan Hitchcock Is At Controls

BY DEBORAH RUSSELL

LOS ANGELES—The culture of America's heartland soon will find its home in the media as country music veteran and cable TV pioneer Stan Hitchcock launches the Americana Television Network.

The Branson, Mo.-based Americana is set to launch in spring 1993, and will feature "uplifting programming and positive segments" to highlight the good things that happen in America, says Hitchcock. Features will run the gamut from music videoclips and concert footage, to pieces on travel, arts & crafts, storytelling, and more.

"Americana will not be a clone of Country Music Television or The Nashville Network," says Hitchcock, Americana's CEO and chairman of the board. "But our programming should fit very well with the loyal country viewer who likes Garth Brooks or George Strait."

Musically, the 24-hour cable network will profile the underexposed genres indigenous to this country, such as bluegrass and mountain music, as well as jazz, blues, and gospel. The network already is working closely with the International Bluegrass Assn.

"We'll provide an alternative and an opportunity for artists who make this kind of music, but have no outlet to showcase their talent," says Hitchcock. "Our philosophy is to remain true to the music and to the artists."

He points to mountain music as one example. "There are hundreds of years of tradition passed down from generation to generation," he says. "It will be truly exciting to program some of that."

Americana's Branson base is an ideal artistic hub, says Hitchcock, who notes his access to artists there is better than it is in Nashville.

"It seems the artists based in Nashville are on the road all the time," Hitchcock says. "And we're in the middle of one of the greatest explosions of country music right here in Branson."

Program production for Americana's spring debut began July 27 at such Branson venues as the Grand Palace Theatre, Silver Dollar City, and the Jim Stafford Theatre.

One of Hitchcock's primary goals is to promote rising talent in each of the musical genres, he says.

"I'll take that camera to Memphis myself and capture that old blues singer on the corner," he says. "I can

get behind that kind of stuff. That's what this network is all about."

Hitchcock will draw on his past experience as senior VP/GM at CMT in developing Americana's voice. He even plans to revive and revise the popular CMT feature "Stan Hitchcock's Heart To Heart."

"When we started CMT, we did it with the intention of helping the art and the artists," says Hitchcock. "Now CMT is the hottest little thing. We had to believe in that concept, and now we believe in this concept."

Hitchcock projects Americana will be fully operational in the next few months. About 50 staffers occupy the Branson headquarters and Hitchcock plans to install personnel in marketing offices around the country.

The network's board of directors currently includes Joe Sullivan, Americana president and COO; Cary Summers, president and CEO of Branson-based Silver Dollar City Inc.; David Glass, president and CEO of Wal-Mart Stores Inc.; A.M. Stringfellow, owner of Moe Bandy's Americana Theatre in Branson; and Margaret C. Combs, a cable TV industry consultant and past president/COO for the Cable TV Administration and Marketing Society.

## PRODUCTION NOTES

### LOS ANGELES

• **Oil Factory's Sophie Muller** directed Sade's new *Epic* video, "No Ordinary Love." **Rob Small** produced and **Steve Chivers** directed photography.

• **Classic Concepts** director **Lionel Martin** shot Jade's video "I Wanna Love You" for Giant-Reprise. **Kim Ogletree** and **Ralph McDaniels** produced. **David West** directed photography.

• **Nico Beyer** directed Suzanne Vega's new A&M video, "99F°," for **Portfolio Artists Network**.

### NEW YORK

• **fAt Productions** director **Milliecent Shelton** recently reeled MC Lyte's new Atlantic video, "Ice Cream Dream."

• **GPA Films** director **Milcho** shot the first video for Dee Snider's new band **Widowmaker**. **Kate Judge** produced the **Esquire Records** clip, also called "Widowmaker." **Igor Sunara** directed photography.

**Milcho** also shot a new **Black Sheep** video for Mercury. **Hubert Taczanowski** directed photography on "Similak Child." **Judge** produced.

### NASHVILLE

• **Martin Kahn** directed the **Gibson Miller Band's** new video, "Big Heart," for **Epic Nashville**. **Aaron Schneider** directed photography and **Pebble Daniel** produced the shoot.

• **Michael Card's** new **Sparrow Records** video, "So Many Books . . ." is a **Cherokee Film Works** production directed and produced by **Eric Haymes**.

### OTHER CITIES

• Director **Charles Stone** is the eye behind **Sir Mix-A-Lot's** new **Def American-Rhyme Cartel** video "Swap Meet Louie." **Mark Peterson** was cinematographer on the Seattle-based shoot. **Victoria Strange** and **John Woo** produced for **Woo Art International**.

• **Jim Swaffield** directed the new **B-52's** video, "Is That You Mo-Dean," for **Oil Factory**. The crew shot footage for the **Warner Bros.** shoot on location in Vermont.

• **The End's Zachary Snyder** and **Anthony Taylor** directed and produced **Morrissey's** new **Sire-Reprise** video "Tomorrow" in France, and **Peter Murphy's** **Beggars Banquet** clip "You're So Close" in London.

• **Wayne Coyne** directed the new **Flaming Lips** video "Frogs" for **Warner Bros.** **Scott Booker** produced the Oklahoma City-based clip for **Flaming Lips Inc.**

• **Scene Three's Marc Ball** directed **John Michael Montgomery's** new Atlantic video, "Life's A Dance." **Kitty Moon** produced the shoot near Durango, Colo. **Anghel Decca** directed photography.



**String Wizard.** Vanguard's John McEuen, second from left, trekked to the historic mining town of Deadwood, S.D., to ensure the authenticity of his new video, "Miner's Night Out." Greg Crutcher, far left, directed the clip for Dream Ranch Productions. Billy Paul Jones (not pictured) produced. The drummer and flute player, pictured here, are residents of Deadwood, and some 200 townsfolk participated in the shoot. Buildings and props dating back to the early gold rush days of the 1870s and '80s are featured throughout the video.

## Artist Antics & Backstage Banter At The MTV Awards

**PARTY ON:** It's positively mind-boggling how far half-baked **Garth Algar** has come from his humble, public-access beginnings as **Wayne Campbell's** sidekick on the low-budget TV show "Wayne's World." Algar was seen in more than 150 countries Sept. 9 as he jammed with U2 via satellite during the 1992 MTV Video Music Awards.

The moment was just one highlight in a program chock full of wacky incidents. What a sight to see teen heart-throb **Luke Perry** grab the exposed butt cheeks of **Howard Stern** (dressed as the flatulent **Fartman**).

And what a kick to hear **Metallica's Lars Ulrich** allude to pretension and self-indulgence in one breath, while in another he commanded **Fartman** to shut up and scolded the distracted audience who ignored his attempt at a profound acceptance speech.

And how about that bizarre **Michael Jackson** impersonator who accepted an award on behalf of **Nirvana**? (The guy had Jackson's voice down, but he's a little too black to pass for the king of pop).

**AS THE EVENING'S** MC, Algar's alter ego **Dana Carvey** turned in an impressive debut, although he seemed ill at ease with the scripted dialog and repeatedly bemoaned the services of the sluggish teleprompter.

Carvey appeared more in sync with the audience when he was channeling such characters as **President Bush** and **Johnny Carson**.

**DAMN THIS TRAFFIC JAM:** The venue change from L.A.'s Universal Amphitheatre to UCLA's Pauley Pavilion may have sounded like a dream on paper, but the reality of the situation more closely resembled a nightmare. Traffic through Westwood was horrendous, as city commuters tangled with fans and industryites at rush hour's peak.

We paid to park in a city lot and walked past the same limousines we'd followed in gridlock.

Once inside the pavilion, we learned there was no lobby, no alcohol, and no smoking, except in public restrooms. Apparently, industry schmoozing was a *low* priority.

The venue itself was undeniably less intimate than Universal, but that's the price you pay when twice as many seats—to accommodate thousands of fist-thrusting, stage-diving fans—are added to the proceedings. Sight lines were blocked by sets, and some poor slob actually *paid* to sit *behind* the stage.

**THE SHOW** clocked in at about three hours due to the extensive slate of live talent, and sometimes we wondered what happened to the *awards*,

as performances seemed to take precedence over anything else.

But the performances all sounded pretty darn good from our vantage point, and the rockers definitely ruled the stage.

Rap was virtually nonexistent, despite a brief interlude during **Bobby Brown's** elaborately choreographed gig. And the only real *pop* element came from a satellite transmission of Michael Jackson's coolly received performance of "Black Or White."

**Nirvana's** raucous rendition of "Lithium" seethed with reckless abandon as **Kurt Cobain** trashed the stage and **Chris Novoselic** hurled his bass into the air. Too bad Novoselic was struck in the head and had to stagger off the set before the song was over.

The **Red Hot Chili Peppers** were in rare form, as always. **Flea** pranced in his underwear, roared into the microphone, and simulated various sex acts.

**Guns N' Roses** pulled off a respectable live version of "November Rain," featuring **Elton John** on keyboards.

**KUDOS** to **Van Halen**, **Guns N' Roses**, **Annie Lennox**, and the **Red Hot Chili Peppers**, who all remembered to thank the directors of their videos. Earth-shattering concept, eh?

**BEHIND THE SCENES:** **Billboard's Carrie Borzillo** observed the following action backstage:

High drama ensued when a reporter from a gay publication asked **Bobby Brown** if he and his pregnant wife, **Whitney Houston**, are really gay. "I'm married. I'm not gay," Brown said. The reporter was ushered out.

**Queen's Brian** ("I'm not **Howard Stern**") **May** and **Roger Taylor** presented a \$300,000 check from **Queen Productions/Hollywood Records** to the **Magic Johnson Foundation for AIDS Research**. The presentation was made in memory of **Freddie Mercury**.

**May** said the next **Queen** album will feature material recorded prior to Mercury's death. In addition, proceeds from a forthcoming video of a recent Mercury tribute concert will be slated for AIDS charities.

Both artists are working on solo projects. **May's** album is set for February release on Hollywood.

**Metallica's Ulrich** said injured guitarist **James Hetfield** isn't healing as quickly as anticipated . . . More than one observer noted an uncanny resemblance between **Def Leppard's Joe Elliot** and the late **Sam Kinison** . . . **Stern's** **Fartman** character made a big stink backstage, shaking his hairy assets at disgusted reporters . . . **Eric Clapton**, **Elton John**, and **Mick Jagger** skipped the press tent.

# THE EYE



by Deborah Russell



Illustration by Coffelt Design

## Payment Rates Arise In ASCAP, ABC/CBS Case

■ BY FRED KIRBY

NEW YORK—Sharp differences between ASCAP and the CBS and ABC television networks over payment rates marked the latest chapter in the longrunning dispute between the parties in federal rate court here.

ASCAP presented its case to Judge William C. Conner Sept. 14-15. The two networks will begin offering their side Oct. 19.

Jay Topkis, representing ASCAP, explained that, about six months ago, NBC-TV had signed an agreement with the rights society covering the period dating back to October 1976. Under that contract, he said, NBC will pay ASCAP a percentage of its gross income minus advertising agency costs.

He said similar terms had been offered to the other networks, with all three contracts to run through next year. The ABC pact would cover the period beginning 1986, while the CBS contract term would be retroactive to 1991. NBC and ABC paid interim flat-rate fees for their use of ASCAP music during the pre-1991 periods that were not covered by contracts.

R. Bruce Rich, representing the affected networks, charged NBC signed its contract with ASCAP because it was afraid of being slapped with \$15 million in interest for the open period. He contended that NBC had paid only a \$2 million premium to ink the new deal.

NBC had no comment by press time.

Topkis said CBS last year agreed to pay ASCAP \$11.3 million for 1990 and claimed the .44 percentage of gross revenues sought would come to less than that for 1992 and 1993.

Allan Blumstein, also representing ASCAP, presented three witnesses: Peter M. Boyle, ASCAP's chief economist, who said the society's proposals to ABC and CBS would put those networks in line with NBC; Sherwin Rosen, an economist from the Univ. of Chicago; and Jerry Immel, a composer mainly involved with film and TV music, including themes for such shows as "Gunsmoke," "Dallas," and "Knotts Landing."

The ongoing litigation between ASCAP and the two networks goes back to 1969, when CBS-TV filed an antitrust suit against the rights society over blanket licensing. After a protracted fight, the case finally reached the U.S. Supreme Court, which upheld ASCAP's right to issue blanket licenses to the networks in 1981.

In the wake of that ruling, CBS in 1981 agreed to pay ASCAP a flat music use fee, renewing the agreement in 1985. ABC struck a deal on retroactive payments for music use prior to 1986, but has not come to terms with ASCAP for the years since then. And, until NBC's recent agreement, it had not paid any ASCAP fees since 1976.

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Sinead O'Connor, Success  
Bad Company, How About That  
Great White, Big Goodbye  
Mother Love Bone, Stardog Champion

**ADDS**  
Mariah Carey, If It's Over  
Celine Dion, Nothing Broken But...  
Jon Secada, Do You Believe In Us  
Roger Waters, What God Wants

**ADDS**  
Chuckii Booker, Games  
Das EFX, Mic Checka  
Father MC, One Night Stand  
Gary Brown, Your Love  
Jade, I Wanna Love You  
Lo-Key?, I Got A Love Thang 4 You  
Portrait, Here We Go Again  
Shanice, Lovin' You  
Special Generation, Lift Your Head...  
Vanessa Williams, Work To Do

**ADDS**  
Brooks And Dunn, Lost And Found  
George Jones, I Don't Need Your...  
Hal Ketchum, Sure Love  
Tanya Tucker, Two Sparrows In...  
Steve Wariner, Crash Course In...  
Joy White, Little Tears  
Bellamy Brothers, Can I Come...

**EXCLUSIVE**  
Alice In Chains, Them Bones  
Extreme, Rest In Peace  
Faith No More, A Small Victory  
Peter Gabriel, Digging In The Dirt  
Marky Mark, You Gotta Believe  
R.E.M., Drive  
Red Hot Chili Peppers, Breaking...  
Ugly Kid Joe, Neighbor

**GREATEST HITS**  
Bryan Adams, Do I Have To Say...  
Eric Clapton, Layla  
Genesis, Jesus He Knows Me  
Billy Joel, All Shook Up  
Elton John, The One  
k.d. lang, Constant Craving  
Patty Smyth, Sometimes Love Just...

**CURRENT**  
Chante Moore, Love's Takin' Over  
David Black, It's My Nature  
En Vogue, Free Your Mind  
Full Force, Quickie  
Hammer, Gaining Momentum  
Ho Frat Ho, Education  
Lionel Richie, My Destiny  
Miki Howard, Ain't Nobody Like You  
Rachelle Ferrell, Till You Come Back...  
TLC, What About Your Friends  
Voices, Yeah, Yeah, Yeah

**HEAVY**  
John Anderson, Seminole Wind  
Suzy Bogguss, Letting Go  
Mary-Chapin Carpenter, I Feel Lucky  
Billy Ray Cyrus, Could've Been Me  
Billy Dean, If There Hadn't Been You  
Diamond Rio, Nowhere Bound  
Wynonna, No One Else On Earth  
Sammy Kershaw, Yard Sale  
Tracy Lawrence, Runnin' Behind  
Little Texas, You And Forever And Me  
McBride & The Ride, Going Out Of...  
Ricky Morgan, Watch Me  
Collin Raye, In This Life  
Mike Reid, Keep On Walkin'  
Sawyer Brown, Cafe On The Corner  
Ricky Van Shelton, Wear My Ring...  
Shenandoah, Hey Mister (I Need...)  
Doug Stone, Warning Labels  
Pam Tillis, Shake The Sugar Tree  
Aaron Tippin, I Wouldn't Have It...  
Randy Travis, If I Didn't Have You  
Travis Tritt, Lord Have Mercy On...  
Trisha Yearwood, Wrong Side Of...

**HEAVY**  
The Black Crowes, Thorn In My Pride  
Boyz II Men, End Of The Road  
Bobby Brown, Humpin' Around  
Def Leppard, Have You Ever...  
En Vogue, Free Your Mind  
Pearl Jam, Jeremy  
Temple Of The Dog, Hunger Strike

**HEAVY**  
Boyz II Men, End Of The Road  
Charles & Eddie, Would I Lie To You?  
David Sanborn, Bang Bang  
Bruce Springsteen, Leap Of Faith  
Swing Out Sister, Am I The Same Girl  
Toad The Wet Sprocket, All I Want  
Wilson Phillips, Give It Up

**HEAVY**  
Boyz II Men, End Of The Road  
Freddie Jackson, I Could Use A...  
Ralph Tresvant, Money Can't Buy...  
Bobby Brown, Humpin' Around  
R. Kelly, Slow Dancin'  
Hi-Five, She's Playing Hard To Get  
Rude Boys, My Kinda Girl  
Chaka Khan, You Can Make The...  
Arrested Development, People...  
Mary J. Blige, Real Love  
Miles Davis, The Doo Bop Song  
Babyface, Give U My Heart  
After 7, Kickin' It  
EPMD, Crossover  
Meli's Morgan, Through The Tears  
Lorenzo, Real Love  
East Coast Family, 1-4 All 4-1  
Al B. Sure!, Right Now  
Troop, Sweet November

**HEAVY**  
Toy Caldwell, Midnight Promises  
B. Carroll/R. Skaggs, If We Only...  
Corbin/Hanner, Just Another Hill  
Rebecca Holden, The Highway Runs...  
Alison Krauss, New Fool  
Suzy Luchsinger, And So It Goes  
The Mavericks, This Broken Heart  
Mac McAnally, The Trouble With...  
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Tim McGraw, Welcome To The Club  
John Gorka, I Don't Feel Like A Train


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Mark Curry, Sorry About The Weather  
Helmet, Unsung

**WHAT'S NEW**  
After 7, Kickin' It  
Mary-Chapin Carpenter, I Feel Lucky  
Jude Cole, Start The Car  
Del Amitri, Always The Last To Know  
Indigo Girls, Joking  
Elton John, Runaway Train  
Annie Lennox, Walking On Broken...  
Ephraim Lewis, Drowning In Your Eyes  
Pat Metheny, The Longest Summer  
Lionel Richie, My Destiny


**HEAVY**  
\*Alabama, I'm In A Hurry  
Billy Ray Cyrus, Could've Been Me  
Collin Raye, In This Life  
Diamond Rio, Nowhere Bound  
Doug Stone, Warning Labels  
John Anderson, Seminole Wind  
Little Texas, You And Forever And Me  
McBride & The Ride, Going Out Of...  
Pam Tillis, Shake The Sugar Tree  
Randy Travis, If I Didn't Have You  
\*Ray Kennedy, No Way Jose  
Ricky Van Shelton, Wear My Ring...  
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Trisha Yearwood, Wrong Side Of...  
Wynonna, No One Else On Earth

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Travis Tritt, Lord Have Mercy On...  
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Arrested Development, People...  
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Eric Clapton, Layla  
The Cure, A Letter To Elise  
House Of Pain, Jump Around  
INXS, Not Enough Time  
Spin Doctors, Little Miss Can't...  
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Del Amitri, Always The Last To Know  
Firehouse, When I Look Into Your Eyes  
Hi-Five, She's Playing Hard To Get  
k.d. lang, Constant Craving  
Annie Lennox, Walking On Broken...  
MC Serch, Here I Comes  
Sinead O'Connor, Success  
P.M. Dawn, I'd Die Without You  
Michael Penn, Seen The Doctor  
Saigon Kick, Love Is On The Way  
Slaughter, Real Love  
Patty Smyth, Sometimes Love Just...  
Warrant, Machine Gun  
Paul Westerberg, Dyslexic Heart

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Barrio Boyzz, Crazy Coolin'  
Bass Patrol, Kings Of Bass  
Chubb Rock, Lost n The Storm  
Jude Cole, Start The Car  
Nona Gaye, I'm Overjoyed  
Hardline, Hot Cherie  
Helmet, Unsung  
Home Team, Pick It Up  
Jade, I Wanna Love You  
Elton John, Runaway Train  
K.W.S., Please Don't Go  
Lemonheads, It's A Shame About Ray  
Ephraim Lewis, Drowning In Your Eyes  
Mad Cobra, Flex  
The Pharcyde, Ya Mama  
Shanice, Lovin' You  
South Central Cartel, Papa Was...  
Super Cat, Dem No Worry Me  
Patty Smyth, Sometimes Love Just...  
Too Short, In The Trunk  
Troop, Sweet November  
Voices, Yeah, Yeah, Yeah

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Trisha Yearwood, Wrong Side Of...  
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The Mavericks, This Broken Heart  
Mac McAnally, The Trouble With...  
John McEuen, Miner's Night Out  
Tim McGraw, Welcome To The Club  
John Gorka, I Don't Feel Like A Train

**ON**  
Bad Company, How About That  
Great White, Big Goodbye  
Sass Jordan, You Don't Have...  
Kiss, Domino  
Lemonheads, It's A Shame About Ray  
Mother Love Bone, Stardog Champion  
Sonic Youth, 100%  
Soup Dragons, Divine Thing

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Da Lench Mob, Guerillas In The Mist  
En Vogue, Giving Him Something...  
House Of Pain, Jump Around  
Ice Cube, Be True To The Game  
Jodeci, Come And Talk To Me  
Lil Suzy, Take Me In Your Arms  
Luke, Breakdown  
Mary J. Blige, Real Love  
Poison Clan, Shake Whatcha...  
Prince, Sexy MF  
R. Kelly, Slow Dancin'  
Redman, Blow Your Mind  
TLC, What About Your Friends  
TLC, Baby-Baby-Baby

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Lionel Cartwright, Be My Angel  
Mark Collie, Even The Man In...  
Holly Dunn, As Long As You Belong...  
Darryl & Don Ellis, No Sir  
Radney Foster, Just Call Me Lonesome  
Geezinslaw Bros., Help, I'm White...  
Clinton Gregory, Who Needs It  
Libby Hurley, The Beginning Of...  
Jeff Knight, Someone Like You  
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Dennis Robbins, My Side Of Town  
Jeff Knight, Someone Like You  
John Gorka, I Don't Feel Like A Train  
\*Lee Roy Parnell, Love Without Mercy  
Libby Hurley, The Beginning Of...  
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Lorrie Morgan, Watch Me  
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Martina McBride, That's Me  
Mary-Chapin Carpenter, I Feel Lucky  
Mike Reid, Keep On Walkin'  
Radney Foster, Just Call Me Lonesome  
Ronna Reeves, We Can Hold Our Own  
Sammy Kershaw, Yard Sale  
Shenandoah, Hey Mister (I Need...)  
Steve Wariner, Crash Course In...  
Suzy Luchsinger, And So It Goes  
Suzy Bogguss, Letting Go  
\*The Bellamy Brothers, Can I Come...  
Tim McGraw, Welcome To The Club  
Vince Gill, I Still Believe In You  
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**CURRENT**  
Immature, Tear It Up  
Dharma Bums, The Light In You  
Bass Patrol, Kings Of Bass  
Shelley'n Patrol, Burst  
Audra Tracy, Diary Of My Heart  
M.C. Breed, Ain't Too Much Worried  
3 Grand, Daisey Dukes  
Lil Suzy, Take Me In Your Arms  
Bemshi, Where's My Daddy  
Great White, Big Goodbye  
Television, Call Mr. Lee  
Concrete Blonde, Walking In London  
Wildside, How Many Lies  
Graham Parker, Release Me  
Exodus, Thorn In My Side  
South Central Cartel, Papa Was...  
Smart E's, Sesame's Treet  
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Lady Soul, If My Sisters In Trouble  
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Suzy Bogguss, Letting Go  
\*The Bellamy Brothers, Can I Come...  
Tim McGraw, Welcome To The Club  
Vince Gill, I Still Believe In You  
\* DENOTES ADDS

**CURRENT**  
Billy Ray Cyrus, Could've Been Me  
Paul Overstreet, All The Fun  
Paul Overstreet, Heroes  
Paul Overstreet, Seein' My Father...  
Paul Overstreet, Billy Can't Read  
Randy Travis, Forever & Ever Amen  
The Judds, Love Can Build A Bridge  
Michael Martin Murphy, Long Line...  
Vince Gill, I Still Believe In You

# the Medialine

IN PRINT

**DESIGNING FOR MUSIC**  
By Spencer Drate  
PBC International Inc. (\$60)



John Berg's cover design for Santana's "Greatest Hits."

Visual impact is key to the appreciation and marketing of pop music well beyond the realm of music videos, as noted graphic designer Spencer Drate illustrates in this coffee-table volume of album artwork, itself lavishly designed by Drate's partner, Jütka Salavetz.

Drate, whose award-winning album designs have graced discs by artists including Bon Jovi and Lou Reed, explains he sees the world of music from a "fine art" point of view. "I also feel that the beauty created by mixing music and art should be shared," he says.

To that end, "Designing For Music" offers a best-of collection of the work of 42 individual designers and design shops whose creations are often more memorable than more high-profile but fleeting music videos.

Fellow designer Roger Dean, who has compiled previous "album-cover albums" and is perhaps best-known for his surrealistic landscapes for Yes covers, provides just enough historical perspective in his foreword.

For the rest of the 235-page book, the designs speak for themselves, with text providing only the most basic information on the graphic artists, often anonymous to the average fan, who

produce images known to millions. Consider: Stephen Averill's stark photography for U2's "The Joshua Tree" or John Berg's enduring Chicago logo.

Drate has drawn liberally from the artwork for U.K. album releases, so many of these designs are fresh to the eyes of a U.S. fan. He also gives a good deal of attention to increasingly competitive promo-only designs.

But the most encouraging statement made here by Drate, an acknowledged specialist in the realm of CD packaging, is that, despite the decline of the 12-inch vinyl album cover, the art of designing for music is alive and well on a smaller canvas. THOM DUFFY

## ON THE TUBE

**THE MAKING OF SGT. PEPPER**  
The Disney Channel  
(Premieres Sept. 27 at 9 p.m.)

Producer George Martin captains this one-hour trip back to 1966, when the Beatles, crisp around the edges after a prickly period of media basting (remember the question of Jesus' popularity?) and increasingly rote road work, wandered off separately in search of personal balms. On Nov. 24, 1966, they reassembled in London's Abbey Road Studios to create an album that, says Paul McCartney, could tour the world for them.

So begins the legend of "Sgt. Pepper's Lonely Hearts Club Band."

With Martin at a recording console and McCartney, George Harrison, and Ringo Starr at the ready with candid reminiscences, the process of making that album is re-created through stories, images, and, of course, music—the actual recording-session tapes, in all

their glorious permutations. "This was a sweet, gentle, simple song," says Martin as he cues John Lennon singing a bare-bones "Strawberry Fields Forever," the first song recorded and one that was eventually released in a radically altered form as a single rather than an album track. "It never appeared like that and no one's ever heard that one since." Til now.

Other quiet delights abound: Lennon counting in ("su-gar plum fairy, su-gar plum fairy"); McCartney listening to a rehearsal tape; Starr explaining his refusal to sing a particular lyric.

And Martin's track breakdowns astound: "listen to this," he'll say, playing back only one track of a song, showing how it sounds with various parts added in, spotlighting instruments, a mischievous magician explaining his tricks.

Also on hand are Peter Blake discussing his album-cover design; Phil Collins, on Starr's drum fills; and Brian Wilson, whose "Pet Sounds" influence McCartney stresses ("they must have picked up on the creativity of the sound," says a bemused Wilson).

Of course, what becomes a legend most is generally not close scrutiny. But in reintroducing viewers to an album we've known for all these years, "The Making Of Sgt. Pepper" renews the enchantment—and is guaranteed to raise a smile. MARILYN A. GILLEN



Lennon and Harrison in a scene from the special. (© Apple Corps Ltd.)

Please address all media reviews correspondence, including books, to the attention of Marilyn A. Gillen, Billboard, 39th Floor, 1515 Broadway, N.Y., N.Y. 10036.

## U.K. Stages Its Own Music Meet Manchester Event Attracts Major-Label Reps

■ BY THOM DUFFY

MANCHESTER, England—The first staging of In The City, a music industry convention launched here Sept. 12-16, drew more than 800 predominantly U.K. delegates who lauded the event as a British alternative to other international music business gatherings.

"The British music industry needs this kind of event," said keynote speaker Maurice Oberstein, chairman of both the British Phonograph Industry and PolyGram U.K., "and Manchester symbolizes what we're in the midst of in the British music industry—revival, hard work, and commitment."

During the evening hours of ITC, conventiongoers, including several U.S. major-label A&R executives, checked out some 50 showcases held in conjunction with the convention, sampling a nightclub scene that in recent years has been a wellspring of new U.K. talent.

During daytime sessions, panel discussions tackled such topical issues as the ongoing debate over a U.K. indie music chart, the impending launch of the digital compact cassette and Mini-Disc formats, the growing power of major retail chains, and the rise of alternative marketing channels.

Several leading artists' managers used the convention to announce the creation of an international managers forum to voice the common interests of managers in dealings with record labels, music publishers, concert promoters, music attorneys, and more.

But as attendees gathered at the convention hotel, one of numerous grand Victorian buildings that lend an elegance to this city, the key question hanging over the city during this first meeting was simple: Does the music industry, with established events such as MIDEM, the New Music Seminar, and PopKomm, need yet another annual convention?

Yvette Dawn Livesey, who conceived the idea for In The City and serves as its executive director, says it was prompted by "going to MIDEM and New Music Seminar and just listening to everyone [from the U.K.] say, 'We don't have this kind of forum.' We thought we'd give it a go."

She garnered attention and support with the assistance of Manchester scene-builder Tony Wilson, founder of Factory Records, and Music Week.

Wilson explained that Manchester's recent high profile as a talent pool allowed ITC to raise interest—and cash—from local government and economic development officials. Further financial support came from Eliot Rashman and Andy Dodd, managers of Simply Red.

"The last vestige of the British Empire is pop music," says Rashman. "Its power and influence goes way beyond its tiny base. Why not [a convention] here? I think it's about time."

Rashman's view was echoed by many music executives interviewed here.

"English music is exported all over the world, so why shouldn't we have this here?" says Jazz Summers of Big Life Records.

"I welcome it because it's a chance for the British music business to get together as a collective body, rather than fragmented at MIDEM or the

New Music Seminar," says Tony King, creative consultant with Rupert Loewenstein, who represents the Rolling Stones.

Annie Rosebury, senior VP of A&R, at Elektra Records in the U.K., says she did not expect to scout bands or make deals while attending In The City. "I wanted to come because I think the British music industry is in a certain amount of turmoil at the moment, and it's interesting for me to get together with people I wouldn't necessarily" in London.

Despite a strong lineup of Euro-focused panel discussions and a second keynote address by leading European concert promoter Marek Lieberburg, organizers conceded that this first year of In The City fell short of its goal of drawing an international audience, with most delegates from either the U.K. or the U.S.

"The thing that we haven't achieved in year one is to tell Europe about it," says Wilson. "Yes, the great push is to make this more European in the future."

## HMV Spins Out 6th Japan Store In Tokyo Suburb

■ BY STEVE McCLURE

TOKYO—HMV Japan opened its sixth store Sept. 4, a 5,328-square-foot outlet in the western Tokyo suburb of Atsugi.

The latest HMV is located on the sixth floor of a new Vivre department store. On hand for the opening were Julian Lennon, who gave interviews and signed autographs, and the Commodores, who performed a brief set on the store's stage.

Japanese music accounts for 30% of the store's stock, double the percentage at central Tokyo HMV stores, reflecting the more domestic-oriented nature of the suburban market, says HMV Japan president Chris Walker. Imports make up about 55% of total stock.

The Atsugi store brings to three the number of stores HMV Japan has opened so far this year, following the debuts of the firm's store in Harajuku, Tokyo, in March and its Ikebukuro,

Tokyo, outlet—Japan's biggest—in June.

"We probably won't be opening any more this year," says Walker. He says HMV is now holding negotiations regarding a 10,000-square-foot site in the Tokyo area with a view to opening an-

## P'Gram Italy President Seeking Local Talent

■ BY DAVID STANSFIELD

MILAN—Stefano Senardi, the new president at PolyGram Italy, says a major priority is to strengthen the company's domestic artist roster.

"The company has done one of the best jobs in the world with classical music," he says. "And the same is true of its pop, with labels like A&M, London, Tamla-Motown, and so on. But we need to have much stronger local repertoire."

Senardi is keen to stress the qualities of current staffers at the firm and describes them as some of the best in the industry. He does, however, believe it is "all too easy" for record company executives to become office-bound.

"A problem for the whole Italian music industry is that it sometimes forgets that it is producing entertainment for people," he says. "We need to know exactly what people want and what musicians throughout the terri-

tory are doing. There are a lot of things happening on the domestic music market and there must be over 1,000 undiscovered acts or artists."



Senardi

Senardi was previously managing director of Time Warner-owned label CGD. Boasting a domestic roster of about 20 acts, it was CGD policy to get out and look for new talent.

It's an approach he has brought to PolyGram. Says Senardi, "We can't wait for demos to arrive from Naples or wherever. We have to find these artists, go to their home towns, see them perform, and talk to them."

"We also need to forge relationships, even partnerships, with music lovers in different towns and cities. It's not necessary that they're work-

(Continued on next page)

## newsline...

**TURKEY'S FIRST** CD-pressing plant is due to be inaugurated by the country's prime minister, Suleyman Demirel, by the end of the month. The 3-million-discs-a-year facility near Istanbul will be run by Odeon Compact Disc AS in partnership with Yasar Kekeva, the record producer who is also president of IFPI Turkey, and the Grunberg family, which has been involved in the local music business for more than 70 years.

**THE SONET GROUP** has sold its Stockholm-based Sonet Studios, one of north Europe's largest recording, film, and television facilities, to an investment group led by movie producer Bo Jonsson. Lars Bjorkman is switching from Sonet Records to become GM of the facility, which is to revert to its original name of Europa Studios.

## Video Sell-Thru Breaks Thru In Germany

■ BY WOLFGANG SPAHR

HAMBURG—The video sell-through market is taking off in Germany. Last year 22.3 million cassettes were sold, compared with 12 million in 1990, according to figures released by the Federal Video Assn. Industry revenues rose from \$200 million in 1990 to 450 million last year.

The association's survey shows supermarkets and discount shops con-

tinued to have the bulk of the sell-through market but that bookshops, mail-order book clubs, and specialty video stores are increasing their share.

Top-selling sectors last year were motion pictures (10.7 million units) and children's product (8 million). Within that, the year's most successful individual titles were Disney animations: "Ariel, The Little Mermaid" with more than 1 million copies sold,

and "The Lady And The Tramp," with more than 700,000.

The video association anticipates the current sales boom will continue. It points to the fact that at present only 30% of eastern German households have a VCR, compared with 52% in the west.

The big retailers such as department store chain Karstadt report the top-10 children's best sellers are all animations.

## Retail Reigns At U.K. Vid Showcase

■ BY PETER DEAN

LONDON—Attendance was down on last year but optimism was high at the U.K.'s annual video trade conference, Showcase '92. After a change of location, format, and style, with seminars designed much more around the VSDA's retailer-orientation, the 3,792 attendance (63% of the delegates were retailers) was greeted as good news by organizers.

"Considering last year the show was three days and this year it was two, and in view of the state of the industry, the figure was considered by all to be very good. What was particularly surprising was the atmosphere, which was bub-

bly," says show organizer Nick Brookland.

British Videogram Assn. chairman Phil Jackson also found this in his keynote address at the trade awards dinner in which Warner and Guild collected the distributor and independent distributor of the year awards.

Jackson said, "It was good to see the industry so lively today," to which he was met with enthusiastic applause. "We must beat the blues with positive action... this should be the event of the year for our industry, an event which everybody concerned with our industry wants to attend. The key phrase this year is 'get involved.'"

Jackson, who is also managing direc-

tor of Buena Vista Home Video in the U.K., saw the company collect two gongs—for best retail distributor and best retail marketing campaign for "Fantasia." HMV was voted best multiple retailer.

Blockbuster Video used the occasion to announce its move into retail video for all its Ritz stores and the departure of ex-Ritz Video heads Bev Ripley and Terry Norris. Guild Home Video announced a \$1 million co-advertising campaign with First Independent while Guild also used the show to announce the arrival of Nick Hill, who joins the company as managing director, reporting to Thomas Hedman, group managing director.

# GLOBAL MUSIC PULSE™

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

This column was edited by Jeff Clark-Meads. David Sinclair is on vacation.

**LA REUNION:** La Reunion is a French island in the Indian Ocean and, according to many observers, the place to watch for some exciting new musical trends. The island's main indigenous style is maloya, which originated as a celebration of freedom and identity from slaves-turned-rebels. It is also a focal point of local creole culture. Most of the maloya rhythm is provided by the catambe, a simple instrument consisting of hollow sugar canes filled with cana seeds and shaken horizontally. The catambe provides a hypnotic backdrop for other instruments' harmonies. (Another instrument specific to La Reunion is the rouler, a huge percussion piece that is sat upon by the person playing it.) The acknowledged godfather of maloya is **Danyel Waro**, who is still a rebel—he served a two-year prison sentence for refusing the army draft—and who refuses to play the music business game; he rarely leaves La Reunion. Originally played purely acoustically, maloya has been electrified by **Ti Fock**, a man of Chinese-African parentage who is blending maloya with funk grooves, reggae, and guitar solos. His third album, "Donn Rouler," has just been released in France on the Celluloid label. Another act to watch is **Ziskakan**. Founded in 1979 by the charismatic **Gilbert Pounia**, the band has just signed to Mango and has an album in the making. Maloya lyrics are in the local creole and deal with contemporary issues such as poverty and political liberation, and the timeless theme of romance.

EMMANUEL LEGRAND



**SOUTH AFRICA:** Yet another revival has been stirring in southern Africa in the past year: sax jive. From the early '60s to the mid-'70s, solo sax jive was the only place to be if you were a jazzman in the townships of the subcontinent. The melodies were simple but catchy, carried by a saxophone and backed by electric guitar, violin, accordion, or electric organ. The hero of the movement was township jazz great **Zakes Nkosi**, a member of the seminal **Jazz Maniacs** of the '40s and the **African Swingsters** of the '50s. In 1975, at the age of 57, he recorded "Our Kind Of Jazz" (Gallo), using a group of emergent musicians to create modern versions of

his own jazz standards. The album has now been rereleased as part of Gallo's African Classics series. At the same time, Gallo's star producer, **West Nkosi**—the man who discovered **Ladysmith Black Mambazo** and who plays in **Mahlathini's** backing band—has put together a compilation of his greatest sax jive hits of the past 30 years in an album called simply "16 Years Of Sax Jive Hits." Now the younger generation is jiving onto the bandwagon. A band called **Current** has had its debut album, "Sangoma Jive," released by Gallo. Though it is fairly rough, it has only one mission: to get people dancing.

ARTHUR GOLDSTUCK

**PHILIPPINES:** Two of this country's most talented pianists have just given rare showcase performances. American-trained **Cecille Licad** played as part of the President Manuel Roxas Centennial while, 10 days later, Russian-trained **Rowena Arrieta** followed her at the same venue, the Cultural Center of the Philippines. Licad rendered Brahms' Opus 15 in her typical intense and fiery style. Arrieta's performance, which consisted of pieces from **Wagner**, **Shostakovich**, and **Tchaikovsky**, was equally filled with the passion and depth that only these players can deliver. It was a rare treat for Manila's classical music lovers to have these two talented pianists perform just days apart. The careers of the two players have certain parallels: They were both discovered by then First Lady Imelda Marcos, who sent them for foreign tuition on scholarships.

MARC GOROSPE

**GREECE:** Another attempt is under way to place Greek modern music firmly in the international marketplace. Singer and composer **George Sotiropoulos** is in the final stages of putting together a concert at New York's Carnegie Hall Oct. 7 that will feature such Greek talent as **Alexia**, **Bessy Argyraki**, and Sotiropoulos himself. The artist, who made his first domestic television appearance in 1974 when he was 11, and who since then has written a dozen television documentary soundtracks, has been urging Greece's labels to sign "better talent." He wants labels to produce artists who are successors to internationally established Greek singers **Nana Mouskouri** and **Demis Roussos**. "We have an inadequate image abroad," he says. "People abroad have been wary of dealing with Greeks and this has to change." Among the Greek pop artists he believes have good international potential are Cyprus-born **Alexia** and **Eurydice**, veterans of the Eurovision Song Contest.

JOHN CARR



## Brit Awards Leave BBC For Carlton TV Award-Winning Initial To Produce/Direct '93 Show

■ BY HUGH FIELDER

LONDON—The U.K. record industry's annual award show the Brit Awards is switching channels. The show, which has been televised by the BBC since its inception, will be screened next February across the commercial television network.

Carlton TV, which will take over the independent television weekday license for the London region at the beginning of 1993, outbid the BBC for the U.K. rights to the show, which last year drew 9.2 million viewers.

The Brit Awards 1993 will be produced and directed by Initial Film & Television, headed by Malcolm Gerrie, who produced the successful early-'80s pop TV series "The Tube" and has won awards for his work with U2, Sinead O'Connor, Tina Turner, and Prince. He promises "the party of the year."

Rob Dickins, chairman of Warner Music U.K., who is chairman of the Brit Award committee, believes the change will "give us the best shot for a great show. It gives us a wonderful opportunity to maximize viewing and prove that, when correctly scheduled, music on television can work."

Lisa Anderson, the British Phonographic Industry's executive producer for the awards project, says the decision to leave BBC-TV was not taken lightly. "They have supported the show over the years but Carlton came in with an attractive offer and were very keen to screen the show. A new producer obviously means new ideas and

Initial is the kind of company that anybody would want for a show like this."

Next year's show will be screened at 8 p.m. Wednesday, Feb. 17, the day after the awards are staged at North London's Alexandra Palace. Although newspaper coverage may reduce the element of surprise, it will also provide "great advance publicity," says Anderson.

BBC Radio 1's live coverage of the show is unaffected by the TV change. The national pop station's 15 million listeners will vote in the category of best single by British artist, and the station will be closely involved in the buildup to the show that will start when

the nominations are announced in January.

Anderson will also be expanding on last year's successful marketing collaboration for the Brit Awards with the British Assn. of Record Dealers. "We sold a lot of records on the back of the show," she says. "Simply Red, who shared the best-group award with KLF and were nominated for several other categories, sold 75,000 copies of their 'Stars' album the day after the show."

No deal for overseas sales of the show has been finalized. But Anderson stresses that "the U.K. pop market is bursting with talent that the rest of the world wants to see."



Pictured, from left, are Malcolm Gerrie, Lisa Anderson, and Rob Dickins.

## POLYGRAM ITALY

(Continued from preceding page)

ing in your company. It's sometimes even better when they are working in their own town with their own people."

But Senardi insists, however, that he's not interested in passing music trends or one-hit wonders. "We need talent with solidity—catalog artists," he says.

Senardi has taken the PolyGram Italy presidency at a time of radical changes within the domestic music market. Five major companies split recently from AFI, the Italian IFPI branch, to form their own new association, FIMI.

Senardi wasn't directly involved in that shakeup but says, "There are rules that needed changing in the Italian record industry, given the times we're living in and the future we're facing. The old rules weren't acceptable any more but, on issues of piracy, copyright, bootlegs, and so on, AFI and FIMI will work together. We have to."

Senardi believes that progress is being made to combat bootleggers and pirates, but he adds, "We need to be much more involved with Italian law and also need the cooperation of producers and artists. We need to create more loyalty within our music community."

The 36-year-old Senardi is understood to be Italy's youngest executive to attain the presidency of a major record company. Industry observers have praised his skills and he is widely seen as representing a new style of young management.

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## GERMAN MUSIC INDUSTRY OPTIMISTIC ABOUT PLUGGING 'PROTECTION GAP'

(Continued from page 8)

dustry is mounting an all-out offensive against bootleg product—both protection-gap repertoire and the totally illegal product, much of which emanates from Italy.

"Frankly," says Will, who is coordinating the anti-bootleg campaign, "I don't care to discriminate between the two types of bootleg product, even though one benefits from the German-law loophole, because both kinds are the result of an illegal act: unauthorized recording, an activity specifically prohibited in the warning on the back of all concert tickets."

Will estimates German IFPI member companies have to date spent more than 750,000 marks (\$536,000) on litigation against bootleggers. He reckons the bootleg market was worth 120 million marks (\$85.7 million) last year and is running at the same level this year.

"The loophole in the German copyright law has resulted in a flood of bootleg product from Italy and other European countries, with distributors under the mistaken impression that the protection-gap phenomenon is an umbrella for illegal recordings of all kinds," he says.

### MYRIAD COURT ACTIONS

There are currently about 100 court actions in process against people involved in the manufacture and sale of bootlegs in Germany. Warner Music and its affiliate, EastWest, are themselves bringing 28 cases against retailers, wholesalers, mail-order operators, distributors, and pressing plants. The Warner actions involve product by Prince, Neil Young, Madonna, Motley Crue, Red Hot Chili Peppers, Chris Isaak, Lou Reed, and Simply Red.

"It is rubbish when the bootleggers say their product has no impact on regular sales. Some bootleg CDs sell to the dealer for as little as 6 marks [\$4.30], and they can sell in quantities up to 100,000," says Will.

Deriving a false sense of security from the immunity from conviction enjoyed hitherto by some protection-gap bootleggers, the purveyors of incontestably illegal product are becoming more brazen.

A German record dealer recently received a call from a wholesaler asking how many copies he wished to order of the latest Bruce Springsteen bootleg, "Live In Frankfurt, 1992."

The call came a full two weeks before Springsteen's Frankfurt concerts (June 25-26) were due to take place. The dealer, who does not knowingly handle illegal recordings, alerted Sony's senior business affairs manager, Eberhard Kromer, adding another piece of testimony to a rapidly swelling dossier on Germany's bootlegging industry.

Bootlegs, the unauthorized, illegal recordings on which no royalties and—for the most part—no mechanicals are paid, have been an irritating fact of music-industry life ever since the invention of the portable tape recorder. And they are emphatically not to be confused with the unauthorized recordings on which German law confers legitimacy (Billboard, Aug. 8).

The legal bootleggers, though paying no royalties to the artists, do pay mechanical fees and have their releases licensed by the authors' society

in the country of manufacture.

### CACHET OF BOOTLEGS

It is the very illegality of "genuine" bootlegs that gives them a certain cachet as far as collectors are concerned—the cachet of the buccaneering spirit, of the "glamorous" underground.

In the 1991 edition of "Voigt's New Collector's Price Guide For Bootlegs," published by Indigo Verlag in Hamburg and presented as "a discography, not a catalog," editor Michael Henkels is at pains to point out that "most bootlegs are illegal live recordings" and that his catalog includes only this category of product. It runs to more than 530 pages of LP and CD listings and carries "The Ultimate Bootleg Charts," ranking the 56 artists and groups with more than 40 bootlegs to their names. The chart, it notes, was compiled "without payola, needletime, and other assorted delights."

Easily in the lead are the Rolling Stones, with 1,301 listed bootlegs, followed by the Beatles (813), Led Zepelin (649), Bob Dylan (615), and Bruce Springsteen (585).

Recently, the IFPI's anti-piracy department in Hamburg has come into possession of a catalog listing more than 1,000 available bootleg tapes—second-generation and masters—issued by a company in the south of Germany. It includes live re-

*'It is rubbish when bootleggers say their product has no impact on sales'*

cordings of the Cure, Depeche Mode, Guns N' Roses, Billy Idol, Kraftwerk, Nirvana, Pink Floyd, Prince, Simple Minds, Sting, and U2 made over the last 15 years in the U.S., Europe, and Japan. The IFPI is preparing to take legal action against this distributor.

EastWest legal adviser Frank Bruebach is investigating the operations of a Rhineland-based company offering more than 4,000 CD recordings of live performances and radio shows, including Westwood One transcriptions, 1991 concert sessions featuring Nirvana and Tom Petty, and live performances by Lou Reed, Guns N' Roses, U2, and Eric Clapton recorded this year.

"It is quite clear," says Martin Schaefer, legal adviser to the German IFPI group, "that every major concert today is systematically targeted by the bootleggers."

Many bootleg tapes are made by concertgoers with recorders of various degrees of sophistication, including DAT machines. Other recordings, of high quality, are obtained by bribing the sound engineer to plug a line into the mixing board.

However, for the "genuine" bootleg trade, execrable sound quality is not a disadvantage. A double CD package of 1976 and 1978 concerts by AC/DC, for example, bears the note that the recording "sounds warm and rough as a live recording should. No computerized noise reduction system has

been used."

### HARD TO POLICE

The enormous output of bootlegs is a reflection of the immense difficulty in adequately policing live concerts to prevent unauthorized recordings.

Marcel Avram, head of Mama Concerts + Rau, one of Germany's biggest concert promotion agencies, says, "I think the record companies have to make much greater efforts to stop unauthorized recordings at concerts. Every ticket we issue carries a warning that recording is forbidden, and our security people have orders to confiscate temporarily any tape recorder they see being brought into the venue. But there is still the problem of free-lance sound engineers who can be persuaded to make tapes of the shows."

Schaefer, in response, says the IFPI is ready to increase its efforts to stop bootlegging at the source. "But in practice, only the concert promotion companies have the possibility to stop unauthorized recordings. However, we are very keen to work together with them to help eliminate this problem."

### SOME ARTISTS LIKE BOOTLEGS

A major complication in the fight against bootlegs is that many artists tend to regard the existence of bootleg recordings of their concerts as a status benchmark. And megastars, for whom the bootleg market represents a scarcely perceptible loss of earnings, are, for the most part, apathetic about unauthorized tapings of their performances.

Dieter Schuber, managing director of the Perfect Beat company, claims he has frequently been offered concert tapes by musicians. "They say they are not suitable for commercial recordings but would be fine for collectors. However, we never accept them because it would constitute a breach of contract by the artist with his label," he says.

Schuber says the success of companies such as his own in invoking the German copyright law to establish the legality of their product has encouraged a widespread belief that all bootlegs are thus protected.

"There is an enormous range of illegal recordings available on the German market," he says, "yet the major companies take no action against them."

IFPI's Schaefer totally rejects this charge. "It is simply not true," he says. "The major companies, as well as the independent labels, are taking action against every illegal bootleg recording they find. However, now that the so-called legal bootlegs have found their way into regular outlets, it becomes increasingly difficult to prevent illegal bootlegs entering with them. The 'protection gap' bootlegs have indirectly extended the retail base for illegal bootlegs."

"The fact that the Supreme Court in Germany has held that there is a limited category of bootleg recordings which are legal should not lead anyone to the conclusion that bootlegging in general has become legal in Germany. We will continue our fight against illegal bootlegs as a top-priority issue, while at the same time trying to close the protection gap."

## Albums By Myles, Healey Lead Fall Release Slate

■ BY LARRY LeBLANC

TORONTO—With albums by domestic acts Barenaked Ladies ("Gordon") and Blue Rodeo ("Lost Together") claiming top-five status on The Record chart, a deluge of albums by Canadian pop artists is expected in the last quarter.

The key release in the period unquestionably is Alannah Myles' "Rockinghorse," the singer's follow-up to her 1990 Atlantic self-titled album, which went "diamond" (1 million units) here. The album, due Oct. 13, contains the just-released lead-off single "Song Instead Of A Kiss," co-written by Myles and Nancy Simmonds and based on a poem by local musician Robert Priest.

Additionally in October, there will be releases by several well-known domestic veterans, including "Feel This" by the Jeff Healey Band (Arista); "Bohemia" by Mae Moore (Epic); "Thinking Of You" by Rita MacNeil (Virgin); and "Edge Of Excess" by Triumph (Virgin). Also highly promising are "Fully Completely," by the Tragically Hip (MCA); "Now Is The Time," by Alanis (MCA); "Songs With The Ornamental Hermits," by John Bottomley (RCA); and the sophomore release of West Coast singer Glen Stace, titled "Road To Damascus" (WEA), which was produced by veteran producer Barry Beckett.

### NOVEMBER RAIN OF PRODUCT

Hot November domestic releases include "Neptune" by the Northern Pikes (Virgin) and the long-overdue, self-titled debut of Vancouver-based Rockhead, which features producer/guitarist Bob Rock (Capitol-EMI).

Among recent albums stirring interest at retail or radio are "Ain't Life Strange" by Barney Bentall & the Legendary Hearts (Epic); "A Little Direction" by Acosta Russell (Eureka); "Dear Dear" by 54.40 (Columbia); "Pull The Goalie" by Jr. Gone Wild (Stony Plain); "Book Of Rejection" by the Leslie Spit Tree-o (Capitol-EMI); a self-titled album by hard-rock act Von Groove (Chrysalis); and "Restless" by the Skydiggers, the first release by newly formed local independent fre Records.

PolyGram, which achieved quadruple-platinum (400,000 units) with the Canadian Cast Recording of "The Phantom Of The Opera," has high hopes for the recently issued Canadian cast recording of Andrew Lloyd Webber and Tim Rice's "Joseph And The Amazing Technicolor Dreamcoat," which features Donny Osmond.

In addition, sales look promising for Cowboy Junkies' CD-5 "Live!" (RCA), recorded last May at the Berkeley Community Theatre in Berkeley, Calif., which features a version of Gram Parsons' "Hot Burrito #1," which is not available on any previous album by the group.

Though the Vancouver-based Nettwerk label might not be quite an alternative label, such EP releases as Sarah McLachlan's "Live,"

a limited-edition, seven-song EP of live material from her current tour; Skinny Puppy's "Back And Forth"; and such albums as "With A Picture In Mind" by Lava Hay and "Transcontinental Weekend" by Brothers And Systems undoubtedly will appeal to those interested in the alternative genre. The company has also released an intriguing (and offbeat) Donovan tribute album titled "Look . . . A Mongoose," featuring 15 acts, including McLachlan, Spirit Of The West, the Posies, and Windwalker.

### ATTIC ATTRACTIONS

In the next few months, Canada's largest indie, Attic Records, will release "Trust" by its newest signing, singer/songwriter Paul Janz, and "Mothers Of Hope," the sophomore release by dancemaster John James. The label has announced an ambitious domestic reissue program with albums by Downchild Blues Band, Shirley Eikhard, Goddo, Ha-

*A boxed-set boom is also in the offing in the upcoming last quarter*

good Hardy, the Irish Rovers, Maclean & Maclean, and the Nylons.

Another Canadian independent with a full plate of releases is Intrepid Records, which in the last quarter will issue "Modern Lullaby," by Martha & the Muffins; "All Over The World," by the Sattalites; and a Joni Mitchell tribute album (as yet unnamed) featuring such acts as Big Faith, Molly Johnson, Sara Craig, and Squiddly. The label recently issued the Rheostatics' "Whale Music," which has garnered strong reviews.

Additional indie releases of domestic talent include "Desert Wind," by Ray Lyell & the Storm (Spy); "Up For Now," by Stigmata (LSD); "Debusby Fields," by the Lawn (Hypnotic); "Torn," by the Dysfunctions (Aquarius); "Welcome To The Club," by Monkey House (Aquarius); "The Trombone Chromosome," by the Hopping Penguins (BEI); and self-titled albums by Shadowy Men On A Shadowy Planet (Cargo), Deadbeat Honeymooners (Anthem), In & Out (Hypnotic), and Freewater (LSD).

### BOXED-SET BOOM

The popularity of boxed-set releases seems to have finally convinced companies here there is a market for boxes by domestic artists. Upcoming are a three-CD self-titled set by Tom Cochrane featuring live and previously unreleased recordings (Capitol-EMI); the three-CD/two-cassette "The Original Lightfoot (The Original United Artists Years)," featuring 59 tracks by Gordon Lightfoot from 1965-69 (Capitol); and a self-titled three-CD/cassette set by Ofenbach (BMG Musique), apparently the first of two boxed sets by the legendary Quebec pop act of the early '70s.



# HITS OF THE WORLD

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### EUROCHART HOT 100

9/4/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP LOGIC
2	2	IT'S MY LIFE DR. ALBAN SWEMIX
3	3	HOW DO YOU DO! ROXETTE EMI
4	4	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
5	5	ABBA-ESQUE ERASURE MUTE
6	6	PLEASE DON'T GO DOUBLE YOU DWA
7	10	BAKER STREET UNDERCOVER PWL INTERNATIONAL
8	7	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFKEN
9	8	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY
10	11	JUST ANOTHER DAY JON SECADA SBK
1	1	<b>ALBUMS</b>
2	NEW	MICHAEL JACKSON DANGEROUS EPIC
3	2	ROXETTE TOURISM EMI
4	3	ELTON JOHN THE ONE ROCKET
5	7	GENESIS WE CAN'T DANCE VIRGIN
6	6	LIONEL RICHIE BACK TO FRONT MOTOWN
7	5	QUEEN GREATEST HITS II PARLOPHONE
8	4	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
9	NEW	INXS WELCOME TO WHEREVER YOU ARE MERCURY
10	9	ERIC CLAPTON UNPLUGGED REPRISE
		GUNS N' ROSES USE YOUR ILLUSION I GEFKEN

17	NEW	HUMPIN' AROUND BOBBY BROWN MCA
18	16	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL RELEASE/EASTWEST
19	19	NOTHING ELSE MATTERS METALLICA VERTIGO
20	17	INSTANT KARMA! JOHN LENNON PARLOPHONE
1	NEW	<b>ALBUMS</b>
2	1	ROXETTE TOURISM ELECTROLA/EMI
3	2	MICHAEL JACKSON DANGEROUS EPIC/SONY
4	3	GENESIS WE CAN'T DANCE VIRGIN
5	5	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
6	4	QUEEN GREATEST HITS II PARLOPHONE
7	7	DIE PRINZEN DAS LEBEN IST GRAUSAM HANSA
8	6	DR. ALBAN ONE LOVE LOGIC/BMG ARIOLA
9	10	LIONEL RICHIE BACK TO FRONT MOTOWN
10	NEW	ERIC CLAPTON UNPLUGGED WEA
11	8	WESTERNHAGEN JAJA WARNER BROS
12	9	ELTON JOHN THE ONE ROCKET
13	13	METALLICA METALLICA PHONOGRAM/POLYGRAM
14	11	INXS WELCOME TO WHEREVER YOU ARE POLYGRAM
15	12	SNAP THE MADMAN'S RETURN LOGIC/BMG ARIOLA
16	14	FAITH NO MORE ANGEL DUST SLASH/METRONOME
17	15	QUEEN GREATEST HITS PARLOPHONE
18	17	SOUNDTRACK WAYNE'S WORLD WARNER
19	16	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFKEN
20	NEW	HEROES DEL SILENCIO SENDEROS DE TRAIACION ELECTROLA

4	2	TMN COLOSSEUM I TMN EPIC/SONY
5	3	TMN COLOSSEUM 3 TMN EPIC/SONY
6	4	BOBBY BROWN BOBBY MCA/ALFA
7	NEW	TAIZO JINNOUCHI TWIN FUN HOUSE
8	NEW	BOBBY CALDWELL GREATEST HITS POLYDOR
9	5	PRINCESS PRINCESS SINGLES 1987-1992 SONY
10	NEW	CHARA SOUL KISS EPIC/SONY

### FRANCE

(Nielsen/Europe 1) 9/12/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP BMG
2	2	LE CHAT POW WOW POLYGRAM
3	3	PLEASE DON'T GO DOUBLE YOU? POLYGRAM
4	4	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
5	7	JUMP KRIS KROSS SONY/COLUMBIA
6	5	I LOVE ROCK 'N' ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR
7	11	THIS USED TO BE MY PLAYGROUND MADONNA WEA
8	10	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES BMG
9	8	WHO IS IT MICHAEL JACKSON SONY/EPIC
10	6	THE ONE ELTON JOHN POLYGRAM/PHONOGRAM
11	13	TOO FUNKY GEORGE MICHAEL SONY/EPIC
12	12	RENDEZ VOUS ALPHA BLONDY EMI
13	9	RIEN QUE DE L'EAU VERONIQUE SANSON WEA
14	NEW	COME AS YOU ARE NIRVANA BMG
15	18	EXPRESSION SALT-N-PEPA POLYGRAM
16	16	DO IT TO ME LIONEL RICHIE MOTOWN/POLYGRAM
17	17	CAROLINE M.C. SOLARA POLYGRAM/POLYDOR
18	NEW	PERCHE LO FAI MARCO MASINI POLYGRAM
19	14	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYGRAM
20	NEW	PARADOXAL SYSTEME LAURENT VOULZY BMG
1	1	<b>ALBUMS</b>
2	4	MICHAEL JACKSON DANGEROUS EPIC/SONY
3	5	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINES/SONY
4	12	STEPHEN EICHER ENGELBERG POLYGRAM
5	2	ELTON JOHN THE ONE POLYGRAM/PHONOGRAM
6	3	POW WOW REGAGNER LES PLAINES . . . REMARK POLYGRAM
7	6	NIRVANA NEVERMIND GEFKEN/BMG
8	7	SOUNDTRACK DIRTY DANCING BMG

9	10	SNAP THE MADMAN'S RETURN BMG
10	8	QUEEN LIVE AT WEMBLEY '86 EMI
11	11	GENESIS WE CAN'T DANCE VIRGIN
12	13	GUNS N' ROSES USE YOUR ILLUSION II BMG
13	9	VERONIQUE SANSON SANS REGRETS WEA
14	15	MICHEL SARDOU LE GRAND REVEIL TREMA/SONY
15	20	JOHNNY HALLIDAY CA NE CHANGE PAS UN HOMME POLYGRAM
16	NEW	JOE SATRIANI THE EXTREMIST SONY/EPIC
17	17	U2 ACHTUNG BABY ISLAND/POLYGRAM
18	NEW	KRIS KROSS TOTALLY KROSSED OUT SONY/COLUMBIA
19	18	GUNS N' ROSES USE YOUR ILLUSION I BMG
20	14	27 ARTISTES URGENCE URGENCE VIRGIN

### SWEDEN

(GLF) 9/16/92

THIS WEEK	LAST WEEK	SINGLES
1	1	ABBA-ESQUE ERASURE MUTE
2	3	THIS USED TO BE MY PLAYGROUND MADONNA WARNER
3	2	HOW DO YOU DO ROXETTE EMI
4	6	AIN'T NO DOUBT JIMMY NAIL METRONOME
5	7	LOVE, SEX & INTELLIGENCE SHAMEN COMA
6	4	SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME
7	NEW	HUMPIN' AROUND BOBBY BROWN MCA
8	5	RHYTHM IS A DANCER SNAP LOGIC
9	10	CAN'T CHAIN ME HEART TOTO COLUMBIA
10	NEW	EVEN BETTER THAN THE REAL THING U2 ISLAND
1	NEW	<b>ALBUMS</b>
2	1	ROXETTE TOURISM EMI
3	8	ERIC CLAPTON UNPLUGGED WARNER
4	NEW	BOBBY BROWN BOBBY MCA
5	NEW	VARIOUS ARTISTS ABSOLUTE DANCE EVA
6	NEW	ANNE-LIE RYDE STULNA KYSSAR HI FIDELITY
7	2	LISA NILSSON HIMLEN RUNT KORSETT DIESEL MUSIC
8	NEW	THASTROM PEACE, LOVE AND PITBULLS MVG
9	4	QUEEN GREATEST HITS II EMI
10	NEW	ROGER WATERS AMUSED TO DEATH COLUMBIA

### AUSTRALIA

(Australian Record Industry Assn.) 9/20/92

THIS WEEK	LAST WEEK	SINGLES
1	1	AMIGOS PARA SIEMPRE (FRIENDS FOR LIFE) J. CARRERAS & S. BRIGHTMAN POLYDOR/POLYGRAM
2	2	HUMPIN' AROUND BOBBY BROWN MCA/BMG
3	3	RHYTHM IS A DANCER SNAP BMG
4	4	LIFE IS A HIGHWAY TOM COCHRANE EMI
5	5	PLEASE DON'T GO K.W.S. BMG
6	9	SESAME'S TREET SMART E'S POSSUM/BMG
7	NEW	NOVEMBER RAIN GUNS N' ROSES GEFKEN/BMG
8	7	EVERYTHING'S ALRIGHT FARNHAM, CEBERANO, STEVENS EMERALD CITY/POLYGRAM
9	8	BABY GOT BACK SIR MIX-A-LOT PHONOGRAM/POLYGRAM
10	17	ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM
11	6	AS UGLY AS THEY WANNA BE UGLY KID JOE PHONOGRAM/POLYGRAM
12	10	I'LL BE THERE MARIAH CAREY COLUMBIA/SONY
13	11	HAZARD RICHARD MARX EMI
14	12	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
15	14	HOW DO YOU DO! ROXETTE EMI
16	19	IT'S NOT OVER ROCKMELONS FEATURING DENI HINES MUSHROOM/FESTIVAL
17	NEW	BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM
18	13	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFKEN/BMG
19	20	THIS USED TO BE MY PLAYGROUND MADONNA WARNER
20	18	DO FOR YOU EUPHORIA EMI
1	1	<b>ALBUMS</b>
2	2	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
3	NEW	JOSE CARRERAS FRIENDS FOR LIFE WARNER
4	4	ROXETTE TOURISM EMI
5	10	BOBBY BROWN BOBBY MCA/BMG
6	5	DR. HOOK DR. HOOK'S GREATEST HITS EMI
7	3	ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL
8	6	HOODOO GURUS ELECTRIC SOUP BMG
9	8	SOUNDTRACK STRICTLY BALLROOM ALBERTS/SONY
10	7	MARIAH CAREY UNPLUGGED COLUMBIA/SONY
11	NEW	ELVIS PRESLEY FROM THE HEART RCA/BMG
12	12	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM/POLYGRAM
13	12	INXS WELCOME TO WHEREVER YOU ARE EASTWEST/WARNER
14	9	SOUNDTRACK MY GIRL EPIC/SONY
15	16	RICHARD RUSH RUSH STREET EMI
16	15	OLIVIA NEWTON-JOHN BACK TO BASICS: COLLECTION '71-'92 FESTIVAL
17	19	YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL
18	11	ZZ TOP GREATEST HITS WARNER
19	NEW	MIKE OLDFIELD TUBULAR BELLS VOL 2 WARNER
20	NEW	BODY COUNT BODY COUNT WARNER
21	13	LIONEL RICHIE BACK TO FRONT POLYDOR/POLYGRAM

### JAPAN

(Music Labo) 9/14/92

THIS WEEK	LAST WEEK	SINGLES
1	1	NAMIDANO KISS SOUTHERN ALL STARS VICTOR
2	NEW	ICHIBAN ERAI HITOE TUNNELS PONY CANYON
3	2	YOU'RE THE ONLY MASATOSHI ONO SONY
4	3	ASAI NEMURI MIYUKI NAKAJIMA PONY CANYON
5	NEW	KOKOROZAKE AYAKO FUJI SONY
6	4	KYUJITSU TAMIO OKUDA SONY
7	5	SHULABA-LA-BAMBA SOUTHERN ALL STARS VICTOR
8	6	SAYONARA GAO VAP
9	7	MATA AERU JIX.S APOLLON
10	NEW	DAREYORIMO MASATOSHI NAKAMURA NIPPON COLUMBIA
1	NEW	<b>ALBUMS</b>
2	1	MASAYUKI SUZUKI FAIR AFFAIR EPIC/SONY
3	1	MARIKO TAKAHASHI LADY COAST VICTOR
3	NEW	ZARD HOLD ME POLYDOR

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	2	EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN
2	3	BAKER STREET UNDERCOVER PWL INTERNATIONAL
3	1	RHYTHM IS A DANCER SNAP ARISTA
4	8	IT'S MY LIFE DR. ALBAN ARISTA
5	6	TOO MUCH LOVE WILL KILL YOU BRIAN MAY PARLOPHONE
6	4	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE
7	7	JUST ANOTHER DAY JON SECADA SBK
8	11	MY DESTINY LIONEL RICHIE MOTOWN
9	NEW	THEME FROM M.A.S./EVERYTHING I DO MANIC ST PREACHERS/FATIMA MANSIONS COLUMBIA
10	15	HOUSE OF LOVE EAST 17 LONDON
11	NEW	IRON LION ZION BOB MARLEY & THE WAILERS TUFF GONG
12	9	WALKING ON BROKEN GLASS ANNIE LENNOX RCA
13	14	JAM MICHAEL JACKSON EPIC
14	10	DO YOU WANT ME FELIX deCONSTRUCTION
15	5	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY
16	21	HOW SOON IS NOW? THE SMITHS WEA
17	NEW	LOVE SLAVE WEDDING PRESENT RCA
18	22	SUCCESS HAS MADE A FAILURE OF OUR HOME SINEAD O'CONNOR ENSIGN
19	16	DANCING QUEEN ABBA POLYDOR
20	13	REST IN PEACE EXTREME A&M
21	18	DAS BOOT U96 M&G
22	31	END OF THE ROAD BOYZ II MEN MOTOWN
23	20	BABY DON'T CRY INXS MERCURY
24	12	ROCK YOUR BABY KWS NETWORK
25	40	JUST LIKE A MAN DEL AMITRI A&M
26	17	TAKE THIS HEART RICHARD MARX CAPITOL
27	NEW	THE CRYING GAME BOY GEORGE SPAGHETTI
28	NEW	GENERATIONS INSPIRAL CARPETS MUTE
29	NEW	THEY'RE HERE EMF PARLOPHONE
30	38	I JUST WANT TO DANCE WITH YOU DANIEL O'DONNELL RITZ
31	NEW	DIGGING IN THE DIRT PETER GABRIEL VIRGIN
32	37	ME & MRS JONES FREDDIE JACKSON CAPITOL
33	34	WHAT'S IN A WORD THE CHRISTIANS ISLAND
34	NEW	HAVE YOU EVER NEEDED SOMEONE SO BAD DEF LEPPARD BLUDGEON RIFFOLA
35	NEW	STINKIN THINKIN HAPPY MONDAYS FACTORY
36	19	THE MAGIC FRIEND 2 UNLIMITED PWL CONTINENTAL
37	NEW	SLEEPING SATELLITE TASMINE ARCHER EMI
38	30	BOOGIE NIGHTS SONIA ARISTA
39	23	AIN'T NO DOUBT JIMMY NAIL EASTWEST
40	32	IT'S PROBABLY ME STING & ERIC CLAPTON A&M

THIS WEEK	LAST WEEK	ALBUMS
1	1	MIKE OLDFIELD TUBULAR BELLS II WEA
2	NEW	BELINDA CARLISLE THE BEST OF BELINDA VOLUME I VIRGIN
3	2	ROXETTE TOURISM EMI
4	4	LIONEL RICHIE BACK TO FRONT MOTOWN
5	3	KYLIE MINOGUE KYLIE GREATEST HITS PWL INTERNATIONAL
6	5	ANNIE LENNOX DIVA RCA
7	6	ERIC CLAPTON UNPLUGGED DUCK
8	NEW	ROGER WATERS AMUSED TO DEATH COLUMBIA
9	7	THE SMITHS BEST . . . I WEA
10	NEW	SUGAR COPPER BLUE CREATION
11	14	PATSY CLINE THE DEFINITIVE PATSY CLINE 1932-1963 ARCADE
12	9	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA
13	15	SIMPLY RED STARS EASTWEST
14	17	NIRVANA NEVERMIND DGC
15	NEW	POP WILL EAT ITSELF THE LOOKS OR THE LIFESTYLE RCA
16	10	MICHAEL JACKSON DANGEROUS EPIC
17	18	INXS WELCOME TO WHEREVER YOU ARE MERCURY
18	16	GENESIS WE CAN'T DANCE VIRGIN
19	12	BILLY RAY CYRUS SOME GAVE ALL MERCURY
20	NEW	SUZANNE VEGA 99.9 F A&M
21	24	RICHARD MARX RUSH STREET CAPITOL
22	11	UGLY KID JOE AMERICA'S LEAST WANTED VERTIGO
23	8	PAUL WELLER PAUL WELLER GO! DISCS
24	13	THUNDER LAUGHING ON JUDGMENT DAY EMI
25	23	JAMES LAST AND HIS ORCHESTRA VIVA ESPANA POLYGRAM
26	NEW	TOM WAITS BONE MACHINE ISLAND
27	20	ENYA SHEPHERD MOONS WEA
28	NEW	THE FOUR TOPS THE SINGLES COLLECTION POLYGRAM
29	22	MADNESS DIVINE MADNESS VIRGIN
30	26	SOUNDTRACK THE COMMITMENTS MCA
31	21	BOBBY BROWN BOBBY MCA
32	29	ROBERT CRAY I WAS WARNED MERCURY
33	NEW	STRANGLERS IN THE NIGHT PSYCHO
34	28	JON SECADA JON SECADA SBK
35	25	RIGHT SAID FRED UP TUG
36	19	TAKE THAT TAKE THAT AND PARTY RCA
37	27	JIMMY NAIL GROWING UP IN PUBLIC EASTWEST
38	NEW	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
39	30	JIM REEVES THE DEFINITIVE JIM REEVES ARCADE
40	NEW	LOOSE ENDS TIGHTEN UP VOLUME 1 TEN

### NETHERLANDS

(Stichting Nederlandse 40) 8/27/92

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE DR. ALBAN ARIOLA
2	2	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYDOR
3	7	HOW DO YOU DO ROXETTE EMI
4	3	I'LL BE THERE MARIAH CAREY COLUMBIA
5	8	CAN'T TAKE MY EYES . . . GERARD JOKING/TATJANA MERCURY
6	NEW	WISHING ON A STAR THE COVER GIRLS EPIC
7	5	STEPPIN' OUT TONIGHT BECKLE BELL JIVE ROTTERDAM REC.
8	4	POING ROTTERDAM TERMINATION SOURCE ROTTERDAM REC.
9	6	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
10	NEW	AMIGOS PARA . . . JOSE CARRERAS/SARAH BRIGHTMAN POLYDOR
1	4	<b>ALBUMS</b>
2	1	VARIOUS ARTISTS THE GREATEST HITS '92 VOLUME 3 MAGNUM
3	3	MARIAH CAREY UNPLUGGED COLUMBIA
4	2	LIONEL RICHIE BACK TO FRONT MOTOWN
5	5	VARIOUS ARTISTS TECHNO TRANCE VOLUME 2 ARCADE
6	9	GUNS N' ROSES USE YOUR ILLUSION II GEFKEN
7	6	GENESIS WE CAN'T DANCE VIRGIN
8	NEW	VARIOUS ARTISTS MOVE THE HOUSE 5 EVA
9	7	VARIOUS ARTISTS TOP HITS '92 VOLUME 2 ARCADE
10	10	VARIOUS ARTISTS JONG . . . SNELEN WILD DINO MUSIC
		FREDDIE MERCURY & MONTSERRAT CABALLE BARCELONA POLYDOR

### CANADA

(The Record) 8/31/92

THIS WEEK	LAST WEEK	SINGLES
1	1	THIS USED TO BE MY PLAYGROUND MADONNA SIRE/WEA
2	2	HUMPIN' AROUND BOBBY BROWN MCA/UNI
3	4	STAY SHAKESPEAR'S SISTER LONDON/PGD
4	3	MOVE THIS TECHNO TRONIC SBK/SBK
5	8	ENID BARENAKED LADIES SIRE/WEA
6	6	WARM IT UP KRIS KROSS COLUMBIA/SONY
7	7	JUST ANOTHER DAY JON SECADA SBK/SBK
8	5	BABY GOT BACK SIR MIX-A-LOT DEF AMERICAN WEA
9	9	TENNESSEE ARRESTED DEVELOPMENT COLUMBIA/SONY
10	10	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
1	1	<b>ALBUMS</b>
2	2	BARENAKED LADIES GORDON RCA/BMG
3	3	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS./WEA
4	7	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
5	4	PEARL JAM TEN EPIC ASSOCIATED/SONY
6	5	BLUE RODEO LOST TOGETHER WEA/WEA
7	8	BILLY RAY CYRUS SOME GAVE ALL MERCURY/PGD
8	NEW	GUNS N' ROSES USE YOUR ILLUSION I GEFKEN/UNI
9	NEW	ERIC CLAPTON UNPLUGGED REPRISE/WEA
10	REN	BOBBY BROWN BOBBY MCA/UNI
		U2 ACHTUNG BABY ISLAND/PGD

### GERMANY

(Der Musikmarkt) 9/8/92

THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE DR. ALBAN LOGIC/BMG ARIOLA
2	3	HOW DO YOU DO! ROXETTE EMI/ELECTROLA
3	2	ABBA-ESQUE ERASURE MUTE
4	13	SWEAT INNER CIRCLE WEA
5	4	RHYTHM IS A DANCER SNAP LOGIC/BMG ARIOLA
6	5	PLEASE DON'T GO DOUBLE YOU? ZYX/MIKULSKI
7	7	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFKEN
8	8	WE ALL NEED LOVE DOUBLE YOU? ZYX/MIKULSKI
9	6	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
10	10	JUST ANOTHER DAY JON SECADA SBK
11	9	WHO IS IT? MICHAEL JACKSON EPIC/SONY
12	11	YOU BRING ON THE SUN LONDONBEAT RCA/BMG ARIOLA
13	14	JESUS HE KNOWS ME GENESIS VIRGIN
14	15	NOVEMBER RAIN GUNS N' ROSES GEFKEN
15	12	SEXY MF PRINCE PAISLEY PARK/WEA
16	18	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY



**Goody Got Cole.** Musicland's Sam Goody outlet at Rockefeller Plaza in New York celebrates Elektra artist Natalie Cole's recent sold-out performances at Radio City Music Hall with an in-store appearance by the artist. Shown with Cole, from left, are Kent Rippey, divisional marketing coordinator, The Musicland Group; Kevin Krenos, New York district manager, Sam Goody; and Tim Edwards, senior store manager, Sam Goody.

## Best Buy Blows Into Chicago Some Industry Analysts Predict Price Wars

■ BY MOIRA McCORMICK  
and JACKIE STASI

CHICAGO—With the recent entry of discount chain Best Buy into the market here, changes are expected to be in store for Chicago area music and electronics retailers.

Best Buy, a Bloomington, Minn.-based home electronics and appliance retailer that also carries a healthy selection of audio and video software, opened eight stores in Chicago Sept. 11 and plans to have a total of 18 open by the end of the year. Moreover, analysts that follow the public company are projecting the chain may open as many as 30 stores in the Chicago market.

Best Buy is already considered to

be among the dominant players in the home appliance business and its entertainment software business keeps growing by leaps and bounds. A typical Best Buy music and video soft-

cialty retail analyst for New York-based investment bank Goldman Sachs. "They will generate however many millions of dollars' worth of music sales in Chicago—and it's not going to come out of the air. Retailers will have to respond, pricewise, and they'll be seeing their gross margins shrink." Best Buy's entry "will have a more significant impact on free-standing chains than mall-oriented chains," Bolotsky adds, noting the mall stores' convenience factor is in their favor.

*'A group of stores will open at the end of September, and the rest before Thanksgiving'*

### LOCAL COMPETITION

In addition to strong independent music retailers like Rolling Stones Records in Norridge, Ill., the greater Chicago area contains some 60 outlets of Albany, N.Y.-based Trans World Music, about 40 stores from Minneapolis-based The Musicland Group, 13 units of Dallas-based Sound Warehouse, and a handful of stores from North Canton, Ohio-based Camelot Music. In addition, West Sacramento, Calif.-based Tower Records already has one store in the market and label sources say the chain would like to add a few more outlets here.

But the two players most closely identified with the market are two midsize regional chains, which are based here: Rose Records, which has 33 of its 36 outlets in the market, and Flip Side, which fields 20 outlets here.

If Best Buy's entry was not enough, Richmond, Va.-based Circuit City is also planning to invade Chicago next year. Like Best Buy, Circuit City is considered to be among the better consumer electronics retailers, and currently the chain is planning to add music to its offerings. If Circuit City comes into town with music departments in place, that's when the fireworks could really begin, say observers.

According to Best Buy's merchandise manager, Jeff Abrams, eight or nine more stores will be opening in the Chicago area before year's end. "A group of stores will open at the end of September, and the rest before Thanksgiving," he says, although he declines to say how many and in what areas. Currently, Best Buy stores are open in the North and Northwest suburbs of Schaumburg, Arlington

*(Continued on page 65)*

ware department may yield \$1 million a year in sales, according to sources.

Most music retailers already operating in the Chicago area say they are unconcerned by Best Buy's invasion of the market. But some label and distribution executives in the market say things are going to get real interesting when Best Buy completes its infill in the market.

As one local distribution executive puts it, "Best Buy will take market share from somebody. The million-dollar question is, at whose expense will this be?"

### WAKING UP THE MARKET

Another adds, "Chicago is going to experience a real competitive, aggressive, and interesting situation with the addition of Best Buy. This market has been sleepy for a long time, and this will wake it up dramatically."

Indeed, one of its consumer electronics competitors, Highland Superstores, filed for protection under Chapter 11 of the U.S. bankruptcy laws Aug. 25 and announced it would pull out of Chicago. The chain began liquidating its stock 2½ weeks before Best Buy opened its first eight stores. Many observers correlate the Highland flight from the Chicago market with Best Buy's entry here.

Moreover, Best Buy has what some term as "notoriously low prices on CDs, cassettes, and video" and some industry analysts predict price wars are in the offing.

"Best Buy comes in aggressively on pricing," says David Bolotsky, spe-

## Indie Dealers Ponder Life After Longbox

■ BY CATHERINE APPLEFELD

NEW YORK—Independent retailers across the country are in somewhat of a continental divide in their reaction to the impending elimination of the CD longbox.

A random survey of some 30 independent retailers finds them with decidedly mixed attitudes and, therefore, mixed solutions to the transition. But the one advantage independent retailers may have over most chain merchants with the package changeover due next April is that many stock imports and used CDs along with new product, and thus have already tried their hand at merchandising sans the longbox.

Some retailers are still holding out hope that the majors will come to their senses before they actually implement the planned elimination of the longbox. David Lax, owner of Main Street Music in Aspen, Colo., says he is in favor of any alternative package that has the same dimensions as the longbox. "We're having a bad enough theft problem as it is, and I guarantee you when the longbox is gone, the theft will increase. Anything is better than the jewel box only," he declares.

Stan McElroy, the manager of Hornbuckle Record Shop in Huntsville, Ala., says he is still in a quandary over how to handle the change. "I just don't

know," he says. "Should I put CDs behind the counter, or should we do something else?" Although he says he feels like crying over the planned elimination of the longbox, he is confident his store "can weather the storm."

Indeed, Bob Swintz, owner of Mountunes in Jackson, Wyo., notes some retailers are "still playing the wait-and-see game to see if any specific [merchandising] format surfaces."

But some retailers contacted by Billboard say they will use keepers and maintain existing fixtures, while others fall on the side of jewel-box-only merchandising with the CDs kept either behind the counter or in accommodating fixtures. Still others say they will repackage CDs in blister packs.

Since most indie record shops lack the elaborate security systems employed at some chains, pilferage-prevention is a key attractant cited by those in the keeper contingency. Lou Longmire, assistant manager at Albuquerque, N.M.-based Bow Wow, says plastic keepers manufactured by Canton, Ohio-based Alpha Enterprises have already found a home at his 1,800-square-foot store. "We've been using the Alpha cases for years because of the theft problem, and we have enough cases so we're in good shape for whatever they throw at us," he says.

Similarly, Gary Del Mastro, owner of Seattle-based Platters, says that while

"I want to do whatever is the norm in this part of the country, I hope the norm becomes the keeper system . . . I'm not going to put discs out without security because they will be stolen."

"We have some 1,000 Alpha security systems already in use," says Steve Athey, owner of Skinnies Records in Norfolk, Va., which is heavy on imports. Athey points out the keepers are cost-effective since they are reusable.

John Lauer, owner of the 2,000-square-foot Dab Nabbitts in Flagstaff, Ariz., says he, too, is concerned about security. Most of his customers are 15-25-year-olds, "and most kids have no qualms about taking a few CDs here and there," he says.

Whiler Lauer says he is still formulating a response to the change, he notes that his store already sells used CDs by putting the CD booklet in a blister pack, and keeping the disc behind the counter.

However, the manpower and time required to place CDs in blister packs or lock the discs into plastic keepers are deterrents to a number of indie retailers, who generally lack extensive staff. "We would really like to avoid using any sort of thing that we would have to spend time loading," says Mountunes' Swintz, adding he doesn't think keepers are particularly "friendly feeling" to customers.

*(Continued on page 65)*

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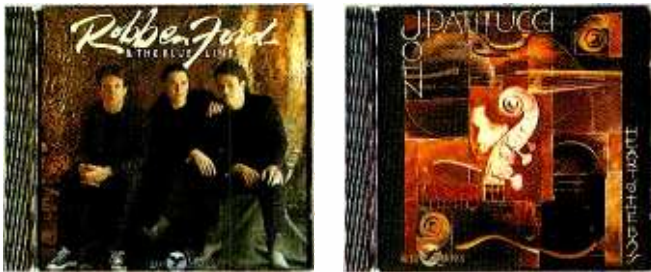


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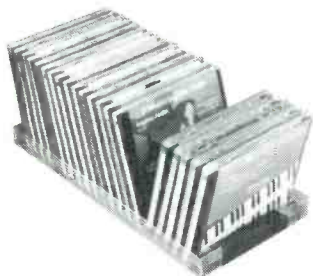


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## Retail

# Spec's Lief Discusses Life After Storm; Rebate Issue Resurfaces; Voter Value

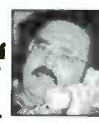
**ALTHOUGH THE** hurricane that made a shambles of Southern Florida may soon be just a memory to people in the rest of the country, people down there will be living with the aftermath of that storm for a long time to come.

The hurricane's devastation can be measured in terms of the 13 lives lost and the estimated \$15 billion-\$20 billion worth of damage it caused. And for the people in the areas hardest hit by the storm, picking up the pieces has been almost as devastating as trying to survive the storm itself.

"Until you live through something like this you can't even imagine what it's like," says **Ann Lief**, president of the Miami-based **Spec's Music & Movies** chain. "It's like being in a war zone; it's unreal."

Lief's reports about the after-effects of the hurricane almost take on nightmarish proportions. The homes of approximately 30 Spec's associates were either completely destroyed or suffered extensive damage. She describes going by a friend's block and finding that 18 out of the 20 houses that occupied the street were destroyed. In some areas, neighbors have formed posses to patrol the neighborhoods to ensure that damaged houses are not

## RETAIL TRACK



by Ed Christman

looted.

In fact, at one point, Lief says she saw a mob getting ready to loot a Spec's store, but the National Guard stopped it.

The Spec's chain had two stores destroyed by the storm and another six to eight outlets suffered water damage. Lief expresses relief that the chain's warehouse is intact, since many of the surrounding industrial buildings were "smashed" by the storm.

"All in all, I am not happy about losing two stores but it could have been worse," she says. Before making any decisions about whether to rebuild those stores, "we will wait and see what happens," she says. "The communities surrounding them have been almost completely destroyed. Will people rebuild their homes there?"

When the storm first hit and took out power, chain management moved its computer systems to its Sawgrass Mill superstore, which allowed them to run the chain from there.

The headquarters power was restored Aug. 31 but because it kept going on and off, Spec's made arrangements to lease a generator. Power was fully restored late in the day Sept. 2.

Meanwhile, it has been anything

but business as usual for Spec's. The chain didn't receive any mail for more than a week, but trucks were getting in to make deliveries. At that time, the chain was unable to ship to stores and instead used one-stops to supply outlets in unaffected areas.

Spec's also was unable to make any payments to suppliers, since it was unable to run checks due to the loss of power.

While keeping the rest of the chain running was a primary goal of Spec's management, Lief reports it wasn't always a priority in the days following the storm. Aware that many people had lost their homes to the storm, initially Spec's management employees were driving around looking for their store managers and bringing them money so they could buy whatever necessities were available.

In a Sept. 3 letter to the industry, Lief writes, "We have spent the last 10 days trying to help those who were hardest hit by providing the means to get them back on their feet. We've driven into their neighborhoods with gifts of food, water, and emergency supplies to offer temporary relief while they repair their homes and their lives."

It will be a long time before life returns to normal for many of the area's inhabitants, Lief told Retail Track.

Finally, she says one of the great lessons delivered by the hurricane is to appreciate things that are often taken for granted. "Everyone elsewhere should have fun and enjoy the things that they take for granted, like air conditioning and the lights,"

(Continued on next page)

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**Make The Connection.** Telarc conductor Erich Kunzel appears at CD Connection in Kettering, Ohio, to sign autographs for some 200 enthusiasts. Kunzel was interviewed on WDPR, nearby Dayton's public radio station, prior to his in-store appearance. Shown, from left, are Glynn Wilson, Telarc district representative; Helge Buflod, CD Connection promotion manager; Hans Buflod, the store's GM; Kunzel; and John Manes, CD Connection buyer.

## RETAIL TRACK

(Continued from preceding page)

Lieff offers, adding, "Now I know why the pioneers had such a hard time getting things done."

Spec's has established the Spec's Music Hurricane Relief Fund, a separate bank account designated solely for Spec's associates to provide long-term assistance. Checks can be sent to the chain at 1666 N.W. 82nd Ave., Miami, Fla. 33126.

**WHITHER PRICING:** Although all six majors have announced their CD rebate policies to compensate for extra costs associated with the planned elimination of the CD long-box, don't think that will be the end of the pricing issue.

Overall, retailers and rackjobbers complain that all six rebate programs fall way short of compensating for the changeover to jewel-box-only packaging. In particular, accounts say the policies that carry a lower rebate but run for a longer time are completely unfair. Since the accounts expect a permanent price reduction once April 1, 1993, rolls around, what difference does it make how long the rebate program lasts, they ask.

Needless to say, the majors and the accounts are jockeying for position on that issue. Accounts are sending a message loud and clear, while the labels say they can't discuss future pricing because it would violate Federal Trade Commission regulations. Privately, however, some senior distribution executives say there may be a price reduction in the cards, but it likely won't match the current rebates.

**ALL THIS** month, Rock The Vote, the National Assn. of Recording Merchandisers, and 87 NARM companies with 8,000 locations are working together in a voter-registration drive. The focal point of the campaign is an in-store counter display with tear-off pads bearing a toll-free number. Callers get information they need to register to vote. In addition, during the month, radio stations in all formats will play Rock The Vote public-serv-

ice announcements featuring 50 artists, while MTV will be running more than 50 new video PSAs. Finally, Fox Television will broadcast an hourlong special at 9 p.m. (ET) Wednesday (23). That show will mix entertainment with information about the importance of voting.



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**All Smiles.** Tabu artist Larry Springfield and Motown artist Shanice appear at Abbey Road's City One-Stop luncheon in Los Angeles.

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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** NO. 1 ***		
1	3	<b>ENYA</b> ▲ REPRISE 26774* (10.98/15.98)	WATERMARK <small>17 weeks at No. 1</small>	48
2	1	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	71
3	4	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>3</sup> TUFF GONG/ISLAND 84621.0/PLG (9.98/15.98)	LEGEND	60
4	7	<b>JAMES TAYLOR</b> ▲ <sup>4</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	71
5	2	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	71
6	5	<b>GUNS N' ROSES</b> ▲ <sup>8</sup> Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	71
7	6	<b>JOURNEY</b> ▲ <sup>3</sup> COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	71
8	12	<b>THE EAGLES</b> ▲ <sup>12</sup> ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	71
9	8	<b>MEAT LOAF</b> ▲ <sup>6</sup> CLEVELAND INT'L 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	71
10	11	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298/PLG (9.98/15.98)	THE JOSHUA TREE	39
11	10	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	62
12	9	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101* (7.98/11.98)	GREATEST HITS	71
13	17	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	71
14	13	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	57
15	16	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	71
16	14	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	56
17	15	<b>THE RIGHTEOUS BROTHERS</b> ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	71
18	19	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	71
19	20	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS	71
20	18	<b>THE DOORS</b> ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	60
21	22	<b>THE EAGLES</b> ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	71
22	28	<b>ENYA</b> ● ATLANTIC 81842* (7.98/11.98)	ENYA	29
23	21	<b>DEF LEPPARD</b> ▲ <sup>10</sup> MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	65
24	23	<b>PINK FLOYD</b> ▲ <sup>12</sup> CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	71
25	27	<b>CHICAGO</b> ▲ REPRISE 26080 (9.98/15.98)	GREATEST HITS 1982-1989	67
26	39	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	36
27	25	<b>METALLICA</b> ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	35
28	24	<b>AC/DC</b> ▲ <sup>10</sup> ATLANTIC 16018* (7.98/11.98)	BACK IN BLACK	71
29	31	<b>BEASTIE BOYS</b> ▲ <sup>4</sup> DEF JAM 40238*/COLUMBIA (7.98/11.98)	LICENSED TO ILL	20
30	36	<b>VIOLENT FEMMES</b> ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	26
31	26	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 19129 (7.98/11.98)	LED ZEPPELIN IV	71
32	32	<b>INDIGO GIRLS</b> ▲ EPIC 45044* (7.98 EQ/11.98)	INDIGO GIRLS	18
33	29	<b>ELVIS PRESLEY</b> ▲ RCA 5196* (7.98/11.98)	GOLDEN RECORDS	9
34	43	<b>JIMI HENDRIX</b> ▲ <sup>2</sup> REPRISE 2276 (7.98/11.98)	SMASH HITS	19
35	34	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	54
36	33	<b>THE POLICE</b> ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	64
37	38	<b>U2</b> ▲ ISLAND 811148* (7.98 EQ/11.98)	WAR	14
38	42	<b>RED HOT CHILI PEPPERS</b> ● EMI 92152*/ERG (9.98/15.98)	MOTHER'S MILK	22
39	30	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> Geffen 24198* (9.98/15.98)	G N' R LIES	32
40	37	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	45
41	35	<b>ELTON JOHN</b> ● MCA 1689 (4.98/11.98)	GREATEST HITS	70
42	45	<b>U2</b> ▲ <sup>3</sup> ISLAND 842299/PLG (14.98 EQ/17.98)	RATTLE AND HUM	3
43	40	<b>REO SPEEDWAGON</b> ▲ EPIC 44202* (9.98 EQ/13.98)	HITS	18
44	—	<b>SANTANA</b> ▲ <sup>2</sup> COLUMBIA 33050* (7.98 EQ/11.98)	GREATEST HITS	5
45	50	<b>ANDREW LLOYD WEBBER</b> ● MCA 6284* (10.98/15.98)	PREMIERE COLLECTION	35
46	—	<b>GRATEFUL DEAD</b> ▲ WARNER BROS. 2764* (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	23
47	48	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 8613 (13.98/16.98)	LIVE	4
48	—	<b>CAROLE KING</b> ● COLUMBIA 34946* (7.98 EQ/11.98)	TAPESTRY	4
49	49	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup> CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	48
50	—	<b>SOUNDTRACK</b> ▲ <sup>5</sup> COLUMBIA 40323* (7.98 EQ/11.98)	TOP GUN	23

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan Inc.

# Vinyl Hot At Red Planet; Jett's Stream Of Indie Releases

**CRYSTAL BALL:** As this issue of Billboard goes to press, DI will be hopping on the freeway to Newport Beach, Calif., to attend the **National Assn. of Recording Merchandisers Independents Conference**, set for Sept. 18-20 at the Hyatt Newporter.

It doesn't take great precognitive powers to anticipate that the major mutterings at this year's confab will center on the increasing consolidation of independent distribution. The burgeoning competition of such powers as **Independent National Distributors Inc.** and the proposed **Rounder Records-East Side Digital-Precision Sound Marketing** axis, and **Tower Records'** acquisition of **Bayside Record Distributing Co.** (still

viewed with trepidation in some quarters) will likely be the critical poolside topics of conversation. See this space next week for news and views from Newport.

**VINYL FROM MARS:** Call 'em quixotic, but many indie labels continue to buck the prevailing move to cassette singles, and continue to press up 7-inch vinyl 45s. DI, who was raised on singles as a young 'un and has a large collection of late-'70s punk rock 45s at home, applauds this romantically back-dated move.

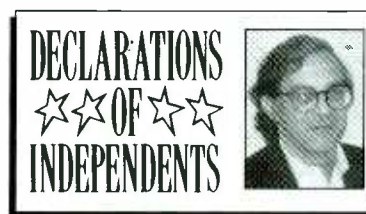
The latest outfit to push vinyl singles is L.A.-based **Red Planet Records**. Borrowing a page from Seattle-based **Sub Pop Records** (which

issued many a collector's item via its singles club), Red Planet has created a club that will release limited-edition 45s every two months. The imprint has established a toll-free phone line so that prospective members can preview the singles.

Label founder and president **Wade Marsten** says he grew up on 45s, hence his decision to create a niche for them at the company.

The first release from the company is "Big Dog Shoes" by L.A.'s wryly named **Venus Envy**. The best news is the next singles club release will feature one of our hometown faves, garage-poppers the **Leonards**.

Keep those li'l dinguses coming.



by Chris Morris

**JETT TAKEOFF:** Joan Jett, who is not exactly an unknown quantity at the major labels, has reactivated her **Blackheart Records** as an independently distributed imprint.

According to the hard-rocking singer/guitarist's manager, **Kenny Laguna**, four '80s titles by Jett—"Bad Reputation," "I Love Rock 'N' Roll" (which spawned the massive hit of the same name), "Album," and "Glorious Results Of A Misspent Youth"—are now being distributed exclusively via independents. The first two titles were originally released by the late **Neil Bogart's Boardwalk Records**, while the latter two were Blackheart sets distributed by **MCA**. Jett holds the rights to all four.

"I'm back with a lot of the distribution guys I started with in '81," says Laguna. "We're going to sell it to anybody who's got the money."

The indie route is apparently an idea that appeals to others as well: Laguna says he has been approached by some other well-known acts, whose names he won't divulge, to pursue independent distribution of their works.

It remains to be seen if Jett, who is no longer signed to **Sony**, will look for independent or major distribution for her new work, but her faith in the indies is worthy of some applause.

**FLAG WAVING:** Sometimes one wonders when **Marvin Etzioni** sleeps. The L.A. singer/songwriter/producer has just issued "Bone," his second **Restless Records** album of 1992. He's about to embark on a series of dates supporting **Toad The Wet Sprocket**. And he has co-written songs with his former **Lone Justice** cohort **Maria McKee** and plays on the pure-voiced singer's forthcoming

**Geffen** release.

"My goal is to put out a couple of records a year," Etzioni says. "[Restless executive] **Joe Regis** said, 'If you can write and record a couple a year, we'll put 'em out. Nobody else here does that.'"

While Etzioni's debut, "The Mandolin Man," for the Los Angeles-based label, was an acoustic set, "Bone" features full-band performances. His next album is already in the works; he will play all the instruments on it. Etzioni compares it stylistically with **Paul McCartney's** do-it-all first solo album.

The forthcoming third album, which the prolific Etzioni wants to release early in 1993, will be titled "Big Mono Sex Doctor." "Maria was calling me that in the studio," he says, explaining that he liked to hear his solos punched up on the studio monitors in mono.

Etzioni, whose songwriting credits include work for the **Williams Brothers**, Australian singer **Jimmy Barnes**, and **Voice Of The Beehive**, collaborated on songs earlier this year with McKee, with whom he hadn't worked since the dissolution of the first Lone Justice lineup in 1985. Much of that lineup will be present on McKee's album: Her backup group, besides Etzioni, will include original L.J. drummer **Don Heffington** and **Benmont Tench** of the **Heartbreakers**, who sat in frequently with the group. (Members of the **Jayhawks** fill out the band.)

While the indefatigable Etzioni continues to perform solo and acoustic shows in L.A., the group he'll take on tour with **Toad** (whose second album, "Pale," he produced) will be an electric unit including Heffington, guitar whiz **Duane Jarvis**, and **Bill Bonk** and **Phil Parlapiano**, better known as the **Brothers Figaro**. The road trip begins Sept. 27 in Las Vegas.

Etzioni, who has played in about every style and group configuration imaginable, says he has no format preference: "I like so many kinds of music, I like doing everything I'm involved in."

## DISCOUNT CHAIN BEST BUY BLOWS INTO CHICAGO

(Continued from page 60)

Heights, Skokie, and Crystal Lake; in the South suburbs of Orland Park and Downers Grove; in Joliet, 50 miles south of Chicago; and in Merrillville, Ind. Abrams also would not estimate how many total stores Best Buy expects to open in the Chicago area.

Steven M. Ashley, VP of research at Milwaukee brokerage firm Cleary Gull Reiland & McDevitt Inc., says, however, that "there's a potential for 30 stores in Chicago." Currently, Best Buy encompasses 76 stores nationwide, from Minnesota to Texas, as far west as Colorado and as far east as Indianapolis. Abrams says, "By the end of 1992, we'll have approximately 110."

### EFFECT ON ELECTRONICS OUTLETS

Ashley says having Best Buy on the scene "will predominantly affect consumer electronics retailers. There will be a reapportioning of the pie. Best Buy is a lower-cost purveyor, a lower overhead cost operator, able to put more merchandise on the floor at a lower price, day in and day out, than the competition." Ashley says he expects to see other consumer electronics retailers going belly up and he predicts "further attrition in the next two years after Circuit City, the largest consumer electronics retailer in the U.S., comes in. With the two dominant CD retailers entering that market, something's got to give."

Of the eight Best Buy stores that opened Sept. 11, all but one average 27,000 square feet. The remaining unit, in Schaumburg, is a 46,000-square-foot superstore that Abrams says is "our flagship store." He says the store will have 40,000-plus titles and separate jazz and classical departments. That store will also carry about 4,500 video and laserdisc titles.

Best Buy also carries a "deep selection of sale video," according to Abrams, and laserdiscs as well. The average store features "almost 100 titles" at discount prices. "We're cheaper than Wal-Mart on a day-in, day-out basis," says Abrams.

Abrams adds Best Buy pricing can vary by market but says a \$10.98-list cassette typically sells for \$9.99, and a CD whose wholesale price is \$10.30 sells for \$13.99. Best Buy also carries CD-5's and cassette singles.

While it is perceived that Best Buy

lowballs music in order to attract customers—Goldman Sachs' Bolotsky says, "Best Buy uses music as a traffic draw for the bigger-ticket consumer electronics items"—Abrams insists that perception is incorrect. "Music is one of the most profitable areas of the company," he says. "Gross margins in music are larger than in most other categories."

Nonetheless, most observers agree with one distribution executive who says, "I think what's at stake is hit pricing. We expect to see all the retailers react with more aggressive pricing on hit product," due to Best Buy's pricing strategies. That executive notes Best Buy occasionally will sell new CD titles from superstars for as little as \$8.99.

### AREA RETAILERS NOT CONCERNED

Some Chicago-area music retailers, including Rose Records and Sound Warehouse, would not comment on Best Buy's entry. Those who did comment said the prospect of Best Buy as competition did not worry them.

"We don't feel threatened at all," says Carl Rosenbaum, owner of Flip Side, which has recently converted 12 of its 19 stores to discount warehouses. "We'll continue to be aggressively priced," he says, "and will continue, as always, just to run our own stores." Chicago, says Rosenbaum,

has come under the threat of discounters before: "E.J. Korvette's, a Best Buy type outfit, surfaced years ago, and everyone was worried about them," he says. "But they went under and no one remembers them now."

Bob Delaney, VP of retail operations at Tower Records in Chicago, which currently operates one store in the area, says Best Buy "will generate some business, but they're not the same nature as the rest of the record business." Tower's business, he says, has been "OK, but it's not in a heavy traffic location—it's in a go-to location." Tower plans to open more Chicago-area stores, Delaney says.

Susan Hill, owner of three-unit Compact Disc Source, says her company has "traditionally" featured low prices and has no plans to discount further to compete with Best Buy. "You always lose a few customers to lower prices," she says, "but we have a dedicated customer base because we provide personalized service." Hill says she actually welcomes Best Buy's entry into the Chicago market. "It'll shake everybody up a bit," she says.

Assistance in preparing this story was provided by Ed Christman in New York.

## LIFE AFTER LONGBOX

(Continued from page 60)

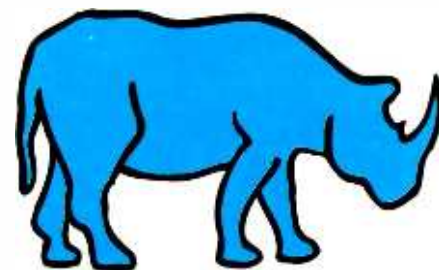
"We're starting to see customers asking for the jewel box alone," says Jerry Marcus, owner of 1,000-square-foot Nert of New England in Lawrence, Mass., whose store uses customized "warehouse-type" fixtures. "I have keepers in the back of my truck. They've been there for about a year and I've never had to use them. I know most of the people coming in, so there's no theft problem."

Dr. Rocks in Lewiston, Idaho, also uses homemade fixtures and favors jewel-box-only retailing. According to co-owner Joan Hunter, used CDs are already placed behind the counter at the store. "We just want it to be one way or another," she says. "It would be kind of messy" if labels issue discs in jewel-box-only and in various alternative packages.

Willie McKay, owner of Penny Lane in Tacoma, Wash., is one of the few indie retailers contacted for this story who plans to refixture to accommodate just the jewel box. McKay plans to install a "Lift-type system," similar to the one he now uses for used CDs, which, he says, "is pilferage-free and enables customers to listen to any CD in stock" while in the store.

Santa Barbara, Calif.-based Morningglory Music will also refixture. Craig Gibbs, manager, says he has already contacted several companies, including Lift and JD. He says, however, "I haven't made any decisions yet because I still haven't been that happy with what's out there."

Assistance in preparing this story was provided by Ed Christman.



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## VARIABLE PRICING STRATEGIES ON NEW CD RELEASES RETURN

(Continued from page 1)

the same time as the CEMA labels that it, too, would test the waters with a new-artist release list-priced at \$7.98 for cassettes and \$10.98 for CDs. Other labels privately say they are wrestling with the concept of variable pricing.

If the experiments prove to be successful, industry execs say the industry could move to a tiered pricing structure. Says Rich Kudolla, senior VP of sales for Columbia, "I think there will [eventually] be price differentiation between superstars and non-superstars." Bob Cahill, VP of sales at EMI Records Group, adds, "After an artist has sold millions, he clearly has more value than somebody that is brand new."

Howard Appelbaum, executive VP at 35-unit, Beltsville, Md.-based Kemp Hill Music, says, "It is very clear to me that certain records should sell at a different price than other albums. In my mind, there is room in the industry to have a wide disparity of price points. Some may warrant a \$16.98 price point, but others should be out at \$9.98 and \$10.98."

While a tiered pricing structure may be a long way off, the experiments with pricing developing artists below front-line levels are gathering momentum.

Rick Cohen, senior VP of sales at BMG Distribution, says labels in the BMG camp believe in experimenting

with variable pricing. Recently, RCA released a Kik Tracee EP and Arista, an EP by the Movement at \$6.98/\$9.98. "We are playing around with different price points and different lengths," says Cohen.

In the last six months, Zoo Records has released a full-length album by power pop band the Poo Sticks and an EP by heavy metal band Tool. Both titles are priced at \$6.98 for cassettes and \$9.98 for CDs.

### CASE-BY-CASE DECISION

Paul Smith, president of Sony Music Distribution, says the Sony camp believes in variable pricing but adds that the strategy should be considered on a case-by-case basis. "We would no more move to go across the board and price all stars at \$16.98 than we would to release [all developing artists] at \$9.98. The pricing decision has to be made on a record-by-record basis, which is propitious."

For instance, Columbia also has been releasing some full-length titles at lower price levels over the last 18 months, including Ned's Atomic Dustbin, the Darling Buds, and Midi, Maxi & Efti, all of which were priced at \$6.98/\$9.98.

Not everyone is rushing to the party, although some appear to be considering moving in that direction. WEA president Henry Droz says, "Variable pricing certainly is a topical issue right now," but he

adds that WEA and label executives are discussing a number of ways to improve the marketing of developing artists. He says that the WEA labels have yet to make any decisions but that the company "would be very aggressive in whatever form" the discussions lead to. "Variable pricing makes a degree of sense, but we have no statement to make as far as if we are taking any action on it," he says.

### RETAILERS ENCOURAGED

Retailers are encouraged by label moves on pricing but point out that they have been saying all along that CD prices, particularly on developing artists, should be lower.

Dick Odette, VP of audio purchasing at Minneapolis-based The Musicland Group, quips, "It's a good idea to sell something for what it might be worth. I don't see anything wrong with it." Nonetheless, Odette adds that he hopes that labels pick the right titles to experiment with. "If they do, it will become successful, and the current experiments will turn into a lot of releases coming out at lower price points."

Label execs note retail support is key to the pricing experiments. Most say that they hope that retailers don't use the lower pricing to increase their gross margins.

Lou Mann, senior VP of sales at Capitol, says the label is about to release a title by Thelonus Monster at \$6.98/\$9.98. "But I want to make sure that the price gets passed onto consumers," he says. "We will do store checks. I believe in this, but the only way it can continue is if everybody does their part."

In addition to passing price cuts on to consumers, Charisma VP of sales Jerre Hall suggests that retailers can support less expensive titles by giving those albums good positions in their stores. "If nothing else . . . put it up front in the breaking artists section," he says.

### WON'T INCREASE MARGIN

Walter McNeer, senior VP of operations at Amarillo, Texas-based Hastings Books, Music and Video, says, "Major retailers won't try to increase margin and will put [lower-priced developing titles] out there at

prices where they should be." McNeer notes that when Island came out with its two lower-priced developing titles, Hastings supported the label by giving the albums endcap space.

Musicland's Odette doesn't think his chain would respond to lower prices by providing position to developing-act titles. But, he adds, it likely would support such titles by matching label pricing expectations.

Jim Dobbe, VP of sales merchandise at Torrance, Calif.-based Warehouse Entertainment, says that, in general, the chain has supported past experiments in lower pricing by passing them through to consumers. But he adds the caveat that his support depends on what kind of product is coming out at the lower prices. Also, he warns, "If the majors raise front-line titles to \$16.98 and that slows down things, the retailers are going to look for margin to make up for the lost business."

### MUSICAL GENRE MATTERS

In choosing when to use the variable-pricing strategy, Kudolla says, "The most influential thing is the genre itself. We are more inclined to consider projects that we may have difficulty getting airplay," such as rap and heavy metal titles that need to be worked at street level.

Charisma's Hall says the approach is necessary now because "you can't depend on radio solely anymore to break acts. You need more help from retail and other avenues of marketing."

Charisma will come out with an album by Definition Of Sound priced at \$7.98/\$9.98. "We think it's a better way to break new product and give the customer something of value," he says.

Droz adds, however, "Pricing alone will not make something sell that otherwise wouldn't." Indeed, most label executives caution that lower prices don't automatically translate into sales. In fact, they add, that attitude could have been the problem with past pricing experiments.

Jayne Neches Simon, Zoo VP of sales and marketing, says, "You need a full marketing plan. You can't assume that by putting it out

at lower list price that you have done your job."

Zoo made its lower-priced releases attractive for the retailers, Simon reports. "We attached an additional 90 days dating, and an attractive discount of 10%. Also, we excluded the titles from our return penalty policy."

Simon points out that, while Zoo didn't score a hit with either its Tool or Poo Sticks releases, the lower pricing on their albums is part of a long-range marketing plan. "We have certainly created an active sales base that will set the stage for their next records."

### LOWER ROYALTY RATE

In going to the lower price point, labels generally go to artists and their managers and ask them to take a lower royalty rate. Label executives say that, once the product is in the market, one way to support it is by buying into chains' developing artist programs, where it makes sense.

For instance, Joyce Castagnola, Virgin's VP of sales, says that her label is about to release an album by Young Turks at \$6.98/\$9.98 and will buy into developing artist programs only in Miami, because that's where the band comes from. "I won't go out and spend \$100,000 up front," she says. "We are trying to develop this by region." She also notes radio will be a factor in how Virgin markets the album in the future.

If the marketing of a title at a low price is successful, label executives say they will raise the price point to a frontline level.

Kudolla says that he played it by ear when repricing. "We don't have a formula," he says. In the case of Ned's Atomic Dustbin, which was released at \$6.98/\$9.98, Kudolla says he waited until the album sales had surpassed 100,000 units before repricing the album to \$9.98/\$13.98. That album now has sold more than 300,000 units, he says.

Repricing doesn't concern retailers. "There is nothing wrong with raising prices on a title after the album has been developed to a certain sales area," says Kemp Mill's Appelbaum.



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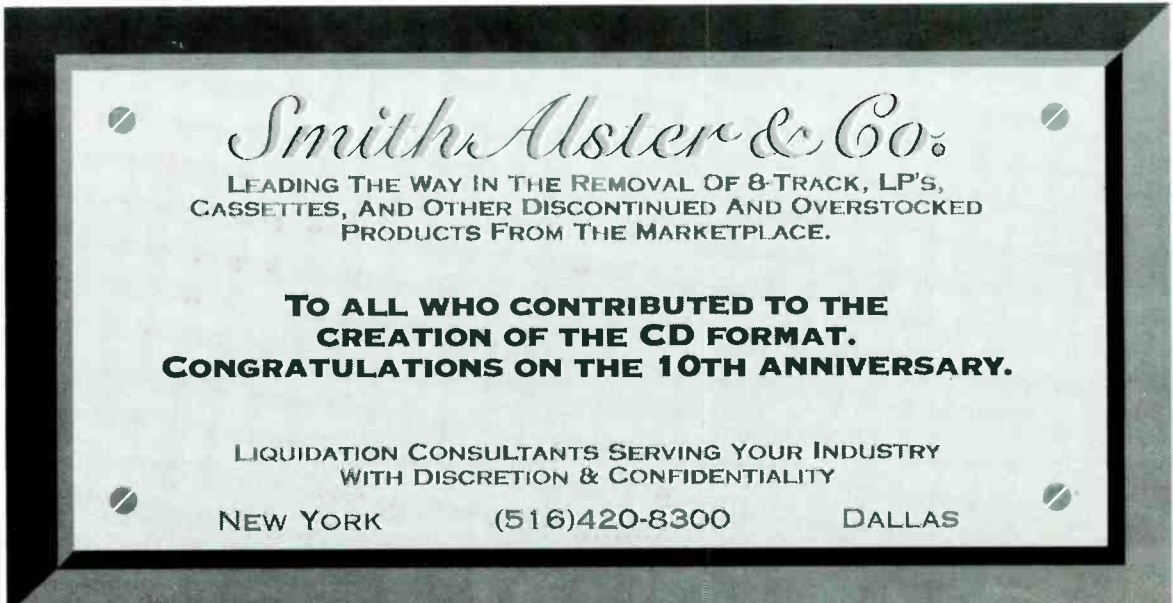
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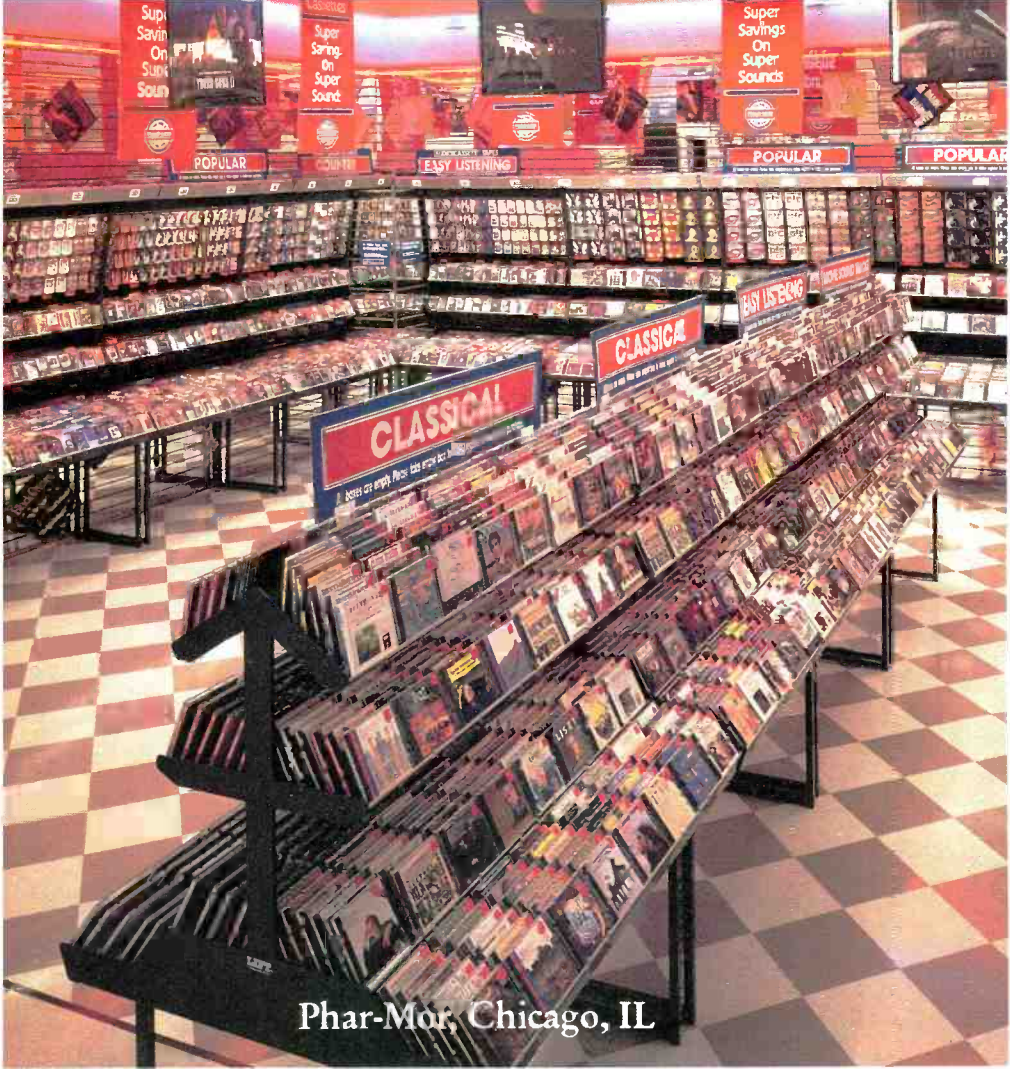
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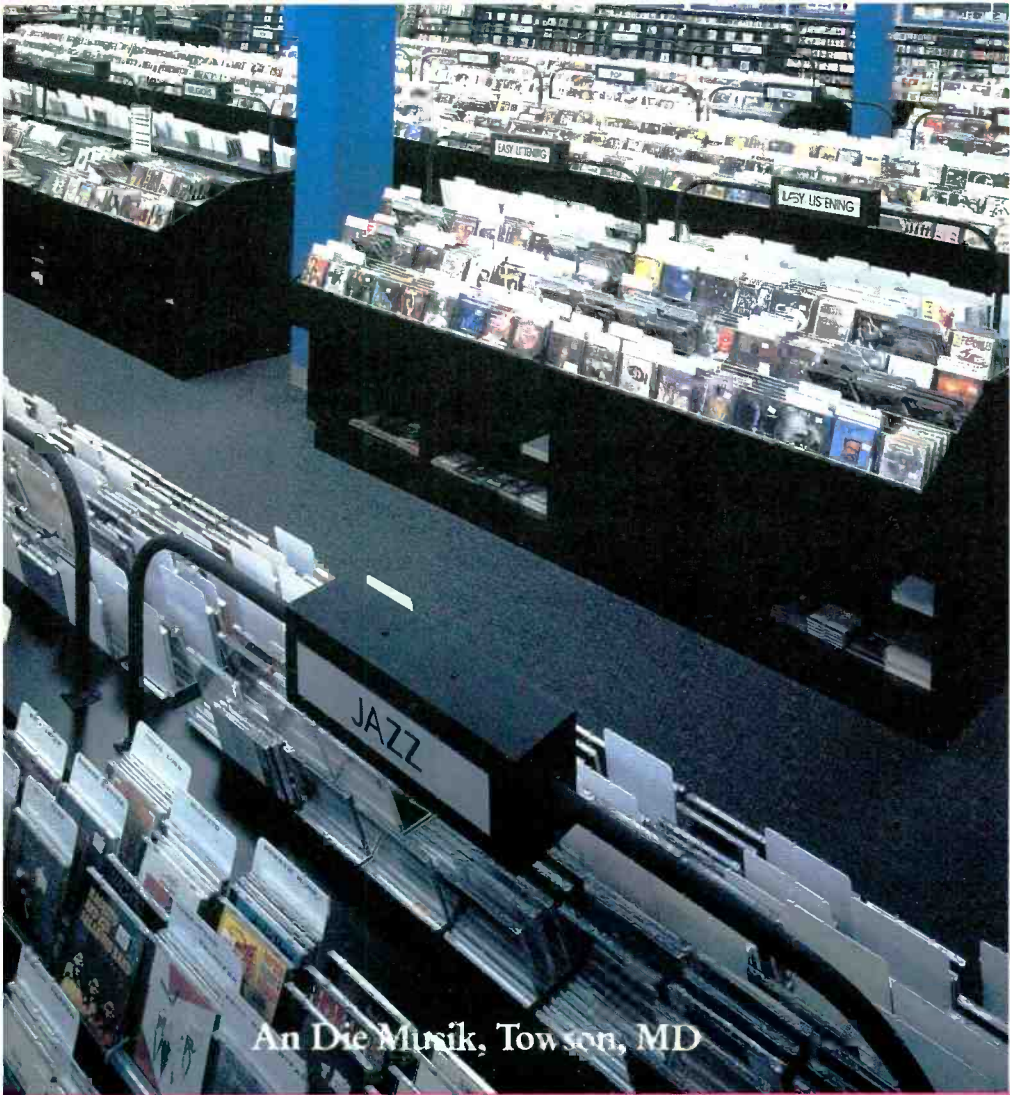
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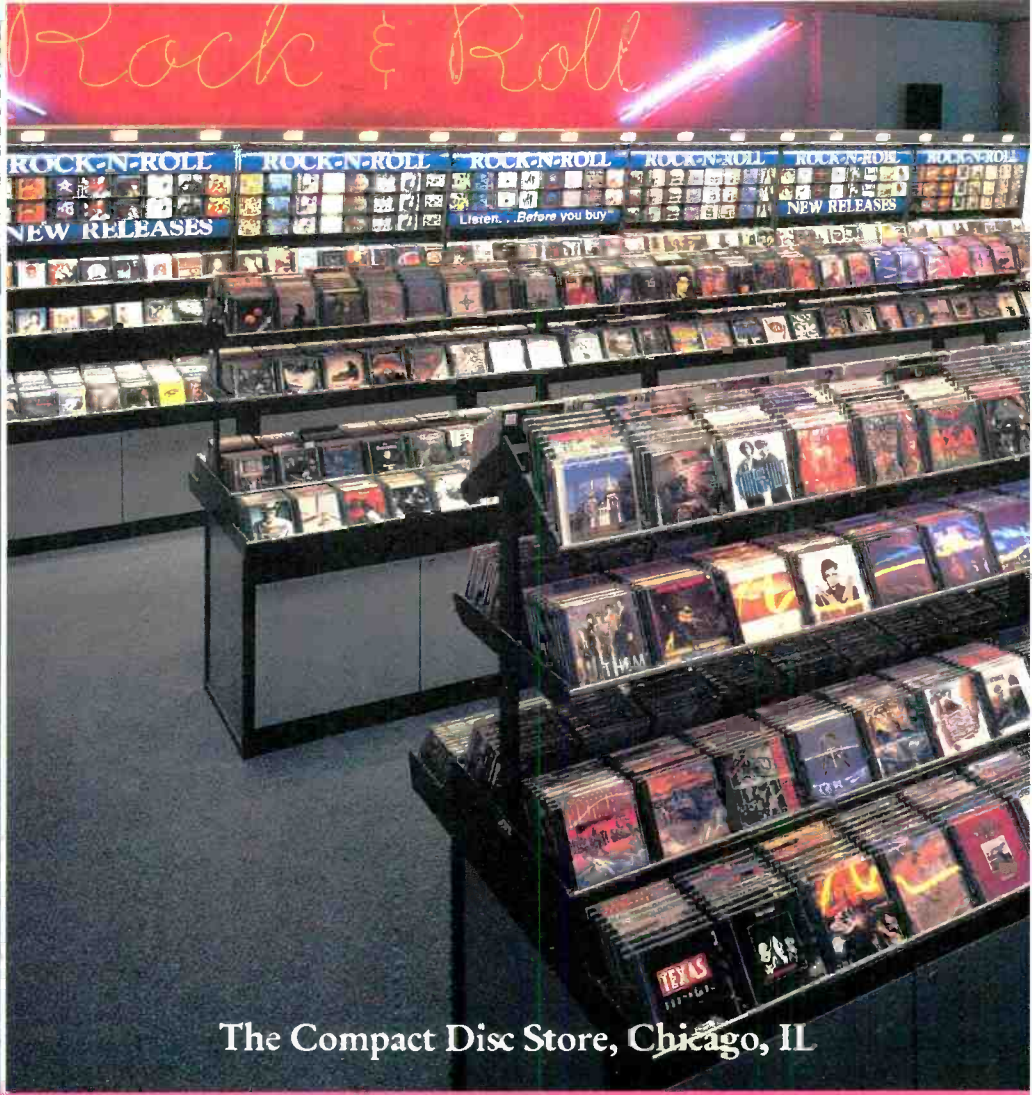
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# 1982-1992: Talkin' 'Bout a Revolution

**HOW COMPACT DISC CHANGED THE MUSIC INDUSTRY FOREVER AND (MOSTLY) FOR BETTER**

By Ken Terry

In the fast-moving music business, where artists rise and fall and musical trends change in the blink of an eye, 10 years is practically a lifetime. Yet even in this environment, the decade-long rise of the compact disc to its current industry dominance has been amazingly rapid. Starting as an expensive, audiophile technology with limited software support, the optical disc devised by Sony and Philips has become established as the premier sound reproduction system around the world. In the U.S., where approximately 40% of households now own CD players, the digital discs have replaced the vinyl LP and are steadily capturing market share from audio-cassettes. Having earlier exceeded cassettes in dollar volume, CDs also surpassed tapes on a unit basis earlier this year.

Despite the early skepticism of some label executives, the CD has proved to be an enormous shot in the arm for the industry. Coming along at a time when the record business was just starting to recover from the demise of disco and the early '80s recession, the CD generated excitement among music buyers with its unprecedented sound quality, durability, and random-access features. It brought many former buyers back to the market, and it allowed companies to resell their catalogs to consumers who wanted to replace their LP libraries with CDs.

Notes Jeff Jones, senior VP and CFO for the 630-unit Trans World chain, "The CD has been phenomenal for the industry, and it's continuing to keep the industry growing. Without it, there may have been some contraction. It has set the base

for continuing growth in the '90s."

Pointing to the appeal of catalog reissues in a wide variety of musical genres, Jones adds that the CD has established "niche markets" for customers in their 20s, 30s, and 40s. "It's where a lot of older people and yuppies spend their entertainment dollars, whereas 10 years ago that might not have been the case. It's kept people in the music-buying habit. And it's going to be great for us as the second baby boom rolls through."

**BOTTOM-LINE BENEFITS**

The rise of the CD has also benefited the record companies' bottom lines. For one thing, wholesale prices of frontline CDs are about a third higher than those of cassettes and LPs; yet, for several years, CDs have not cost much more to manufacture than either of the other formats. Moreover, artist royalties on CDs were

The all-CD Compact Disc Store uses the Lift anti-theft display system.



**"It's where a lot of older people and yuppies spend their entertainment dollars, whereas 10 years ago that might not have been the case. It's kept people in the music-buying habit."**

—Jeff Jones, Trans World



Photo by Melody Gimple

**"The CD allowed us to create a new price point that restored our profitability. Not only did it allow us to earn more reasonable margins, but it also enabled us to invest in new artists."**

—Al Teller, MCA Music Ent. Group.

based on LP wholesale for the first few years of the CD era, meaning the acts were receiving only 65% of the full rate. (While label executives say most of their artists are now receiving full royalties, some are still getting only 75%-80%.) Both of these factors contributed to rising operating margins for record labels as the CD market expanded.

"One of the great things the CD has



The first multi-disc carousel CD player, released in 1987 by Sony

done for the industry is to restore a reasonableness to the profit margins of record companies," says Al Teller, president of the MCA Music Entertainment Group.

In the early '80s, he recalls, label margins were severely eroded due to rising costs, and "the CD allowed us to create a new price point that restored our profitability. Not only did it allow us to earn a reasonable profit, but it also enabled us to invest in new artists."

**REISSUE MADNESS**

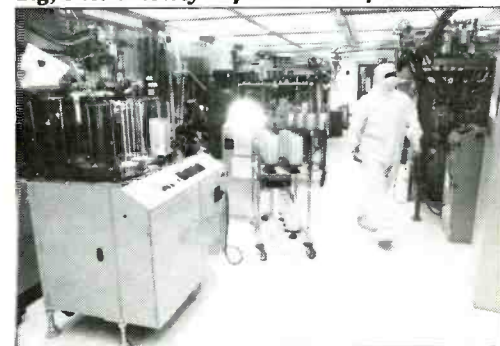
The CD reissue boom of the past several years has also boosted label profits by generating new sales of older albums and compilation tracks whose costs have been largely recouped. Val Azzoli, senior VP/GM for Atlantic Records calls the CD reissue bonanza "newfound money. It's great for record companies, because it has allowed them to

delve into catalog, and it's great for consumers, because it's opened up more musical genres. And it will allow your children to hear Otis Redding."

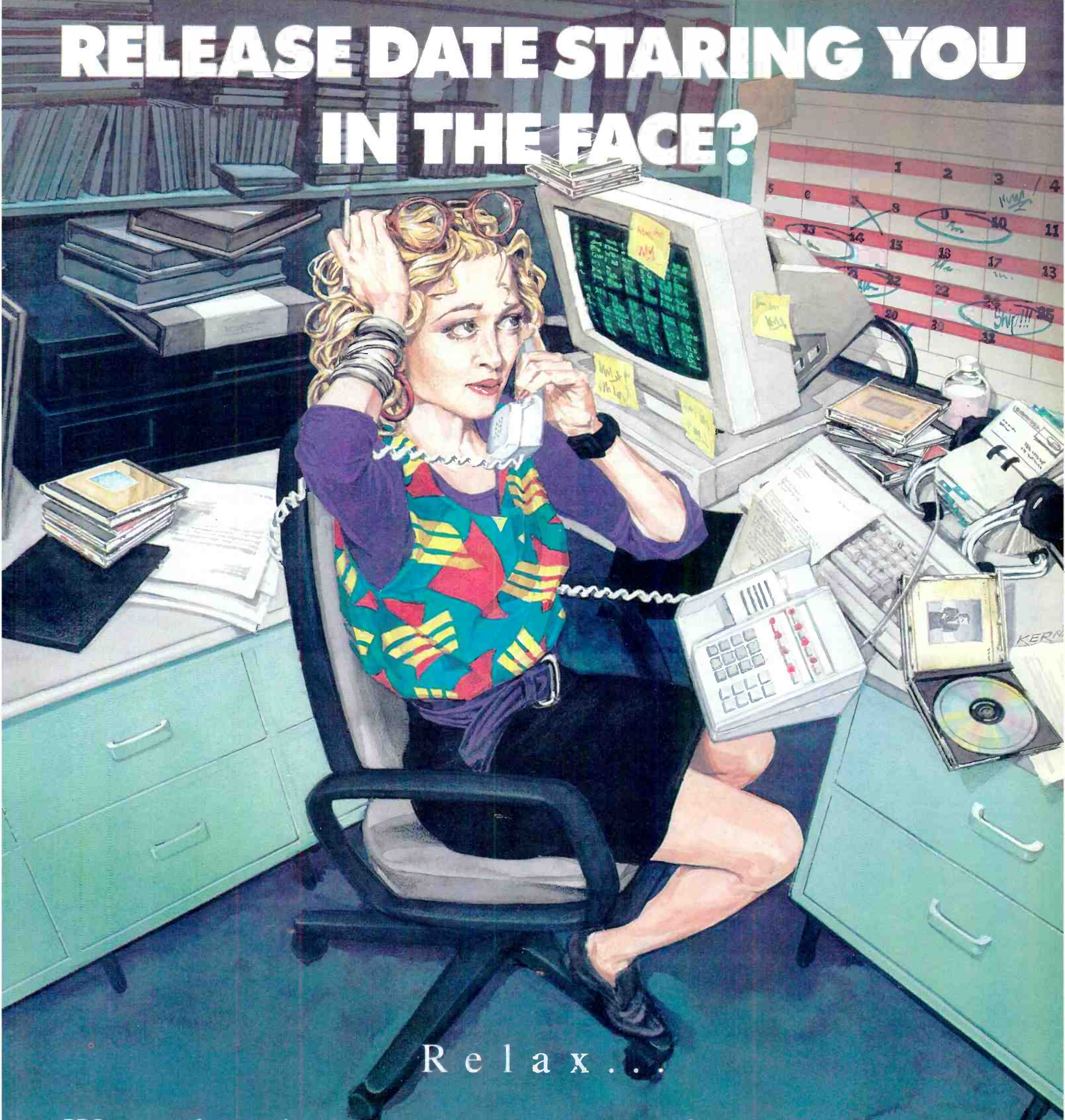
CD reissues have been a boon to retailers with broad inventories but have done less for those that focus on the hit trade. Notes Mary Ann Levitt, president of the 30-store, Sausa-

(Continued on page CD-22)

Inside the clean room at Disc Manufacturing, Inc.'s newly expanded CD plant



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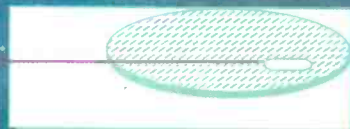
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# CD's Launch: The Hidden History

**A TALE OF TWO ELECTRONIC GIANTS WHO POOLED THEIR RESOURCES AND COOLED THEIR DIFFERENCES**

By Trudi Miller

**G**o into any "record" store today, and what do you see? Racks and racks of compact discs. With the CD rapidly overtaking cassettes as the dominant configuration, it's hard to believe that only 10 short years ago, hardly anyone knew what a compact disc was.

It's also hard to remember that compact discs didn't just magically appear and replace vinyl. It took the coordinated efforts of all factions of the music industry—record labels, retailers, hardware manufacturers—to launch this brave new format. The CD story is a story of competing companies putting aside their differences and working together on a project which would ultimately revitalize the music industry.

So on the occasion of this tenth anniversary, let's take a moment to look back and remember how it all began...

**DIGITAL MEETS LASER**

The first research into digital technology for recording sounds began back in the 1930s, and was done by Bell Labs and other groups. The first digital recordings of music were done for archival use and for broadcast by NHK, Japan's broadcasting system. In 1969, Decca did some digital recordings for the BBC to broadcast. But it wasn't until the early 1970s that Sony's research division,

under Heitaro Nakajima, began doing serious applied research into the fundamentals of digital audio. The first commercial digital music recordings were the "audiophile" LPs put out by Nippon/Columbia in the early '70s. Other classical labels soon followed with their own digital audiophile recordings.

While Sony was working on digital

sound was still recorded in analog.

"Philips had the expertise in optical disc technology, and Sony was the expert in digital signal processing," says Marc Finer, who at the time was Sony Corp. of America's product communications manager and is now director of Communication Research (Sony is still one of his clients). In 1978, Sony and Philips announced that they were joining forces to develop the compact disc.

The two companies realized that it would be hard to launch the new format if there was more than one version around, each incompatible with the other. What was needed was a uniform compact disc standard.

At first, Sony was looking at a 12-inch format, but soon realized that that size could hold 13 hours—much more than necessary. Philips proposed a standard diameter of 11.5 centimeters. Sony argued for, and won, a size of 12 centimeters. Heitaro Nakajima, who was head of Sony's research division at that time, confirms the oft-repeated story that the larger size was chosen because it could hold Beethoven's Ninth.

Another bone of contention was signal resolution. Philips argued for a 14-bit system; Sony pressed for a 16-bit system, reasoning that once listeners became accustomed to limitations of 14-bit sound quality, they would demand higher resolution.

"There was a lot of give and take," says Finer. "The idea for a small disc was Philips' idea. The idea for the actual digital technology was Sony's. The laser optic design was Philips', the error correction system was Sony's. It was all finalized in the lab." It took a lot of doing, but in 1982 the companies announced the Digital Audio Compact Disc Format—a worldwide standard for the com-

recording, Philips was busy developing the laserdisc, which came out in 1977. The laserdisc player used light beams to "read" audio and video information from the disc—but the

Sony's first player, the CDP-101, named for its release date: 10/1/82



**"There was a lot of give and take. The idea for a small disc was Philips'. The idea for the actual digital technology was Sony's. The laser optic design was Philips', the error correction system was Sony's. It was all finalized in the lab."**

—Marc Finer, Communication Research

compact disc. The standard provides exact specifications for size of the disc, sampling rate, optical wavelength, error correction, frequency response, and other variables, thus ensuring that all compact discs could be played on all CD players.

On Oct. 1, 1982, the first CD was released commercially in Japan: Billy Joel's "52nd Street." Two years later, in September of 1984, the first CD was manufactured in the U.S.—appropriately Bruce Springsteen's "Born In The U.S.A."

**THE COMPACT DISC GROUP**

Inventing the CD was only the beginning. The next task was to convince

the record companies to support the new format. Initially, many of the labels were hesitant, recalling fiascos like quadraphonic sound and the 8-track tape. "Many at the time felt the CD was extremely high-priced and esoteric, and would only appeal to audiophiles," says Finer.

"There were many more skeptics than real supporters," agrees Jerry Shulman, VP of marketing and sales for Legacy, who was director of marketing development for CBS at the time. "I was giving monthly status reports on how many hardware units had been sold and what other companies were doing, but frankly those presentations were to convince CBS management that this was something we should support in a big way. At each company, there was someone like me, and we became a guerrilla task force, not only to the general public but even within our own companies."

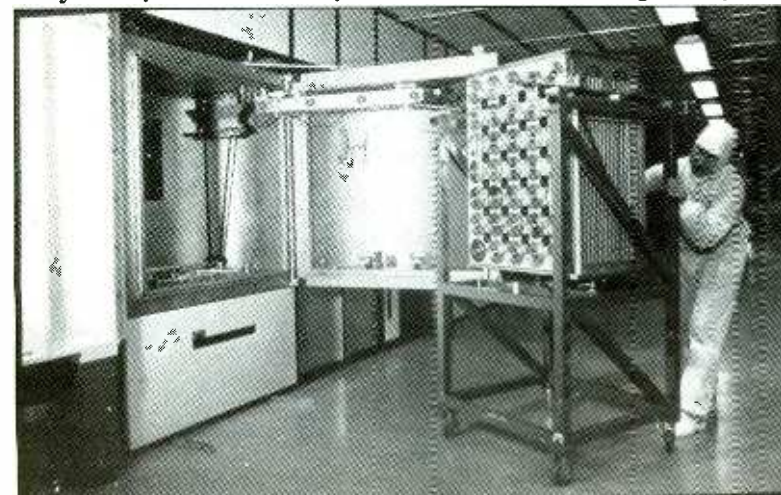
Philips senior VP of marketing Emiel Petrone, who was executive VP of compact discs for PolyGram at the time, recalls, "It was my job to basically go within the PolyGram ranks and make sure that the executives understood the importance of what CD was about, and to prepare the repertoire. The next item on the agenda was to get industry support, not only from the labels but also

(Continued on page CD-24)



The first CD for sale, Billy Joel's "52nd Street."

**Early CD replication at Philips' Hanover manufacturing facility**



Point-of-purchase cross-promotional material used to woo CD buyers



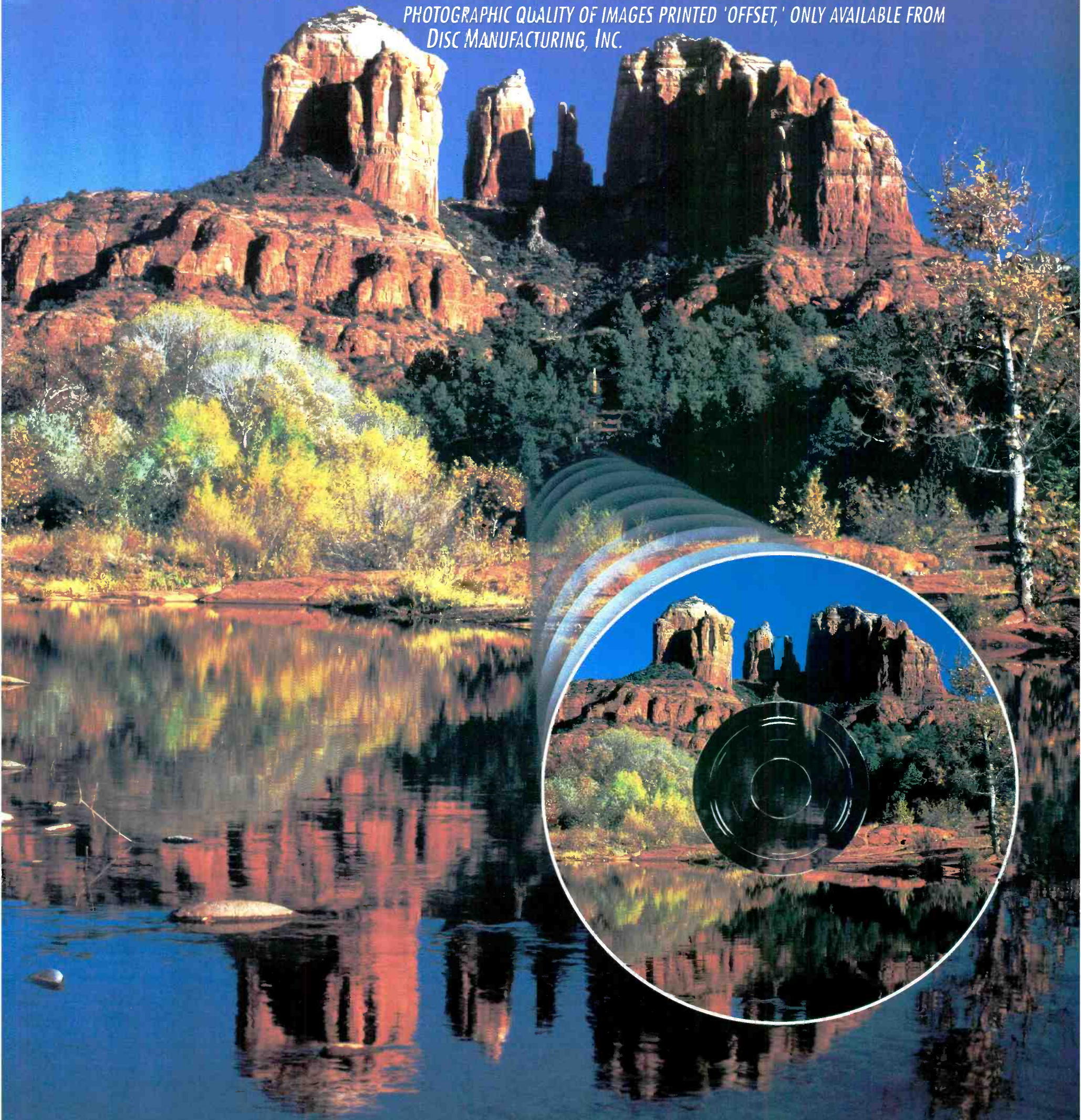
**"At each company there were CD supporters, and we became a guerrilla task force, not only to the general public but even within our own companies."**

—Jerry Shulman, Legacy



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# The Philips Perspective

## BEHIND THE SCENES: A ONE-MAN CRUSADE, AN OPTICAL DISC VISION AND A POSTPONED RETIREMENT

By Mike Hennessey

If anyone had told Jan Timmer on his return from Billboard's 12th International Music Industry Conference (IMIC) in Athens, May 1982, that within nine years the compact disc would become the world's leading sound carrier, he would have appreciated the words of encouragement, but would have received them with no little skepticism.

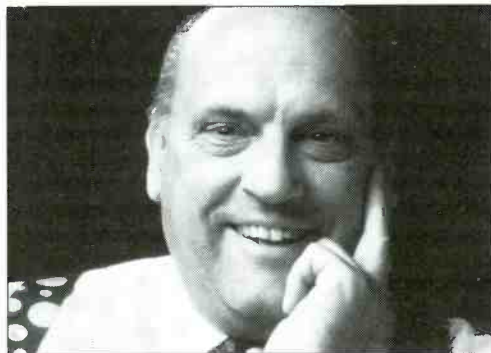
And Timmer needed words of encouragement at that particular time—not because he had the remotest doubt about the potential of the CD, but because he had to overcome a yawning credibility gap on the part of the international music industry at large.

The reception that had been given to his demonstration of the CD system in Athens by music industry leaders was not merely one of disbelief, but of outright hostility. The absence of an anti-copying device, some maintained, was a gift to pirates, since it provided them with a perfect, infinitely durable master.

But if the industry's negative reaction was a setback for Timmer, it was also a galvanizing stimulus. His belief in the compact disc system was total, and he was not taking no for an answer. "He was an indomitable crusader," says IFPI chairman and former PolyGram International managing director David Fine. "He was a

man of vision and absolute commitment and with his strong links to both the hardware and software industries he was perfectly placed to lead the CD offensive."

In fact, Timmer had been transferred from his post as head of Philips' South African operation to that of president of PolyGram International in September 1981 specifically



"Indomitable": Philips president Jan Timmer

to convert the other major record companies to the CD cause. "But for the first year or so," Fine recalls, "PolyGram stood alone."

Although Philips finally unveiled the CD system to the international press in early 1979, work on the prototype CD had started in the Philips audio division some 10 years earlier.

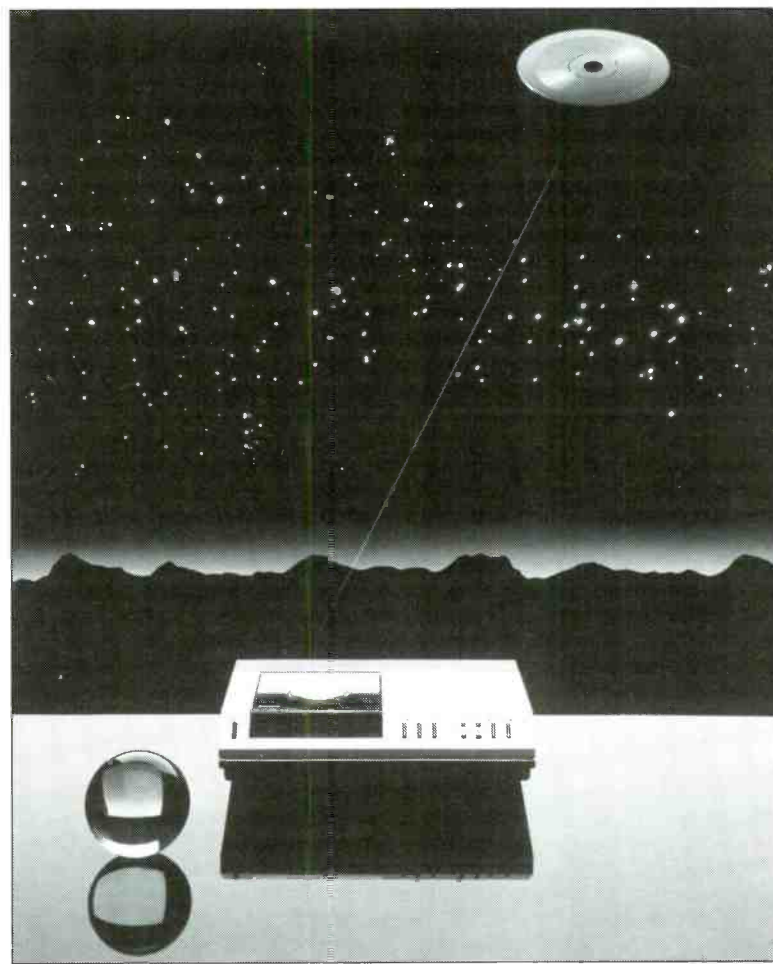
At this time, a research team under Peter Kramer was working on optically readable discs with the aim of developing them as a visual medium. But for various reasons—alternative systems in America, Japan and Germany and an unenthusiastic response from movie companies—this goal was later abandoned.

It was Lou Ottens, technical director of Philips audio products division who diverted the team into working to develop the disc solely as a sound carrier. Some years earlier, Ottens had recognized the importance of a single, universal standard and had successfully argued in favor of making the compact cassette technology available free of royalty to all other companies. He now directed the optical disc team to concentrate only on the audio aspect, saying, "A video disc means a new market, but in audio we have an existing market. We can add a lot of quality and we have this beautiful small dimension."

Warners was the first major record company after PolyGram to pledge its support for CD—at one time there was a closer-than-usual rapport among the hierarchies of Warner and PolyGram because of

(Continued on page CD-16)

Philips' first CD player, the CD 100, shot in a futuristic setting



**"It was June 1981. At a time when most people are contemplating retirement, I was given the job of selling the compact disc to the world. It was a formidable challenge."**

**—Hans Gout, former PolyGram Belgium managing director**

Factory workers assemble Philips CD 300 players on a production line



## Jan Timmer Remembers

### FREED FROM THE SCRATCH OF VINYL

Jan D. Timmer, president, Philips Electronics, says that while expenditure on musicassettes is now receding, he firmly believes in equal rights for tape and disc. "Both have a place in the consumer market," he insists.

"Compact disc over the past 10 years has developed as a very popular music carrier," the Philips chief says. "Reproducing music that is sparklingly crisp and crackle-free, CDs revolutionized the way music fans listen. Mahler's melodies and Mark Knopfler's guitar solos were freed from the scratch of vinyl.

"The introduction of CD revived

the flagging music industry. When CDs became first available in 1982, worldwide consumer spending on recorded music had been stuck at \$12 billion for several years. By the end of 1991, sales had exploded to more than \$22 billion, with CDs accounting for more than half of the total value. In 1992, we expect CD unit sales of one billion.

"At the same time, the expenditure on musicassettes has begun to fall back since the beginning of the 1990s. I repeat again that I firmly believe in equal rights for tape and disc. Both have a place in the consumer market.

"In analogy with CD, which was in-

troduced as the successor of the LP, I think this is the right time to introduce the successor for the immensely popular music carrier—the digital compact cassette, the DCC.

"Personally speaking, the introduction of CD proved to be a very valuable experience. Being involved in that process has convinced me that it is vital that the introduction of a new music system should be carefully coordinated, involving all parties in the industry.

"With the emerging launch of DCC, Philips, its hardware partners and its friends in the music industry will repeat that success. I'm glad and honored to be part of this process again." ■

# Perfect Impressions

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# The Sony Perspective

## THE HEAD OF THE COMPANY'S CD DEVELOPMENT TEAM RECALLS LAYING THE FORMAT'S FOUNDATIONS

By Steve McClure

**N**orio Ohga, the president of Sony Corp. who headed Sony's compact disc development team in the late '70s and early '80s, says his interest in a new recording medium goes back to the introduction of the long-playing record. "I thought a needle tracing the soundtrack had a limit in terms of sound," Ohga said in a recent article in a Sony in-house publication.

In the 1970s, Sony researchers worked on developing an optical video disc. In 1977 they presented Ohga, then Sony's deputy president, with a 30-centimeter video disc onto which was recorded digital sound. The disc was capable of storing 16 hours' worth of music—a tad too much to make it a practical, marketable product.

It was around this time that Philips came on the scene and presented Sony with the results of its optical disc research. Ohga says that as soon as he saw the Philips 11.5-cm prototype he realized this was the medium that would replace the LP. "It was Philips' original idea to make the size of the disc smaller," Ohga told *Billboard* in

an exclusive interview. That's ironic, given Sony's reputation for successful miniaturization, but the Japanese firm made its own, equally vital contributions to development of the new format.

"I would give credit to Philips for coming up with the idea of a compact disc," says Ohga, "but coding into the disc format and how to mass-produce—that was our contribution. All along, it's been a 50-50 joint development," says Ohga.

Before the CD could become a reality, however, Sony had to convince the Dutch firm to make some basic changes in the CD concept. "Philips wanted a one-hour recording with 14 bits, versus our idea of offering as ideal a medium as possible: 74 minutes and 16 bits," Ohga says. A 74-minute CD would be able to encompass an entire opera or all of Beethoven's Ninth Symphony. To do that meant expanding the disc's diameter to 12 cm.

"That would make it compact enough to fit into a suit pocket"—and still contain the desired amount of information, Ohga says, emphasizing

Sony's refusal to budge on these points. Industry legend has it that it was the Herbert von Karajan recording of the Ninth with the Berlin Philharmonic that was used as this 74-minute timing reference.

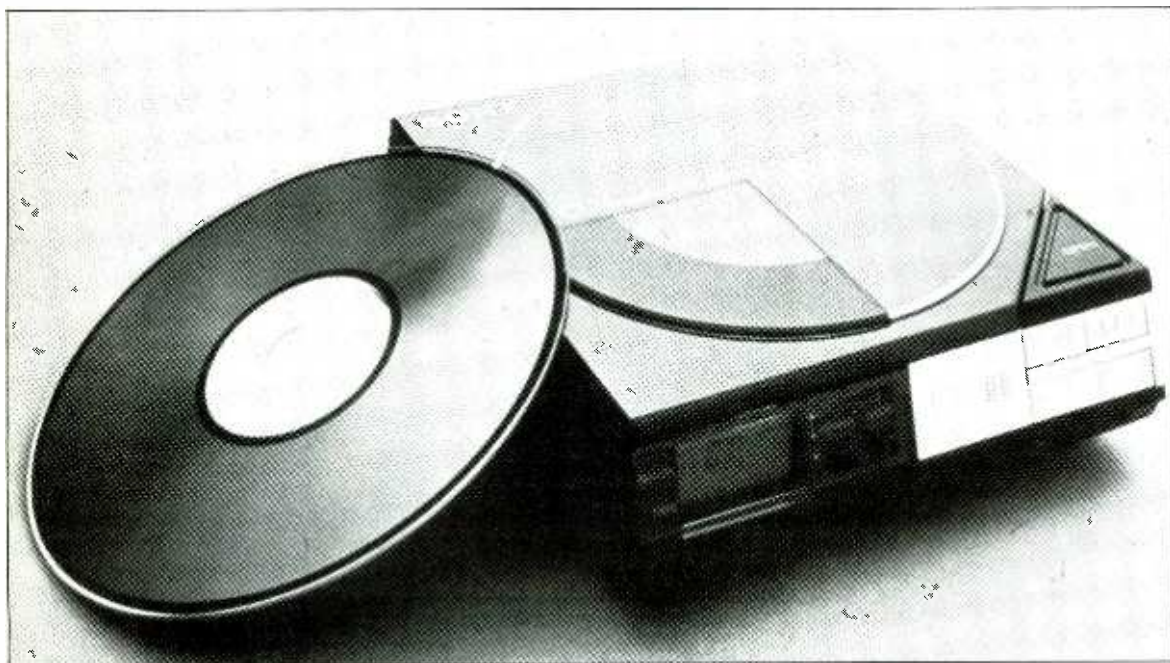
Over the next three years Sony and Philips worked together to develop CD into a marketable product. In terms of Sony's contribution to the process, Ohga says flatly, "Without our error-correction system, which assured perfect accuracy of tracking, it could not have been sold as a commercial product."

In 1981 Sony scored a major coup when von Karajan himself took part in the press conference in Salzburg, Austria, announcing the company's CD system prototype. Such a prestigious endorsement carried a lot of weight. "I had mixed emotions at the time," says Ohga, "because I was not sure whether the laser technology would be available" [in time for the actual product launch in fall 1982]. "There were too many unknown factors."

However, Sony had no choice but to come up with the goods after commit-



Sony milestones: above, the first CD boombox system, introduced in March of '85; below, the first in-dash car CD player, out in June of '84



**"The size of the CD-50 (Discman) wasn't as important as the price threshold at that time of 50,000 yen—that was the magic number. I was certain that the market would explode."  
—Norio Ohga, Sony Corp. president & CEO**

ting itself publicly to the launch date. "You need pressure," Ohga says.

Finally, in October 1982, Sony introduced its CDP-101 CD deck in Japan, followed by the product's European launch in March 1983. But that definitely wasn't the end of the story as far as Sony's contribution to the development of the CD format was concerned.

To Ohga, there were two critical factors that led to widespread acceptance

of the CD format after its 1982 launch. "From 1982 to 1984, expansion of the market was rather slow," he says. "The product catered only to audiophiles."

That changed in November 1984 with Sony's introduction of the CD-50 (or D-5 in the U.S.) portable CD player. "The size wasn't as important as the price threshold at that time of 50,000 yen—that was the magic number," Ohga says. "I was certain that the market would explode."

The other crucial factor was software support. Ohga says Sony approached CBS, with whom it had set up the 50-50 CBS/Sony joint venture in Japan in 1968, regarding the possibility of CBS backing the new format, but he says CBS wasn't interested, reflecting widespread industry skepticism about the new format at the time.

But Ohga says that since CBS/Sony was the (then) American record company's most profitable subsidiary, with annual retained earnings in Japan of about \$200 million, CBS couldn't object to Sony's idea of having CBS/Sony build a CD software production plant in Terre Haute, Indiana. The plant began production for the American market in October 1984. Until then Sony had exported Japanese-made CDs to the U.S. "Had we not had CBS/Sony, we would not have had CD today," Ohga says. "Philips could not have done it alone."

Justifiably proud of Sony's role in the development and popularization

of CD, Ohga can't resist a plug for Mini Disc, the company's new recordable digital format, touting it as the "savior" to the audio compact cassette. "I'm a little perplexed as to why Philips didn't come along with MD," he concludes. ■

**"You need pressure": Sony president & CEO Norio Ohga**



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MASTERING/ CD REPLICATION/PACKAGING/QUALITY/SERVICE

# Packaging Wars: Costs vs. Ecology

AN HISTORICAL OVERVIEW AND RECENT UPDATE OF CD'S LONGEST RUNNING CONTROVERSY

By Paul Verna

**A**lthough the protracted controversy over how to package compact discs in the U.S. was ostensibly put to rest in February by the Recording Industry Assn. of America when it decided to adopt the jewel box as its standard package size, the dust from that decision still lingers. By the time it settles, probably sometime in mid-1993, Americans will buy virtually all their CDs in plastic jewel boxes, with no cardboard outer packaging.

Until then, however, the transition set in motion three years ago by the industry forces that first advocated the elimination of the wasteful longbox will continue to unfold, leaving in its wake a battery of complications for all sectors.

Retailers will bear the brunt of the downsizing of the CD package, since their fixtures were built to accommodate a 6-by-12-inch package and their shrinkage rate—already dangerously high—will increase. Paperboard packaging companies will also suffer a severe blow from the transition, since many of them rely on the longbox for a hefty chunk of their business.

Already, the paperboard firms are finding market niches to fill the void created by the disappearance of the 6-by-12. For instance, three record labels have used Ivy Hill's Eco-Pak on major releases this year, and two variants of that box are being used to

package CD singles and CD-ROMs.

Shorewood Packaging, a licensee of the Eco-Pak, printed all the cardboard parts for the latest release in that package, the Beach Boys' "Summer In Paradise."

AGI, known for its DigiPak and DigiTrak packages, continues to make its mark on the industry with non-longbox packaging. Independent label Continuum Records recently announced that all its future releases would be issued in DigiPaks. AGI also supplies DigiPaks to the singles market in the U.S. and for various uses in Japan, where cardboard packaging is more popular than it is in the States.

However, these opportunities notwithstanding, the paperboard companies have much more to lose than to gain from the conversion away from the longbox. One year ago, these firms—under the aegis of the Entertainment Packaging Council—launched a campaign called Sound By Design, whose mission was to promote paperboard as the CD packaging material of choice. The participating companies were Ivy Hill, AGI, Shorewood, International Paper, and Queens Group.

That campaign fizzled, and along with it the spirit of unity that bound the five companies together. Today, only Shorewood is a licensee of the Eco-Pak, whereas once every paperboard firm pledged its support of the Ivy Hill product. Conversely, Ivy Hill—once a licensee of AGI's Digi-

Pak—is no longer manufacturing that product.

The final nail in the coffin of the paperboard coalition may have been hammered by WEA itself, the creator of the package and originally its staunchest supporter.

WEA, which introduced the Eco-Pak as the ideal future standard at the 1991 National Assn. of Recording Merchandisers convention, quietly withdrew its support of the Eco-Pak early this year for reasons that were never announced.

The Eco-Pak, in its design, remains a genial concoction that comes closer than any other alternative package to addressing retailers' and manufacturers' concerns. It fits in existing retail and home storage bins, provides ample graphics space, closes firmly (unlike other cardboard CD packages), and contains no throwaway parts.

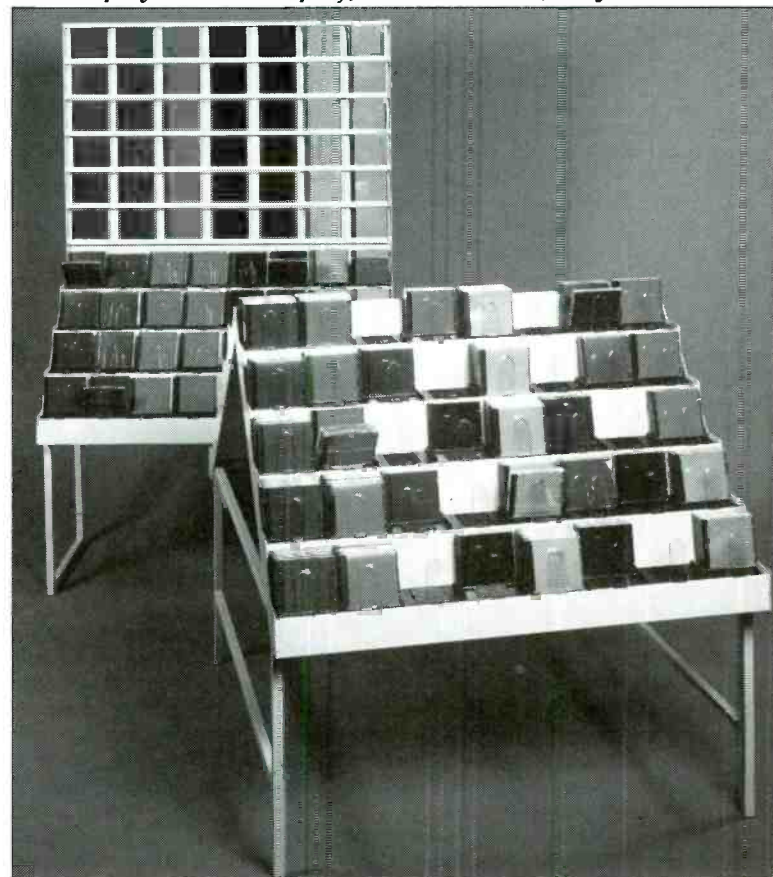
However, according to sources, two major factors that kept the Eco-Pak from emerging as the packaging standard were its inability to be reused, since it's not a generic package like the jewel box, and its cost.

This latter point was heatedly debated for the duration of the packaging controversy. While proponents argued that the Eco-Pak is no more expensive to produce than the current standard configuration, critics countered that the package would actually cost about 50 additional cents per unit than the longbox/jewel box combination, and that building and installing manufacturing facilities to produce the Eco-Pak would cost millions of dollars.

It is neither fair nor realistic to decide which side is right, since too many variables affect the cost of manufacturing any CD package: number of panels, type of lamination, number of units produced, number of pages in the booklet, and special requests of artists and designers.

Nevertheless, cost considerations swayed the decision makers at WEA toward the jewel box, say sources within and outside the WEA camp.

Lift Display's newest display, the Market Line, for jewel boxes



## FANTASTIC PLASTICS

If the paperboard manufacturers saw their alliance erode, the plastics makers' coalition—the Jewelbox Advocates and Manufacturers—also disbanded, but for different reasons. Whereas the cardboard companies essentially lost the race to introduce the new CD packaging standard, the plastics makers had plenty of reason to rejoice when the RIAA made its decisive announcement in February.

The company that will reap the greatest reward is probably Canton, Ohio-based Alpha Enterprises, the leading manufacturer of theft-deterrent plastic "keepers" for CDs and cassettes. While retailers are reluctant to put their music software in these frames—on the grounds that they're unsightly and costly—most say they will use them, at least temporarily.

The average per-unit cost of these keepers is 45-50 cents, offsetting whatever savings retailers might realize from the packaging rebate programs four of the six major manufacturers have unrolled. (Roughly, these

programs provide for savings in the neighborhood of 20 cents per unit for one year. So far, WEA, PolyGram, Sony, and BMG have announced such policies.)

Dealers still prefer to invest the money than to risk losing large quantities of prerecorded music product to shoplifters.



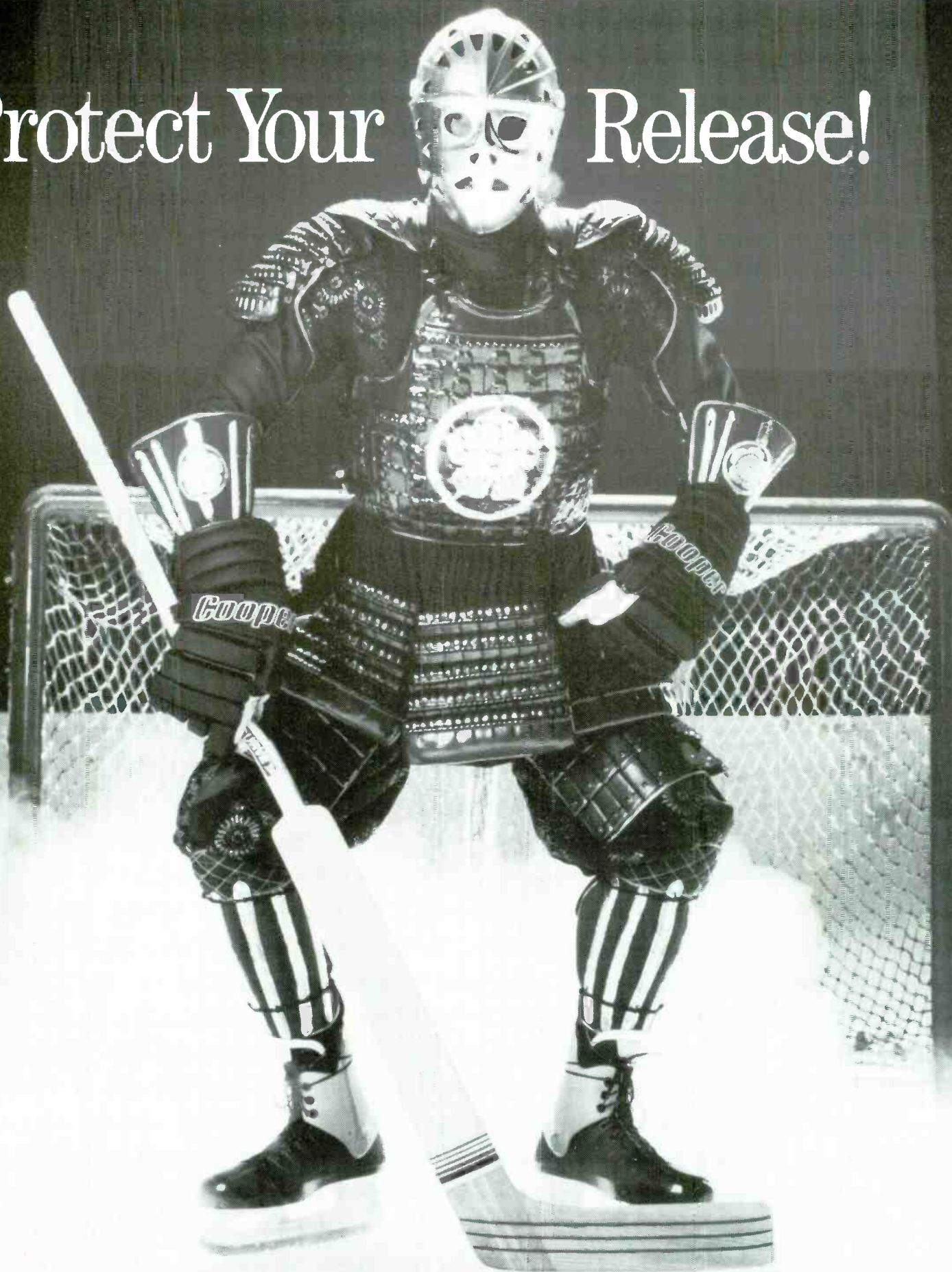
Long boxes come off a line at DMI.

Lift Display Inc., maker of the upscale, jewel-box-only flip-through fixtures, also stands to benefit from the RIAA decision, though the Edgewater, N.J. firm is still dogged by the two major complaints that have always been raised against its systems. (Continued on page CD-18)

Ivy Hill's Eco-Pak jewel box, shown fully opened above (Deee-Lite), in its retail configuration at left (INXS) and closed (Beach Boys).



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# CD Replicators Refining Their Art

**CD TECHNOLOGY IN 1992:  
MONOLINES, FASTER SPEEDS & OTHER  
GAINS IMPROVE EFFICIENCY**

By Debbie Galante Block

Over the 10 years compact discs have been on the market, overall technology has not changed much, according to replicators. "Mostly, there have been refinements as opposed to breakthroughs," says Jeffrey Wilkins, president of Metatec/Discovery Systems, Dublin, Ohio. Some manufacturers have moved from the batch system which relied on clean rooms to the monoline systems where the disc is contained in a "clean air" environment, but clean rooms are not necessary. Discs are very susceptible to contamination. Other technology

see in any manufacturing process."

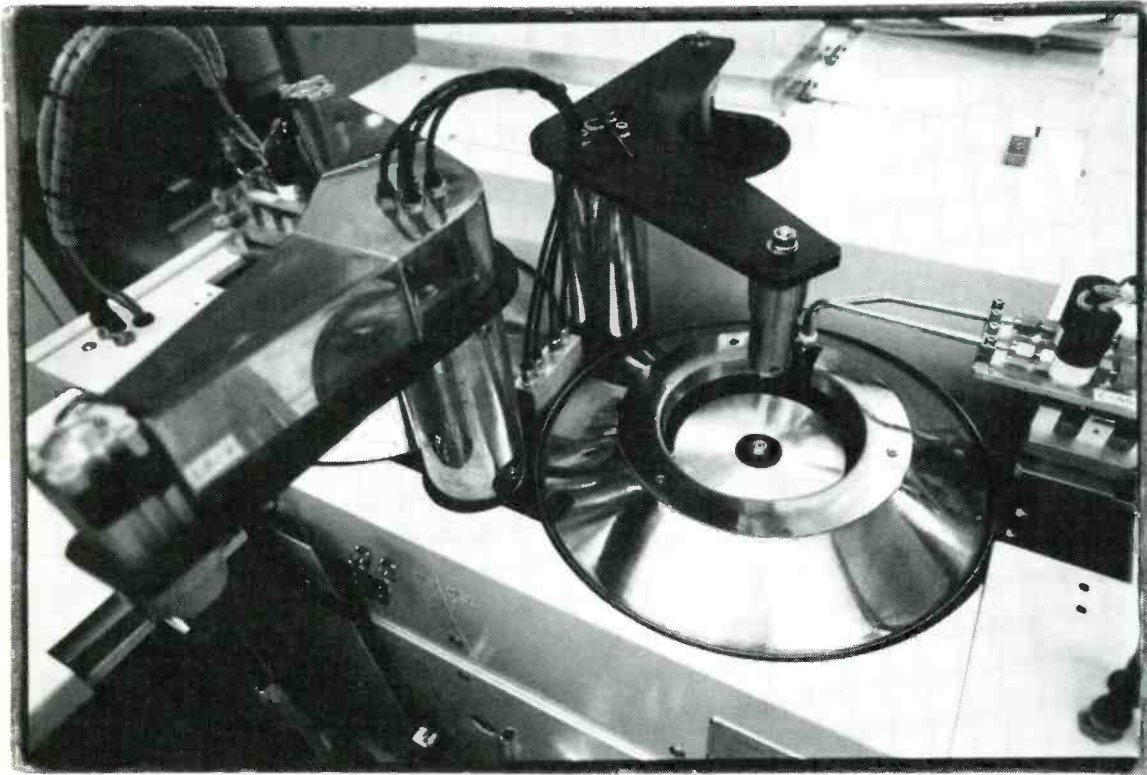
David Dering, president of American Helix of Lancaster, Pa., says, "Technology hasn't changed, we now just know what to do." "Today, machinery is more efficient and more inexpensive," adds Pierre Deschenes, president of Americ Disc, Drummondville, Quebec.

With monolines, the manufacturing space is more compact, according to Tony Perez, senior vice president of sales and marketing at PMDC Inc. (formerly PDO), Kings Mountain, N.C. "Today, machinery manufacturers join different pieces of machinery together,

part of the system, thus ensuring higher machine utilization rates," he says.

"Actual steps in the CD replication process have not changed, but the way we accomplish them has changed," says James Frische, president of Digital Audio Disc Corp. (DADC), Terre Haute, Ind. "Our original batch systems are gone. However, we do still use that technology. The batch system makes sense for the large volumes we manufacture. However, Sony also has its own monoline system. Even with that system, some steps of the process, like printing, are

All photos by Melody Gimple



improvements have to do with improved cycle times and lower reject rates. And, as have most businesses, CD replicators are now depending more and more on automation and robotics.

In 1989, CD machine cycle rates were 13 seconds, according to Christopher Clark, president of U.S. Optical Disc of Sanford, Me. Now, he says, those times are under 7 seconds with leading edge technology offering cycle times in the 5-second range. "Speed has been the big evolution in CD replication," says Gary Helfrecht, executive vice president of Nimbus Records, Charlottesville, Va. "But rather than a real change in technology, the evolution is just a natural progression you

er," he says. "That's not to say we have replaced our original machinery. In fact, our first machines are now producing twice as many discs today than we originally intended them to do. This efficiency has been accomplished through upgrades."

"With monolines, all components interact with each other," says U.S. Optical Disc's Clark. This may be favorable in some ways, but Clark points out that, "if there is an error in the spin coating step, the whole system shuts down." In other words, one glitch can affect machine utilization. "That's why some manufacturers are turning to hybrid systems that combine batch and monoline production. With these systems, one error will shut down only

**"In the early years of CD replication, there was a perception of a high reject rate, but in reality reject rates were not as high as was assumed."**

—James Frische, DADC

Wall of sound at Disc Manufacturing, Inc's new Anaheim plant



done off-line. Automation now plays a big part in the replication process. In 1992, we make more CDs in one day than we did annually when we first started up production," he says. DADC produces 120 million discs/year. As for Mini Disc production, which was in the start-up phase at the time of this interview, integrated lines will be used.

In September, Capitol-EMI Music Inc. of Jacksonville, Ill., is making some changes in their plant, according to Plant Manager Larry Tabb. "We will have replication cells where each worker will produce CDs and is responsible for their quality. A work cell includes two molding machines, a metallizer, coating machine and the necessary inspection equipment," he says. Capitol has a capacity of 70 million discs a year in total.

As of July 1992, JVC Disc America Co. of Tuscaloosa, Ala. has switched from batch systems to modular manufacturing (monolines). Vice President and General Manager Chuck Hartley offers some of modular manufacturing benefits. First, manufacturing time is substantially reduced since the amount of production time is more closely aligned with the size of the order. Second, as PMDC's Perez also points out, less square footage is needed for manufacturing. Third, manufacturing costs are reduced because of a "lessened requirement for filtration systems which demanded larger clean room spaces. A reduction in energy demand also

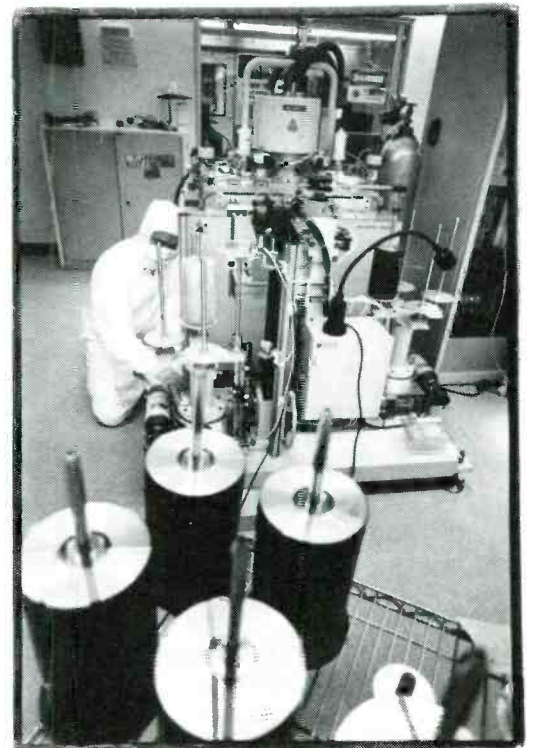
contributes to greater cost efficiency." Fourth, quality and consistency of the finished product is improved because modular production is a more stable process.

Discovery Systems' output is mostly CD-ROM discs, so their clientele is a bit different than a CD-audio replicator. "We still use clean rooms for mastering, and we probably make as many masters as we do discs," Wilkins says. "CD-ROM runs are usually shorter than that of CD-audio. Our reject rates are less than 10 percent, but replicators who handle longer runs may see even lower reject rates."

Although quality control is completely automated at some plants, most still have the human touch, at

(Continued on page CD-26)

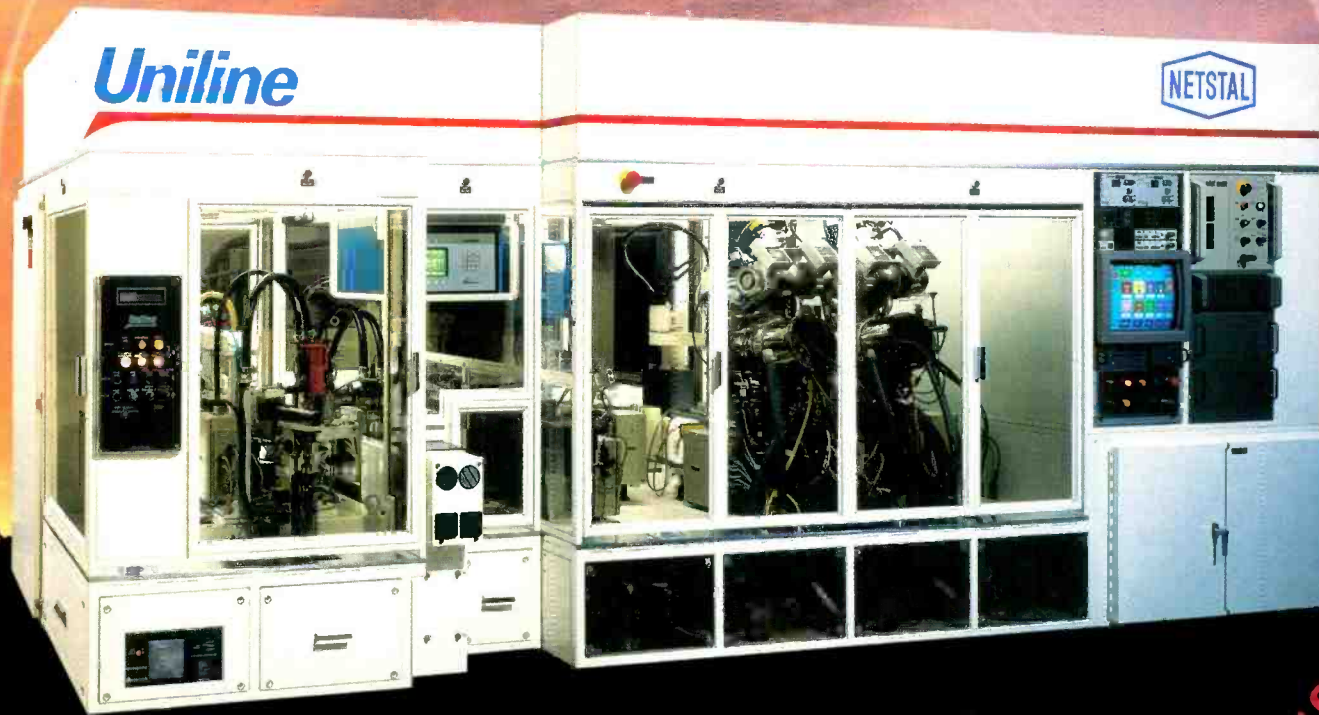
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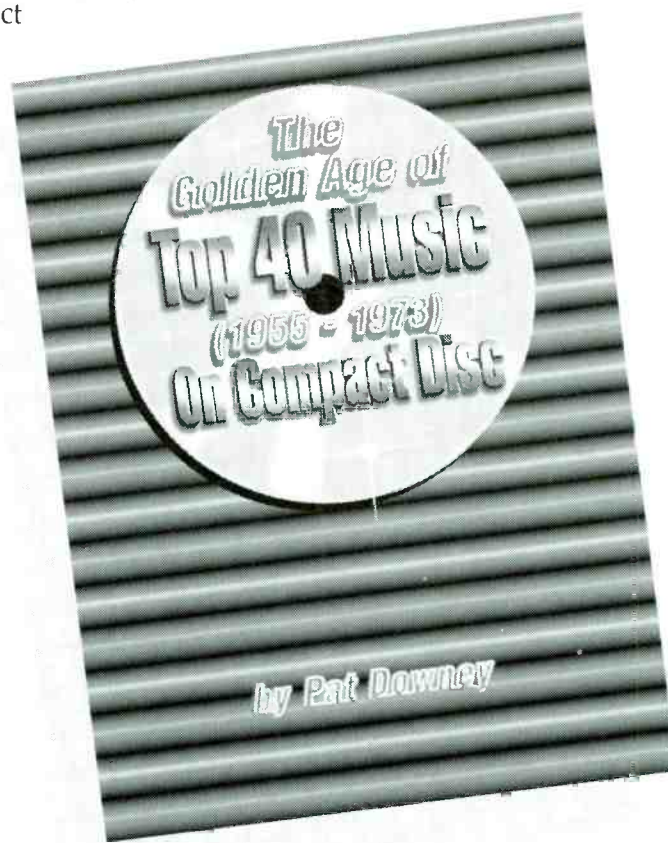
# The Ultimate CD Reference for the Golden Age Top 40 Music

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	Bold artist name	Song title
Year of peak popularity	<b>AQUATONES</b> 1958 #24	<b>YOU</b>
Highest chart position on the Cash Box charts	<b>ARBORS</b> 1969 #24	<b>THE LETTER</b> (S) (3:30) Columbia/Legacy 46763 Rock Artifacts Volume 2
Designator for Mono, Stereo or Electronic recording	<b>ARCHIES</b> 1968 #9 1969 #30 1969 #1	<b>BANG-SHANG-A-LANG</b> <b>FEELIN' SO GOOD (S.k.o.o.b.y-D.o.o.)</b> <b>SUGAR SUGAR</b> (S) (2:45) Rhino 70630 Billboard's Top Rock & Roll Hits of 1969. (S) (2:45) Rhino 72005 Billboard's Top Rock & Roll Hits of 1968-1972. Box Set.
Pertinent comments	<b>TONI ARDEN</b> 1958 #12	<b>PADRE</b>
Actual song length	<b>ARGENT</b> 1972 #5	<b>HOLD YOUR HEAD UP</b> (47 copies of this 45 ran (2:52) while commercial copies ran (3:15)) (S) (3:31) Rhino 70928 Super Hits Of The 70's Volume 8. (neither the LP or 45 version) (S) (3:16) ICI 3301 Rockin' Seventies. (S) (3:16) Epic 46490 O.S.T. Queens Logic (this is a fate of the LP version apparently intended to be a replica of the 45 but is not) (S) (3:14) Priority 7942 Hard Rockin' 70's. (S) (6:31) Columbia/Legacy 46160 Rock Artifacts Volume 1. (LP version) (S) (6:15) Epic 33955 Greatest Hits. (LP version)
Cross-referencing of artists	<b>ARMENIAN JAZZ SEXTET</b> 1957 #28 <b>RUSSELL ARMS</b> 1957 #17 <b>LOUIS ARMSTRONG</b> 1964 #1	<b>HAREM DANCE</b> <b>CHICO ROBLES (THE FIVE OAKS)</b> <b>HELLO DOLLY</b> (S) (2:23) MCA 5938 Vintage Music Volumes 15 & 16. (S) (2:23) MCA 31213 Vintage Music Volume 16. (S) (2:23) Curb 77339 Greatest Hits. (S) (2:21) MCA 538 Hello Dolly! <b>released as by LOUIS ARMSTRONG AND THE ALL STARS:</b> 1964 #33 <b>STILL GET JEALOUS</b> (S) (2:10) MCA 538 Hello Dolly! (S) (2:10) Curb 77339 Greatest Hits.

## PHILIPS' VIEW

(Continued from page CD-8)

projected merger plans. "In general, the record industry was proving resistant to change and we had a tremendous public relations job to do," says Fine. "Warner's coming aboard gave us a great boost because they had a rich international pop catalog, and with our strength in classical music we had a good basic repertoire."

Everyone in the Philips/PolyGram CD team knew that the indispensable ingredients for the success of the new carrier were a single, universal standard and support from the software and hardware industries. The single standard had already been achieved as a result of Philips and Sony joining forces on the development of the digitally encoded, laser-read disc back in 1979. What remained to be done was to bring all the other record companies into the CD fold.

The man chosen to mastermind the CD promotion and marketing campaign was Hans Gout, then managing director of PolyGram Belgium. A laconic, pipe-smoking Dutchman born in Rotterdam, Gout had impeccable marketing credentials, developed through 20 years with Unilever and nine with PolyGram.

"It was in June 1981," Gout remembers. "At a time when most people are contemplating retirement, I was given the job of selling the compact disc to the world. It was a formidable challenge, but I was always optimistic because the product was so beautiful and the industry badly needed a new carrier to revitalize a declining market. I knew that if the public could see and hear the CD, they would be sold on it."

Gout spent the whole of his 1981 Christmas vacation putting together a 30-page marketing plan, based on conversations he had had with literally hundreds of people. He dispatched the plan to his colleagues and Jan Timmer was the first to call to congratulate him and tell him to go ahead.

Gout's optimism caused him to predict that CD sales by 1985 would be running at 10.6 million annually—and this at a time when PolyGram was the only record company committed to the system, and the firm's pressing plant in Hanover was the only one with a manufacturing facility. Production had begun in January 1981 after a \$35-million renovation job and the plant had a target of 500,000 discs by January 1983.

Sony's CD team was even more optimistic than Gout—wildly so, he thought at the time. They were predicting annual sales of 20 million units by 1985. Philips/PolyGram revised their estimate a year later to 15 million for 1985. But all forecasts were well short of the mark. CD sales in 1985 topped 60 million.

Philips' projection of player sales was similarly over-cautious. The company estimated that sales by 1990 would be running at 9 million annually, but this target was achieved four years earlier. By 1990, sales were running at 33 million a year.

The official launch of the CD system was set for the Japanese Audio Fair in Tokyo in October 1982. There was a small snag, however. The Japanese had 20,000 CD players but no discs; Philips/PolyGram, on the other hand, had 300,000 discs but no play-

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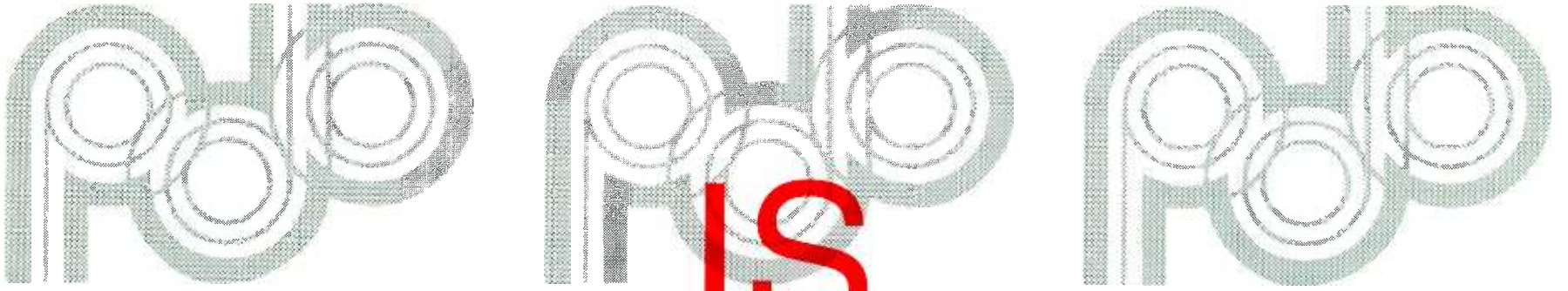
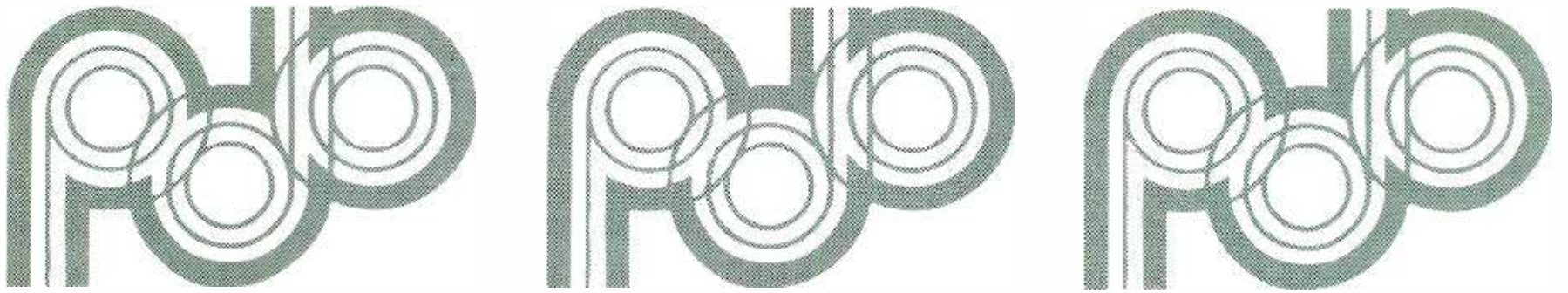
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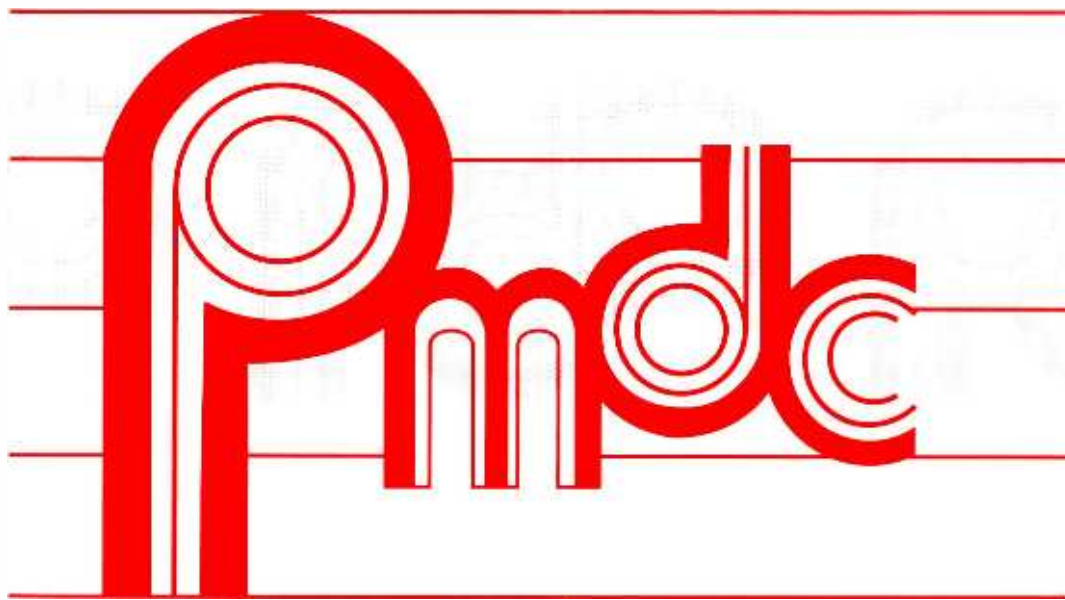
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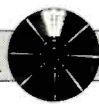


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ers. Says Gout: "We shipped out 300,000 CDs to Japan and told them to keep their players out of Europe until the European launch in the spring of 1983."

PolyGram's initial expectations were that pop music would account for 65% to 70% of sales and classical music 30% to 35%. "But," Gout recalls, "in the early stages almost 60% of sales were of classical recordings."

The fact that the popularity of the CD system grew at a rate which far outstripped the most sanguine predictions created a major supply problem in the early years, and the Hanover plant was working around the clock to try to meet the demand.

"In those days," David Fine remembers, "people were buying CDs without even considering what was recorded on them. The CD really proved to be a bonanza, not only for the record industry but also for hardware manufacturers. But for the compact disc, both the hardware companies and the record companies would have been in very bad shape. The CD transformed both industries and brought a new convenience and a new level of fidelity to sound reproduction at home.

"The disc also made it possible to achieve much better reproduction of analog recordings—as, indeed, most CDs were at the beginning."

Fine notes that the 75-minute playing time for the compact disc was a particular boon to lovers of classical music. "They had the advantage of not having to turn the disc over to hear a complete work."

To date the world has bought something approaching 4.5 billion CDs, earning the record industry a conservatively estimated gross revenue of over \$30 billion.

And while the growth curve of the carrier is now flattening out—the predicted increase in world sales this year compared to 1991 is 11.4%—it still has years of prosperity ahead, according to David Fine. "Although we are seeing saturation penetration in countries like Japan, Holland and Switzerland, for example, there are many countries where there is substantial room for growth—in major markets like Italy and Spain, for instance.

"The great thing about the compact disc over this last decade is that it has made high-quality sound reproduction available to a mass audience. And it came to the rescue of a record industry and a hardware industry which were both going through a particularly hard time. If I had to sum up the CD in one word, I would say 'magic!'" ■

**CD PACKAGING**  
*(Continued from page CD-12)*

tems: that they are too expensive and too labor intensive.

In an effort to counteract these disadvantages, Lift is encouraging potential customers to use Lift displays without necessarily adopting the full-fledged system, which requires store personnel to remove every disc from its longbox and jewel box and lock it up behind the register counter. So far, Lift has yet to see its bottom line impacted by the new world order in CD packaging.

The other main players in the plastics camp were the entrepreneurs who designed their own prototype packages—notably David Cowan and Reynard CVC.

*(Continued on page CD-20)*



## Q U E S T F O R T H E E S S E N C E

A sound understanding of fundamentals requires a quest for the essence. Only by avoiding side-issues can one get to the essence of any problem. Compare the Tibetan Monk, on his quest for the essence through physical and spiritual asceticism.

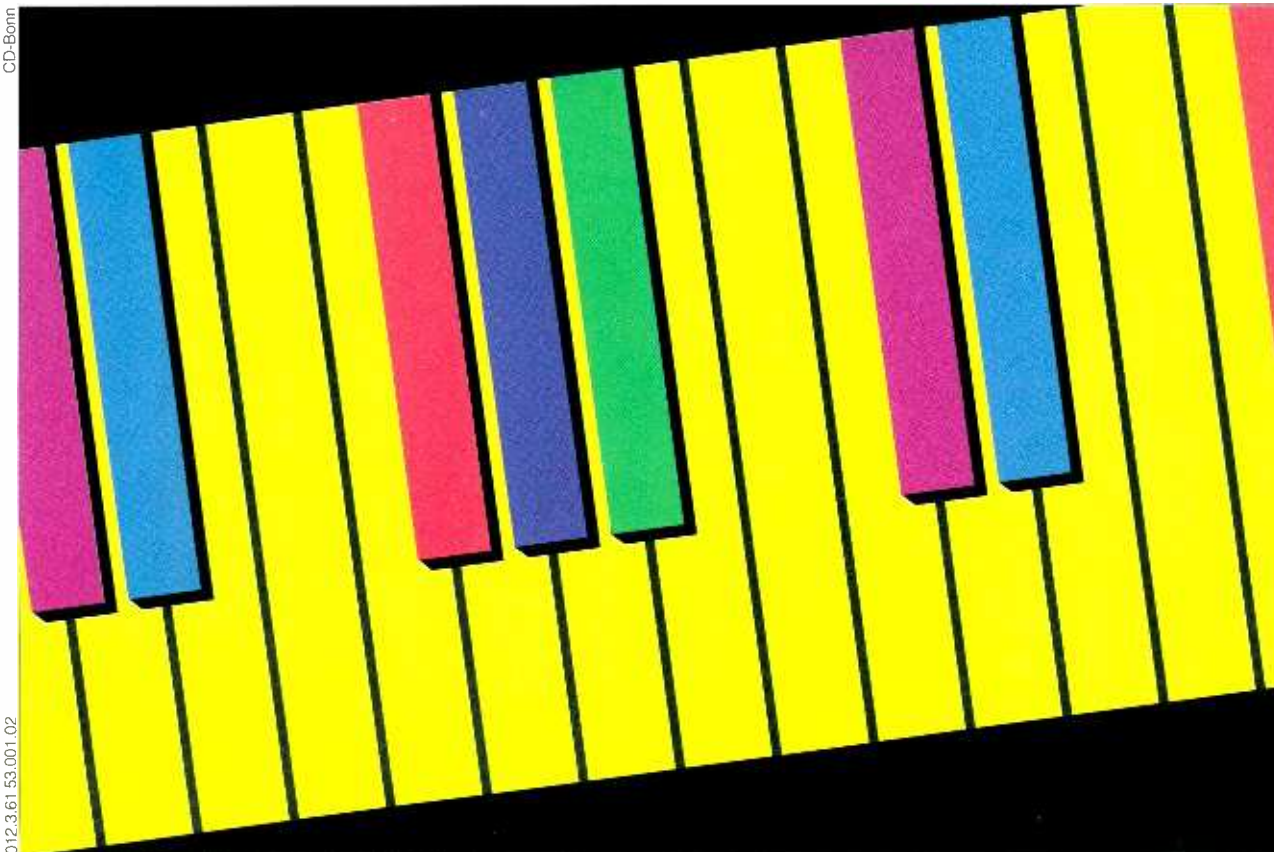
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(Continued from page CD-18)

Cowan came close to hitting pay-dirt when Sony embraced his sliding-tray jewel box, known variously as the Inch Pack and Cowan Pack. However, talks between Sony and Cowan broke down when the two failed to agree on terms, according to various sources. Sony proceeded to explore other options, at one point even testing a jewel box that was modified so that it could be stocked open, while Cowan faded from the picture.

Reynard's Laserfile, also a jewel-box variant, was proposed as a possible standard, but it never got beyond raising the eyebrows of a few ranking distribution executives.

### SOURCE TAGGING

Today, the competition has shifted from the package itself to the in-store security devices employed to protect it from theft. The major industry suppliers of these systems are all busy trying to convince NARM that theirs is the technology of choice.

The contest was engaged in May, when NARM's Loss Prevention Committee—in tandem with the RIAA—announced it would conduct a test of the major electronic-article-surveillance systems used in music retail outlets, with the goal of determining a standard security technology that could be used to encode all compact discs, cassettes, DCCs, and Mini Discs at the point of manufacture. This "source tagging" of music software would enable retailers who are using such systems to stock live jewel boxes without worrying that a shoplifter could peel off a security tag and steal a disc.

However, the source-tagging initiative is not without its shortfalls. For one, industry experts have noted that source tagging is a proposition so difficult that few—if any—other retail industries have successfully implemented it. Also, NARM's test omitted secondary suppliers like Knogo and 3M, causing what various sources termed "a delay" in the process, as those left out of the contest persuaded NARM that they, too, should be allowed to make bids for a security technology.

Furthermore, retailers complain that the RIAA decision to eliminate the longbox should have coincided with NARM's EAS test so that a smooth transition from longbox to jewel box could have been effected. Instead, store operators will undergo a period of several months—between April 1993 and whenever source tagging becomes a reality—when they won't have a built-in theft deterrent. Retailers who are EAS equipped fear that their system could become obsolete in the near future, and those who do not have electronic security are reluctant to invest in a system until a standard is established.

Despite their predicament, music merchants are demonstrating remarkable flexibility. Many chain dealers are saying that, rather than institute a chainwide policy for converting to the jewel box, they will tackle the problem on a store-by-store basis, using keepers in outlets that have high pilferage rates and stocking live jewel boxes in other locations.

Others are investigating options ranging from the Lift system (which is particularly advantageous for smaller operations) to designing their own fixtures.

At the end of the day, U.S. retail stores will probably look a good deal like their overseas counterparts, which have used the jewel box—and the jewel box alone—since day one. ■

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## CD REVOLUTION

(Continued from page CD-4)

lito, Calif.-based The Record Shop, "Because we're a hits store, we don't carry that much esoteric product, so it hasn't really affected us that much. Since we carry a limited inventory, we don't get into it as much as a Tower."

### MARGINAL IMPROVEMENTS

Both kinds of retailers, however, have been affected by the relatively low margins on CDs, defined as the ratio between wholesale and list or list-equivalent price. Levitt sees a 4%-6% spread between her chain's margins on CD and cassette; Tower Records president Russ Solomon says the spread is about 4%; and Jones of Trans World says it is only about 2% for his chain, mainly due to improved buy-in deals and discounts. But every retailer faces decreasing margins as CDs take an ever-larger share of the business.

The solution, say label executives like CEMA president Russ Bach, is for retailers to charge higher prices on hot new CDs instead of pricing them below the level of catalog titles. But Tower's Solomon retorts, "The only way you can get customers to come in to stores is by giving them value. And the only thing you can advertise and promote at a low price is the hits."

Like other retailers, Solomon believes that frontline CDs are still priced too high. "The price of CDs is beyond the capability of the core market to buy them in quantity," he says, referring to 14-27-year-old buy-

### WORLD SALES OF LONGPLAY CARRIERS \*

Millions Of Units

	LPs	%	Cassettes	%	CDs	%	TOTAL
1981	1,140	69	510	31	-	-	1,650
1982	900	61.2	570	38.8	-	-	1,470
1983	851	56.1	660	43.5	5.5	0.4	1,516
1984	801	49.4	800	49.4	20	1.2	1,621
1985	731	42	950	54.5	61	3.5	1,742
1986	691	38.4	970	53.8	140	7.8	1,801
1987	590	29.5	1,150	57.5	260	13	2,000
1988	510	24.3	1,190	56.7	400	19	2,100
1989	450	17.4	1,540	59.5	600	23.1	2,590
1990	339	13.3	1,446	56.6	770	30.1	2,555

\* Figures, courtesy of IFPI, represent sales to dealers by reporting companies in reporting countries.

ers. "Those people don't have money to buy [CDs] as frequently as they'd like. The recession is partly responsibility for the flatness in the record business. But [CDs] are priced out of the market to get the kind of growth we would like."

The Record Shop's Levitt also believes that high CD tags are retarding business. "I talk to people around the country who say they don't want to buy CDs because they cost so

much," she says.

Levitt admits that average CD prices have dropped, due to the proliferation of midlines and budget lines since 1988. But she argues that, with lower pressing costs and the impending elimination of the longbox, labels have the headroom to cut frontline CD prices as well. Her modest proposal: a permanent, 50-cent-a-unit price reduction that would continue after retailers are reimbursed for part of their refixturing costs.

### HOW LOW CAN IT GO?

Label executives, on the other hand, note that hit CD prices are actually lower than they were at the beginning—and that, with inflation figured in, they are much lower. "CD prices are low, period," says Azzoli of Atlantic. "They should be higher. For \$15.98, you have a piece of music that could last forever."

According to Daniel Glass, executive VP/GM of EMI Records Group North America, a lot of people think CDs cost too much because they don't understand the value of the product. "The good news is that, through CDs, we have brought almost perfect sound quality and tremendous value into music lovers' homes and automobiles," he says. "The bad news is how poorly our industry has 'sold' the value of CDs to consumers and the surprisingly low CD hardware penetration."

Although the industry has promoted the idea of CD sound quality, Glass adds, its durability and playing time should also be stressed. "We used to have 36-44-minute albums, and now we're putting 70 minutes of music on these CDs," he says.

If consumers did perceive the value of the product, he maintains, they'd buy more CDs. While new-artist CDs should be priced lower than they are now, he says, superstar product could sell well in a higher price range.

Both he and MCA's Teller cite the release of Garth Brooks' new album "The Chase" at \$16.98 list as a sign of things to come. "I believe we'll be seeing higher price points on superstars from MCA and every other label in the business," says Teller.

### GOING OVER THE TOP

Despite their problems with pricing, retailers say CD sales are still rising

as a percentage of their overall mix, although that growth has leveled off within the past few months. At the W. Sacramento, Calif.-based Tower chain, for example, CD sales are 20% ahead of last year, and now account for 63% of music sales. At The Record Shop, CD volume has risen about five points to 52% of dollar volume in the past year. And at Trans World, CD sales have jumped from 31.4% of total volume in 1991 to 36% in this year's second quarter.

"That shift has come dollar-for-dollar, percentage-wise, out of cassettes," which now comprise 43.2% of the chain's total business, says Jones. Because CDs sell better in the fourth quarter, he adds, the two configurations should come out about even by year's end.

Jones cites the recession and the youth orientation of his company's Tape World chain as reasons for the relatively high percentage of cassettes in his company's sales mix. Explaining the same thing from a different angle, Levitt notes that most of

The Record Shop's stores are located outside of California in Far West and Midwestern markets where the CD has not expanded as much as it has on the coasts.

"We're a little bit behind the rest of the country, because we have stores in areas where CD penetration has been lower," she notes.

But despite recession and market resistance, the overall numbers tell the tale of CD's ongoing triumph over the audiocassette. According to the Recording Industry Assn. of America, U.S. manufacturers shipped 333.3 million CD albums in 1991, a 16.3% increase from the previous year. By comparison, 360.1 million cassette albums were shipped last year, representing an 18.6% decline. On a list-price basis, CD shipments were worth \$4.337 billion, up 25.7%, while the value of cassette shipments declined 13% to \$3.019 billion.

By comparison, in 1983, the first year in which the RIAA reported CD sales, only 800,000 CD units, worth \$17.2 million, went out the door. The

**"The price of CDs is beyond the capability of the core market to buy them in quantity. Fourteen- to twenty-seven-year-olds don't have money to buy [CDs] as frequently as they'd like."**

**—Russ Solomon, Tower Records**



**"CD prices are low, period. They should be higher. For \$15.98, you have a piece of music that could last forever."**

**—Val Azzoli, Atlantic Records**

### ESTIMATED TOTAL WORLD SALES OF LONGPLAY UNITS IN 1991/92\*\*

(In Millions)

	LPs	%	Cassettes	%	CDs	%	TOTAL
1991	160	7.6	890	42.4	1,050	50	2,100
1992	115	5.5	820	38.9	1,170	55.6	2,105

\*\*Figures courtesy of PolyGram Corporate Market Research Division

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next year, CD volume jumped 625% to 5.8 million units valued at \$103.3 million, and in 1985, 22.6 million CDs worth \$389.5 million were shipped. The numbers have risen every year since then.

**THE NEXT FRONTIER**

Label executives remain bullish about the prospects of continued CD sales. "There's a hell of a lot more room for growth," says Azzoli. "A 40% [market penetration] range is not that much. There's still another generation of CD buyers, older consumers who haven't converted to CDs. There's a long way to go."

Similarly, Capitol president/CEO Hale Milgrim says, "I want to see that 40% become 90%. And I think somewhere down the line it will happen. The growth rate has slackened off somewhat, due to the recession, but it'll pick up again. I think we'll see growth, though it won't be the same amazing growth as in the first five or six years [of the CD]."

"There will always be new technologies," he continues, "but the CD is

**WORLD SALES OF CD PLAYERS**

1983:	350,000
1984:	836,000
1985:	3,000,000
1986:	9,000,000
1987:	13,800,000
1988:	21,700,000
1989:	28,300,000
1990:	33,300,000
1991:	41,900,000

TOTAL: 152,186,000

Source: Philips Electronics, BG Audio.

one that for some time will be the dominant one in our business. I think it'll be the key configuration."

With regard to the upcoming Mini Disc and DCC formats, Milgrim adds, "they'll have to prove themselves in the marketplace."

MCA's Teller, likewise, says, "I see MD and DCC as more evolutionary than revolutionary." Since both are based on preexisting technologies, he says, they cannot be regarded as milestones in the way that CD marked the beginning of an era.

"The CD is one of the three most important format events ever to occur, certainly in the postwar industry: the stereo LP, the cassette, and the CD," Teller explains. "The LP was a breakthrough for its sonic quality, the cassette for portability, and the CD for giving prerecorded music a technological kick leading into the 21st Century, with the ability to excite the public about music. It's been a mega-event for the industry."

Azzoli sums up the overall impact of the CD this way: "Financially, the CD created a huge boom in the '80s. People bought their catalogs again. It was tremendously profitable for the record companies. It allowed consumers to hear music closer to the way it should be heard. The CD has completely revolutionized the music industry. It's the best thing that's happened to us." ■

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**“The Compact Disc Group was a unique vehicle. It was the first time that the recording industry and consumer electronics joined together to launch a new format by combining the strengths of both industries.”**  
**—Marc Finer, Communication Research**

**HIDDEN HISTORY**

*(Continued from page CD-6)*

hardware support. At the time the turntable and cassette were established in millions of households, and there was no real linkage between labels and consumer electronics outlets. We had some initial meetings with Philips and Sony people, and out of those meetings I became convinced that there would have to be a synergy between the two industries.”

The result was the Compact Disc Group, a coalition of record labels, hardware manufacturers, retailers, packaging manufacturers, and other divisions of the music industry, which announced its formation on March 30, 1983. The Compact Disc Group was “a unique vehicle. It was the first time that the recording industry and consumer electronics joined together to launch a new format by combining the strengths of both industries,” says Marc Finer. “The two industries approach marketing differently: hardware is always looking for a new box to sell. Retailers look at it from the standpoint of an additional piece of fixturing. The Compact Disc Group brought about the ability for both sides of industry to learn and help each other in solving problems in marketing new format.”

The CD Group pulled out all the stops to get label support for the new format. “We took booths at CES, had displays—ten years ago, you’d never see a record company demonstrating anything at CES, but there we were,” says Shulman.

“We toured the country meeting with all the record labels, answered questions, showed them the growth we felt the technology could follow,” says John Briesch, president of Sony Consumer Products Group, who was VP of Sony’s audio marketing division at the time. “We brought in software demonstrations from the CBS Sony affiliate in Japan, who was already making software for the Japanese market. Was there resistance? Absolutely. Primarily because of the capital investment required on their part. Our goal was to demonstrate the technology to them, show them why it was a total renovation of the way people listen to music.

“Once they experienced the device and had the opportunity to get involved, many agreed that it was a vast improvement over vinyl. Then there were questions of financial considerations, packaging, retail support, manufacturing costs, royalty issues. These were all challenges that had to be met,” says Briesch.

**PACKAGING ISSUES**

Once the record labels had climbed aboard, there were other decisions to be made. One of these was packaging. The jewelbox was accepted fairly quickly, because it was seen as flashy, value-added packaging. But what to put the jewelbox in?

“At first, CBS offered CDs in the blister pack. We wanted to show the CD itself, because it was a revolutionary item,” remembers Shulman. But the blister pack was unfamiliar to consumers, “so we also had to design graphics to show people how to open it without severing their fingers,” remembers Shulman. “Within six months, we had moved to the cardboard box—it was lighter in weight, could be shipped at lower cost, and allowed full graphics. I think WEA was the first to use the cardboard. But for a while there were

competing packages, with some using blister pack and some using cardboard. Of course, the packaging companies were involved, because new equipment was required to *shutup* the jewelbox into a cardboard box. Everyone was feeling their way.”

“Packaging was a big issue,” agrees Alan Perper, VP at Paramount, who was director of new product marketing at WEA at the time. “Should it be paper or plastic? There were issues of cost, retooling, would people use packaging for marketing the product?”

Once the graphic-friendly cardboard was accepted, the next question was the size of the package. “We were having battles royale over size,” says Shulman. “I remember arguments about ‘let’s make it 6x9,’ or 5x8, or 9x12, or whatever. Everyone had an opinion.”

Eventually the 6 x 12 longbox was established, because it meant that two CDs would fit side by side in standard 12 x 12 LP bins, thus eliminating the need for retailers to refixture their stores. The longbox was also too big to be pilfered easily.

**AN AUDIOPHILE FOOTHOLD**

Once the CD was standardized and accepted by the industry, the CD Group’s next task was to get the consumer excited about it. One barrier was the high price: the first CD play-

titles were added.

Distribution was crucial at this time. For the first few months, 55 Sony hardware dealers were selected to carry CD product. “We felt that the people most likely to buy CDs were the people who had just bought a player. So rather than go to music stores, the only place you could buy CDs was at these hardware dealers, which were selected as compact disc centers,” says Shulman.

This strategy meant a controllable marketing situation, says Shulman. “The Compact Disc Group put out a catalog that listed not only the titles available on CD, but where to buy them. We also had a consumer hotline to answer questions—it was easy, because at that time there were only a couple of hundred titles available. We could tell people what was on CD, then ask them where they lived and tell them the nearest store to buy it,” Shulman says. “So in some ways the slow rollout of titles allowed us to have a very focused and targeted effort. We took baby steps, and didn’t start out trying to reach the mass market.”

**PRESSING PROBLEMS**

As consumers began to get interested in CD, shortages became a crucial problem. “One of the big issues for the Compact Disc Group was the amount of pressing capacity avail-

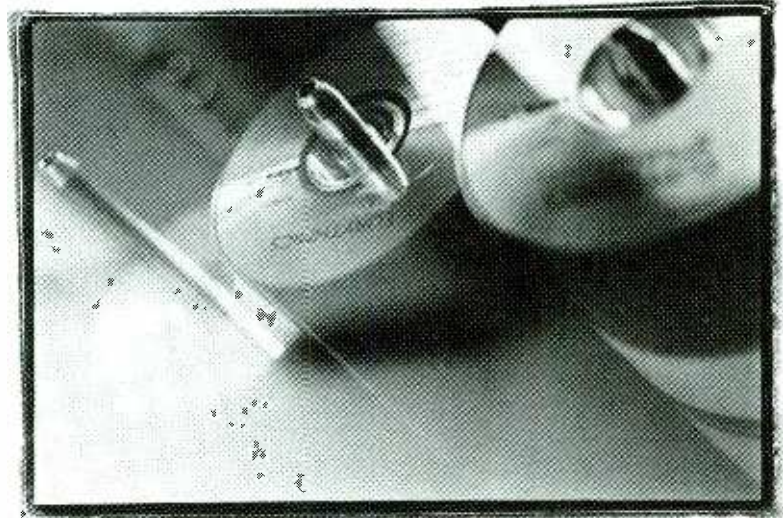


Photo by Melody Gimple

**“In some ways the slow rollout of titles allowed us to have a very focused and targeted effort. We took baby steps, and didn’t start out trying to reach the mass market.”**

**—Jerry Shulman, Legacy**

er, Sony’s CDP-101, retailed for about \$1,000. It was followed by the Magnavox player, in the same price range. For the first two years after the CD was introduced, there were no U.S. manufacturing plants, so all CDs were imports from Japan or Germany, with a retail price of \$16-\$18.

Because of this, the first CD players were marketed to the upscale, audiophile demographic. This translated into a high proportion of classical music CDs. In June of 1983, the U.S. got its first set of CD releases—12 titles from CBS, 15 from Telarc, and 30 from Denon—heavily weighted toward classical music. That August, PolyGram released 100 CD titles in the U.S., 80 of which were classical. As CDs began to catch on, more pop

able for software, and how the shortages would be handled,” says Robbin Ahrold, BMI VP of corporate relations, who was VP of corporate relations for RCA at the time. “There were two decisions that you had to make as a record company: what artists did you press, and where did you send that product once you got it pressed? Did you go for all big markets—New York, L.A., Chicago? Or did you spread it around the country? There were different answers for different companies. RCA chose to press a relatively few number of artists at first—I think our first release was 100,000 CDs, which translated to 10,000 copies each of 10 titles, ranging from the Eurhythmic to Artur Ru-

*(Continued on page CD-26)*

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(Continued from page CD-24)

binstein to Elvis. Think of it—only 100,000 copies to serve the whole country for three months, that was the entire allocation. We ended up putting them in relatively few locations, so either the CDs were not available at all, or you could walk into Tower Records in L.A. and find copies of all ten titles. It eased up over the next 18 months, but we were running in a shortage condition for more than two years. It was difficult.”

In fall of 1983, CD manufacturing plants began to appear in the U.S.—the Sony and DADC plant in Terre Haute, Ind., the LaserVision plant in Anaheim, Calif., and others. This helped increase the supply of CDs, but there were still shortages—partly because there were only a few U.S. plants, and partly because the percentage of rejects was high at the beginning. “The learning curve was taking effect,” says Myron Shane, president of Disc Manufacturing, Inc., then called LaserVision. “We probably had rejects in the area of 50% at first.” Cal Roberts of Discronics agrees that “the defective rates were running rather high at first.” As the plants gained experience and improved their methods, the percentage of rejects dropped.

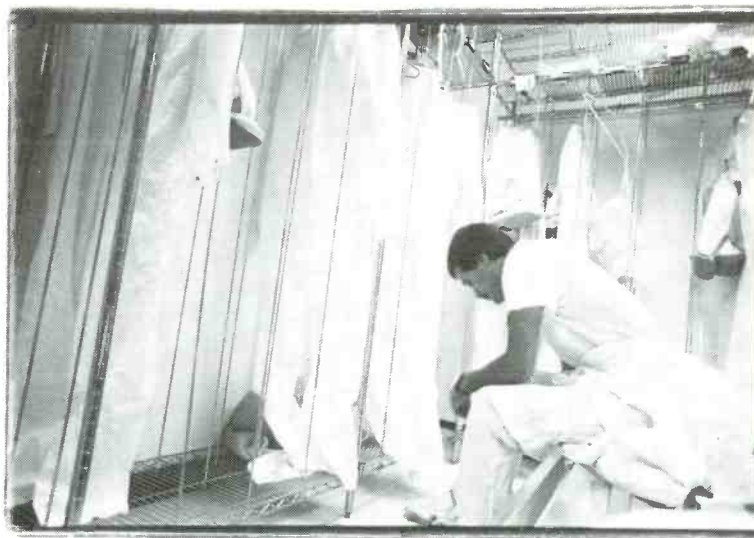
**THE FINAL PUSH**

As CDs became available, the Compact Disc Group’s promotion efforts intensified. The fact that the group’s members included both hardware and software dealers was a big help. “The folks at the record companies knew how to use radio as a promotional device,” says Robbin Ahrold. “But hardware couldn’t get the time

of day from radio. So the record companies structured cross-promotions with radio, where hardware and software were promoted together. On the other side, the record companies couldn’t get the time of day from electronics retailers, but the hardware people knew how to deal with them. So we had drawings at electronics retailers, where the winner got selection of CDs from Warner, RCA, CBS, etc. People who had good marketing backgrounds were sitting down together and professionally pooling their expertise to get things done.”

John Briesch recalls, “One thing we launched with Warner was the ‘Date With Digital.’ We’d rent out discos and nightclubs in 19 different cities, and tie it in with the local radio station. We would invite people in, and a radio personality would either do a remote broadcast or just MC the event. A DJ would play music all evening using CDs rather than records, so people could hear the difference in sound, and we’d demonstrate the player and give away a variety of software.”

Another promotion was tied in with radio station KLOS in Los Angeles, says Briesch. “They gave away 31 CD players, one a day a month,” says Briesch. “Then we also tied in with 50 radio stations throughout the U.S. We gave them CD players, and the software companies gave them CDs, and when they played them on the air they’d announce that this was a CD from such-and-such label, played on a Sony CD player. So by promoting with radio stations, nightclubs, and, of course, record labels, we created a



The use of monolines is eliminating this clean-room dressing ritual

grass roots awareness, apart from advertisements.”

“Tower and Good Guys did a beautiful cross promotion,” recalls Emiel Petrone. “If you bought a CD player from Good Guys, you got coupons for a discount on CDs at Tower. We tried to mirror that across the U.S., and a lot of people who were sophisticated enough to understand. We had radio spots, giveaways, demonstrations, and did the talk show circuit. It made people comfortable—they saw brand names they were familiar with, major artists that they liked.”

One of the biggest promotions was done with MTV during Spring Break. Alan Perper recalls, “We went as a collective group down to Daytona Beach with the MTV people and basically turned on thousands of young people. We had a gigantic tent down on the boardwalk, tied in with Bose and Sony and all the software manufacturers. We had an MTV CD hunt—we buried CDs on the beach, and the first kid to find them got a CD player and a selection of CDs and Bose speakers. The police there were going nuts, with all these kids digging up the beach. We didn’t want to focus on the technicalities; we wanted to talk about how fun and convenient and different CDs were.”

Publicist Leslie Rosen, was the executive director of the association. “Leslie was wonderful,” says Shulman. “She arranged for us to get CD players on soap operas—you’d have a scene in a living room, we’d provide a player, and a character would play a disc as background music. We offered CD players as prizes on game shows. Our objective was to get the CD exposed as many ways as possible.”

What may be remembered most about those early days was the spirit of cooperation between all the companies. “It was absolutely unprecedented that hardware and software were getting together, parking their egos at the door, and working together to make this a reality,” says Alan Perper.

Was it hard to get the different factions of the industry to agree? “Was it hard to get Gorbachev to leave the Soviet Union?” quips John Briesch. “Yeah, it was very hard. To pull together was a mind-boggling task, and then to actually agree on doing things together and funding it, and promoting the fact that people should enjoy the CD no matter what manufacturer, no matter what artist—it was hard. But we did it, because we believed in the format.”

**CD REPLICATION**

(Continued from page CD-14)

least in the cosmetic stage. “We use machines to look for functional flaws. We are also moving into scanning technology for scanning the disc underneath,” says U.S. Optical Disc’s Clark. Capitol also still uses workers to check for visual flaws, particularly in the molding area. According to Tabb, “The implementation of statistical process control has had a major impact on quality improvement.”

DADC’s Frische notes, “in the early years of CD replication, there was a perception of a high reject rate, but in reality reject rates were not as high as was assumed. Although any manufacturer can produce a bad disc, quality checks (both automated and manual) minimize the probability of shipping that disc.”

In 1986, industry reject rates were reportedly about 12 percent. Now, they are as low as 1.5 percent on newer equipment, and about 6.5 percent on older equipment. CD plant executives agree. Nimbus also uses people to check for scratches and pin holes, but according to Helfrecht, “the AQL system backs up all the other systems we have.” It is important to note, says American Helix’s Dering, “that discs coming off the machines today are of better quality. Because of our knowledge and machine consistency, inspection is made easy.”

In the printing stage, there has been a move toward more colors. Many replicators have five-color capacity. Most use silk screen printing although a few, such as PMDC, still rely on pad printing. One replicator, DMI, has offset printing which works a lot like and looks a lot like magazine printing. At this time, most replicators do not feel the need to have offset printing because it is expensive, but many say they are watching the market and if customers request this type of printing they will look into it further. It’s just one more aspect of how far CD replication has come, and how far it may yet go. ■

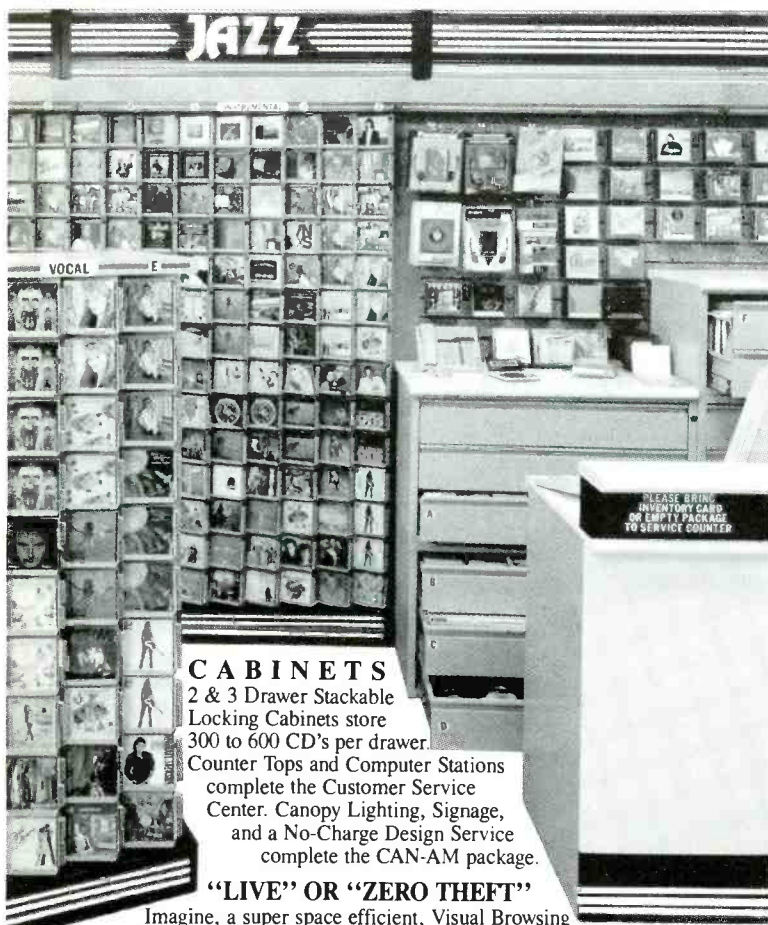
“It was a thrilling period of time,” remembers Jerry Shulman. “I would say ‘This month we’re putting out 12 titles.’ Someone else would say, ‘Well, we’re putting out 21.’ It wasn’t one-upmanship so much as that our enthusiasm became infectious. It was an unprecedented, coordinated effort—we all shared information, both hardware and software, told everybody what we were selling and what our plans were. We all chipped in for POP, and discussed the development of brochures and flyers. We were really pioneers, and it shows what the industry can do when it all gets together.” ■



**ABOUT THE CD COVER:** Paulette Bogan is a New York City based freelance illustrator. Her humorous and political drawings can regularly be found in a wide variety of magazines, newspapers, children’s textbooks and trade publications including: Business Week, The New York Times, Scholastic, Ladies Home Journal, American Management Association, and The National Law Journal. Paulette also teaches Illustration Concepts at her alma mater, Parsons School of Design.

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# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ► CATHY DENNIS

**Into The Skyline**  
PRODUCERS: Shep Pettibone, Cathy Dennis  
Polydor 513935

British ingenue who wooed radio and club pundits with last year's hit-filled "Move To This" should have little trouble avoiding sophomore jinx with a sparkling, well-conceived set that continues to carefully straddle the line between dance and pop music. Dennis' vocal range has grown considerably, as proven on "You Lied To Me," which casts her as a swaggering diva; "Falling," a seductive love-call; and "Moments Of Love," a gorgeous ballad in which she evokes memories of early Dionne Warwick and Karen Carpenter. Thoroughly satisfying.

### ★ MONKS OF DOOM

**Forgery**  
PRODUCER: Dan Fredman  
I.R.S. 13163

Four former members of Camper Van Beethoven re-emerge as men of the cloth, but rather than the dirge-rock suggested by its name, these Monks continue along lines of alternative pop, embellished with interesting arrangements and a goodly number of instrumentals—including a two-part, tango-style tribute to Astor Piazzolla. Best themes include "Flint Jack," whose pop comes with underlying dub riddims; the sharp, tense "Flow"; the solid, majestic hooks of "Queen Of Fortune"; and the pleasant waltz of "Virtual Lover," featuring vocalist Melanie Clarin.

### MICHAEL PENN

**Free-For-All**  
PRODUCERS: Tony Berg & Michael Penn  
RCA 61113

"No Myth" was no fluke, as singer/songwriter Penn demonstrates on this compelling follow-up to his attention-getting debut. Penn again shows a knack for affecting songcraft, and spare yet sturdy production shows off the tunes to sometimes brilliant effect. "Long Way Down (Look What The Cat Drug In)," "Coal," and "Drained" are all strong numbers with immediate airplay appeal.

### URBAN BLIGHT

**Playgrounds 'N Glass**  
PRODUCERS: Keene Carse & Urban Blight  
Stickman Records 05

New York-area band has honed its craft over the course of a decade by playing rigorously within and beyond its home base. On self-released debut, seven-man ensemble distills the essence of its live sound: funky, ska-flavored grooves with assured vocals and bright horns. Fervent following hodes well for a big future. Contact: 212-929-2164.

## NEW & NOTEWORTHY

### BOB MARLEY

**Songs Of Freedom**  
PRODUCERS: Various  
Tuff Gong/Island 512 380

Exemplary four-CD set lays down the definitive history of reggae lion Marley, from his mento and ska roots in the '60s through his masterful achievements with the Wailers. Early sides included here, produced by Leslie Kong, Coxson Dodds, and Lee Perry, will be revelatory to the uninitiated; the work of his mature period includes a raft of unforgettable classics. Handsomely produced and annotated package features a trove of previously unreleased tracks, the most overwhelming of which is a staggering version of "Redemption Song" recorded at Marley's final concert. For both the novice listener and the reggae aficionado, this is nothing less than essential.

### THE BEST OF JAMES BOND; 30TH ANNIVERSARY LIMITED EDITION

COMPILATION PRODUCER: Ron Furmanek  
EMI 98560

Shaken, not-stirred, two-disc set contains—in addition to a couple of renditions of "The James Bond Theme" and the title songs to all 16 of the MGM/UA pictures—a seductive collection of demos, radio spots, and other previously unreleased material. One minor gripe: Tedious instrumental suites break up an otherwise continuous stream of hits and could have been replaced with some of the more palatable material from the 007 canon, like the Calypso tunes from "Dr. No." Nevertheless, an indispensable item for Bond aficionados.

### MISS WORLD

PRODUCER: none listed  
Atlantic 82424

British foursome delivers a savory debut that veers from humorous to passionate to dark, never missing a beat or cutting a corner. Check out the following: Lead track "The First Female Serial Killer," a black comedy in the vein of "Psycho Killer" or anything by Carter USM; the Morrisonesque "Nine Steps To Nowhere"; "Mother Mary," a tauntingly heretical love song; and a cover of Weiss/Thiele's "What A Wonderful World" that ends, literally, with a bang.

### ★ THE JAYHAWKS

**Hollywood Town Hall**  
PRODUCER: George Drakoulias  
Def American 26829

Country-oriented Twin Cities foursome comes on strong on major-label premiere. Singers Mark Olson and Gary Louis still harmonize uncannily like Burrito Brothers Gram Parsons and Chris Hillman; this time out, group's pining instrumental sound is injected with some Crazy Horse-like guitar fire. "Crowded In The Wings," "Take Me With You (When You Go)," and "Sister Cry" are all excellent starters for modern rockers seeking something tough and twangy.

### ROBERT CRAY

**I Was Warned**  
PRODUCER: Dennis Walker  
Mercury 512 721

Bluesman Cray proves anew he's a strong persuader on supple, gutsy outing. Backed again by a limber group augmented by Memphis Horns Andrew Love and Wayne Jackson, leader is in fine voice, and his guitar chops have never been better. Only thing that could stand in the way commercially is lack of a killer up-tempo single; most stunning tracks here are slow blues like the amazing title cut, "The Price I Pay," and moving "He Don't Live Here Anymore."

### VARIOUS ARTISTS

**Music From The Television Series Northern Exposure**  
PRODUCERS: Various  
MCA 10685

With artists including Daniel Lanois, Frederica Von Stade, Lynyrd Skynyrd, Nat King Cole, and Miriam Makeba, eclectic soundtrack to hyper hip television series touches on almost every imaginable musical genre, from Southern rock to mid-'80s dance pop to jazz to reggae. The album's inherent appeal and marquee value will pick up wherever the critical and commercial success of the TV show leaves off.

### MARK CURRY

**It's Only Time**  
PRODUCER: Ed Cherney  
Virgin 86290

Label's current breakthrough hope is a slightly eccentric singer/songwriter with a rasp in his voice and some keen rock instincts. Curry's oft-striking compositions are neatly framed by a band that includes guitarist Waddy Wachtel, veteran L.A. keyboardist Paul Roessler, and the Cruzados' ex-skinman, Charlie

## SPOTLIGHT



### SINEAD O'CONNOR

**Am I Not Your Girl?**  
PRODUCERS: Phil Ramone & Sinead O'Connor  
Ensign/Chrysalis-EMIRG 21952

Taking to heart her contribution to the recent Cole Porter tribute "Red Hot + Blue," Irish artiste revisits with tremendous aplomb the songs she "grew up listening to," coming across as sincere rather than indulgent. Songbook includes "Why Don't You Do Right," "Black Coffee," "Success Has Made A Failure Of Our Home" (the first single), and a touching rendition of "Don't Cry For Me Argentina." Whether this album will tempt Sinead fans to explore the world of show tunes, turn on older listeners to her own music, or neither, it succeeds as a testament to the vocal and emotive gifts of one of today's most striking singers.

Quintana. Harsh, startling vocal style takes some getting used to, but tracks like "All Over Me," "Sorry About The Weather," and "Gone Swimming" are eyebrow raisers.

### BOMB

**Hate Fed Love**  
PRODUCERS: Bill Laswell & Bomb  
Reprise 45036

Gnar! galore is in store on loud and provocative debut by intriguing hard-rock act. Group clearly has cocked an ear to grunge-rock predecessors, but has a few tricks of its own (how many high-volume acts would consider covering Leonard Cohen's "Suzanne," included here?). Withering "Made To Fire" is a jolting example of Bomb's hard-edge firepower.

### VARIOUS ARTISTS

**Roots Of Rhythm And Blues: A Tribute To The Robert Johnson Era**  
PRODUCERS: Don DeVito, Worth Long, Barry Lee Pearson & Ralph Rinzler  
Columbia 48584

Generously programmed live album recorded at the Folklife Festival in Washington, D.C., last year contains a variety of ardent performances by country blues acts of all stripes. Magnificent lineup includes the late Johnny Shines, Robert Junior Lockwood, Jessie Mae Hemphill, Henry Townsend, Lonnie Pitchford, and John Cephas & Phil Wiggins; all hands deliver lively numbers true to the spirit of Delta legend Johnson.

## R & B

### ► DA LENCH MOB

**Guerrillas In Tha Mist**  
PRODUCER: Ice Cube  
Street Knowledge/EastWest 92206

Those anticipating or dreading the level of controversy unleashed by Ice Cube's most recent outing—the notorious "Death Certificate"—won't find it on Lench Mob's stickered debut, produced by the onetime member of N.W.A. Trio strides through themes explored ad infinitum by gangsta rappers—police brutality, racial injustice, street violence, etc.—without crossing lines previously staked out by

the genre's veterans. Highlights are the title track, "Lord Have Mercy," "Buck Tha Devil," "Lost In Tha System," and the opener, a litany of capital punishment methods in America.

## JAZZ

### ★ LET'S BE GENEROUS

PRODUCERS: Mark Nauseef, Walter Quintus & Kurt Renker  
CMP 53

Boasting a rough, metallic, and studiously nasty sound, this European four-piece includes veteran avant-gardist Joachim Kühn, guitarist Miroslav Tadic, bassist Tony Newton, and percussionist Mark Nauseef. Standouts of a dense, challenging set are electro-psycho versions of Eric Dolphy themes "The Prophet" and "Something Sweet, Something Tender," as well as brooding, Zappa-esque avant-funk tracks "The Captain And I," "Don't Disturb My Groove," and "Heavy Hanging."

## WORLD MUSIC

### ► GILBERTO GIL

**Parabolic**  
PRODUCER: Lúminha  
Tropical Storm 76292

Like fellow Bahian Sergio Mendes' latest release, Gil's latest effort combines Brazilian roots music of various genres—from samba to folklore—with American funk and jazz. The result is instantly pleasing, particularly on syncopated "Parabolicamara," country-accented "A Dream (Um Sonho)," aptly titled "I Want To Be Your Funk (Quero Ser Teu Funk)," the cheeky "Phony Bullfighter (Falso Toureiro)," and opening cut "Madalena," which has been a favorite in Brazil since its release there late last year. A winner.

## LATIN

### ► RICHARD CLAYDERMAN

**America Latina . . . Mon Amour**  
PRODUCERS: Paul de Senneville, Olivier Toussaint  
Quality/TH-Rodven 19123

TH's powerful TV promo campaign for "le roi" of telemarketed artists most

## VITAL REISSUES™

### THE PLIMSOULS

**Everywhere At Once**  
PRODUCER: Jeff Eyrich  
Geffen 24481

This 1983 album by L.A. new wave quartet fronted by Peter Case is an unjustly neglected pop-rock classic. Band had power to burn, and received its best studio treatment from producer Eyrich. The real treat here is the material: the glorious "A Million Miles Away," "Magic Touch," "Oldest Story In The World," and "I'll Get Lucky" have enduring crackle. Tuneful and effervescently hard-rocking, this remains a gem of its era.

### THE LAST POETS

PRODUCERS: East Wind Associates  
Restless 72657

Anyone who has ever connected with the rage of contemporary rap should plug into this still-striking and prophetic 1970 album. Poets Abiodun Oyewole, Alafia Pudin, and Omar Ben Hassen spout bouts of fierce street verse over the cascading rhythms of Nilaja's percussion. Vintage blasts like "Niggers Are Scared Of Revolution" and "Wake Up, Niggers" still seethe with vitality; these seminal sides prefigured rap's eruptions in countless ways. (Restless is also reissuing the Poets' '71 follow-up, "This Is Madness.")

likely will draw stout sales numbers from audiences already weaned on fellow pop pianist Raúl di Blasio. Smart blend of time-honored classics ("Volver Volver," "Esta Tarde Vi Llover") and latter-day standards ("Querida," "La Incondicional") are wrapped cozily inside lush string arrangements and Clayderman's familiar, clipped tinklings.

### KIARA

**Como Un Huracán**  
PRODUCERS: Oscar Gomez, Franco de Vita, Luis Oliver  
TH-Rodven 2932

At her worst, Kiara's throaty, gut-wrenching vocal wailings make Michael Bolton's aching sreeches sound like mere pricks on the finger. At her best, hypersultry Venezuelan siren exudes an irresistible sensuality, as evidenced on alluring ballads "Baila Conmigo," "Amar Otra Vez," and "No Me Importa Nada." The balance of the 12-song set blows hot to too-hot, with the new-jackish leadoff single "Liberame" standing out as the strongest track of the bunch.

## COUNTRY

### ► GEORGE STRAIT

**Pure Country: Original Motion Picture Soundtrack**  
PRODUCERS: Tony Brown, George Strait  
MCA 10651

Several of the selections here are substandard for Strait's sinewy style. But there are some gems, too. Among them: "Last In Love," "Thoughts Of A Fool," "The King Of Broken Hearts."

### SAWYER BROWN

**Cafe On The Corner**  
PRODUCERS: Randy Scruggs, Mark Miller  
Curb 77574

It is a joy to witness the thematic maturity of this act. The boys can still bop, but they're equally good on the reflective and sensitive side. Best cuts: "All These Years," "A Different Tune," and the title song.

### CIMARRON

PRODUCER: Johnny Rutenschroer  
Alpine 11003

Cimarron is a veteran and stylistically agile Virginia-based band whose harmonies have an earnest bluegrass tinge and whose picking is first-rate. Best cuts: "What Do You Wear With A Broken Heart," "Detroit Diesel."

## CLASSICAL

### ★ HANDEL: OPERA ARIAS

Nathalie Stutzmann, The Hanover Band, Goodman  
RCA Red Seal 61205

Stutzmann, a true contralto, has the sound and vocal dexterity to make believable her portrayal of the mostly heroic male (castrato) roles Handel scored. Twelve arias from eight operas make up the varied program, and one is struck as much by beauty of phrasing as facility of delivery. Support by Goodman and his band of period instrumentalists is expert.

### MOZART: SYMPHONY NO. 39; SINFONIA

**CONCERTANTE, K. 279b**  
Berlin Philharmonic, Giulini  
Sony Classical SK 48064

At first blush, old-fashioned readings with comfortable tempi and romantic phrasing that willfully ignore recent scholarship. But one is quickly convinced that it's more rejection than ignorance that's at work here, and that the overriding expressive quotient delivers more musical substance than many recent "authentic" readings. Beautiful playing by the orchestra, expertly balanced and warmly reproduced by the production team.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**CHEAPER BY THE DOZENS:** Look for more studio activity in the under-\$10 market, with FoxVideo and MGM/UA Home Video among the possible entrants. They're said to be mulling the price point as a way to release catalog product that otherwise wouldn't sell or rent. Paramount already took that approach, earlier this month delivering its first batch of \$9.95 titles.

Orion Home Video, which earlier took a flyer in budget titles, reportedly is closer. It's said to be gearing up to introduce a full line of \$9.98 releases duplicated in the high-speed, extended play format once Orion Pictures' reorganization plans gain final approval.

The studio can use the cash. Sources also tell us OHV feels it doesn't have much choice because some of the same features under consideration had been tied to various supermarket promotions that offered cassettes for \$5-\$7 each in conjunction with food purchases—and thus ruined any chances of repricing the movies at, say, \$14.98.

How will video retailers react? Based on past performance, not with much enthusiasm. In mid-1991, prior to its Chapter 11 troubles, OHV had offered specialists six titles at \$7.98 list; more were to follow. However, there weren't many takers, and the program dribbled to an inconclusive end.

Retailer concern over EP quality was a concern then, and it hasn't gone away, based on early and scattered responses to Paramount's titles. One chain executive says his stores received four complaints in the first week; a home video veteran, who bought several Paramount titles, judged the color reproduction poor. Paramount used Rank Video Services America's new Master Sharp process which is supposed to improve EP quality.

**THE NEXT JANE?:** You read it here first—Meg Green could be the Jane Fonda of financial planning. Meg who? She's a South Florida talk show host with a cassette called "Meg Green's Financial Workout," introduced to New Yorkers at a spiffy Four Seasons press luncheon last week.

The \$49.95 how-to is meant to be as elementary as the first Fonda exercise instructional, and has the

(Continued on page 77)

## Jumbo Vid Chain Widens Focus Brings New Entertainment Products Into Mix

BY SETH GOLDSTEIN

NEW YORK—Jumbo Video, Canada's biggest specialty chain and the third largest in North America, is trying to become all things to all customers. President/CEO Cliff Horwitz says his 78 stores are being revamped to showcase additions to inventory that include audio books, video games, baseball cards, computer software, board games, and even—despite its unhealthy image—cigarettes.

"We are becoming very much an entertainment supermarket," maintains Horwitz, who anticipates 1992 sales of close to \$75 million. "Video store" is not part of our vocabulary anymore." Jumbo wants to become a one-stop shopping paradise, using less floor space than the 8,500 square feet that is usually the definition of a superstore, everyone's goal in the late '80s.

All that has changed, according to Horwitz. He now considers space "kind of a necessary evil" that can be eliminated as retailers become more efficient. Sell-through, less profitable than rental for video stores that have managed to establish themselves in budget titles, is the big reason.

"The opportunity for maximization of revenue per square foot is enormous," he says. "Competing superstores entered the market with a

'Field Of Dreams' mentality—that is, if you build it big, people will come. Consumers are more value-conscious than that. The fact is, stores typically rely on 50% or more of their revenues to come from new releases, yet only 20% of the floor space is dedicated to this inventory."

Jumbo stores are shrinking to 6,500 square feet, with greater emphasis on cassettes priced to sell. So far, so good, says Horwitz of the conversions. "They're not performing any worse than larger stores." Last December, in the height of the gift-buying season, sales accounted for 22% of Jumbo's gross. Horwitz wants to boost the figure to 35%. While acknowledging rentals are "still the backbone of our business," he hopes to further lower that volume to 20%-25% of his total, at the same time "forcing up nonrental revenues."

The change in Jumbo reflects what Horwitz feels are the long-term trends in entertainment. "The movie studios have essentially cannibalized the home rental business by exploiting a series of alternative profit centers. Airline entertainment, pay-per-view and cable television, Spectravision, and even library rentals have had a serious impact on the home viewer."

Children, quick to grab onto new, hot titles, are a good barometer of the times. "We have noticed a drop-

off in the number of kids coming into the stores," Horwitz notes. Part of Jumbo's one-stop strategy is to bring them back. Beginning this month, the chain is building a several-hundred-square-foot "Jumbo Palace" in each location that will stock related children's product and ancillary merchandise as well as cassettes.

Replacing much larger in-store structures that housed sci-fi and horror releases, the palaces are expected to generate 10%-15% of average store revenue of \$900,000-\$950,000. Jumbo's 32 company-owned stores will be completed first. Franchisees are to follow, but as Horwitz notes, "It's a lot easier said than done."

Horwitz claims to have convinced Disney, which has always fought special sections it didn't control, and the palaces will include a "Beauty And The Beast" display. Horwitz hopes to export the concept to the U.S. "I am very much working on that." Previous expansion plans "have not worked out."

## A\*Vision Bows 'Potty Time' In Kid-Vid Foray

BY PAUL VERNA

NEW YORK—For a company that has distributed everything from a documentary of 2 Live Crew to NASCAR racing videos to exercise tapes to the Penthouse line of adult material, what else is left to do? Simple: go to the potty.

A\*Vision Entertainment, the home video division of Atlantic Records, is making an aggressive foray into the children's video marketplace beginning with the release of "It's Potty Time," the result of a distribution agreement with Learning Through Entertainment, which produces the toilet-training tape and other similar programs for the Duke Family Series.

The company has also signed with Quality Family Entertainment for the release of 24-26 videos based on "Shining Time Station," the award-winning PBS TV series crea-

(Continued on next page)



Jumbo Video hopes its "palace" will bring back the children who've been missing from the Canadian chain of late. The in-store structure features a lot more besides kid vid, including games, baseball cards, and audio books. Jumbo is also reducing outlet size while increasing emphasis on sell-through.

## ANNUAL ANNUITY.



Here's a calendar that doesn't have a single "bad date"—*Playmate Video Calendar 1993*. Best of all, you'll pencil in plenty of profits from this annual bestseller!

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## Ingram/Commtron Among Distributors Looking At CD-I

**CD-I PUSH:** Ingram/Commtron top the list of home video distributors looking at CD-I. **Jake Lamb**, director of spoken-word and special products, says the effort is being headed by senior VP of sales **David Ingram**.

A spokesperson at **Best Video**, which has five branches and also is a subsidiary of CD-I innovator Philips Consumer Electronics, says the wholesaler has been urging such involvement for "the past two years." Our source was surprised to hear Major Video Concepts was taking on the format. On the other hand, no one is surprised by the Blockbuster launch because Philips has a 7.5% stake in **Blockbuster Entertainment**.

The Philips CD1910 player has been priced at \$699, with the available 57 discs priced at \$20-\$60.

Philips' major push has been to consumer electronics retailers, including **Circuit City**, **Silo**, **The Good Guys**, **Montgomery Ward Electric Avenue**, **Sears Brand Central**, and **Tandy Brand Retail Group**, according to **Paul Fred-**

**rickson**, Philips Interactive Media Systems marketing VP. An estimated 1,200 outlets are selling CD-I. The ad and promotion campaign is estimated at \$21 million.

**RENTAL VS. SALE:** Blockbuster's involvement in CD-I, heralded in a regional television campaign, emphasizes rental. That's not Philips' ultimate goal, but it will do for openers. "The philosophy at Philips is that it is a sale market and that there may be opportunities in rental to expand consumer awareness primarily. That will primarily be the function of rental," says a spokesperson.

With so few players out at this point, rental of both hardware and software becomes imperative, notes **Carol Feinberg**, senior VP and general merchandise manager at Blockbuster. Because of players' higher cost, the chain at first offered the unit at \$19.95 for the regular three-day rental period. "We quickly found that it had to be \$9.95, the same price as

(Continued on page 77)



by Earl Paige

## A\*VISION BOWS 'POTTY TIME' IN KID-VID FORAY

(Continued from preceding page)

ted by **Britt Allcroft** and **Rick Sigglekow** for QFE.

Both announcements were made recently by **Stuart Hersch**, president of A\*Vision, and executives of the respective companies.

At a suggested list price of \$14.98 per tape, the "Shining Time" videos are scheduled to arrive in music and video outlets, toy stores, mass-merchant locations, and a variety of other types of retail outlets, in mid-October. The first two titles will be "Tis A Gift," a Christmas special, and "Sing Songs From Shining Time Station."

"The response has been incredible," Hersch says of the "Shining Time" series. "It's been one of the easier series to sell." He estimates each of the videos—ranging in length from 35-65 minutes—will ship 75,000-100,000 units. Marketing plans—which may include tie-ins or other cross-promotional opportunities—are in development.

Rather than release duplicates of the "Shining Time Station" TV episodes—running 28 minutes apiece—QFE and A\*Vision have chosen to reedit the programs into videos based on various themes, such as Christmas specials, puppet shows, or the adventures of the Thomas The Tank Engine character, says Hersch.

"Presumably QFE will be producing more shows for PBS, and we'll be talking to them about that," he adds, not-

ing that potential ventures, in addition to more videos, include amusement parks and books.

The "Potty Time" program, the first of nine designed to assist parents in the task of child rearing, will appear in October at \$19.98. Hersch, who estimates A\*Vision will ship 25,000 units of "Potty Time," says the second release will be devoted to prenatal care video.

Kid vid is the latest move by a company that thrives on diversity. Launched in mid-1990 with a documentary on controversial rap group the 2 Live Crew, A\*Vision has since released music video programs from various Atlantic Records groups, a NASCAR racing series, exercise videos, and adult material under a distribution arrangement with Penthouse Video.

"We're going to be focusing on non-theatrical home video," says Hersch of

A\*Vision's raison d'être. "You've got to have exercise, children's, adult, and music video. What we're trying to do in each of the respective areas is put out the best product that's available." The company is working on what he calls "niche" items: a dog training video and a series on models.

Hersch says A\*Vision is looking at a variety of new areas, including the rental market. "We're looking to do some rental product for next year, possibly theatrical."



HERSCH



# 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	3	3	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
2	2	3	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
3	1	4	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13
4	6	3	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
5	4	5	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
6	5	10	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
7	10	2	THE LAWNMOWER MAN	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR
8	11	2	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
9	9	3	MEMOIRS OF AN INVISIBLE MAN	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13
10	7	8	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
11	NEW ▶		THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R
12	8	6	RUSH	MGM/UA Home Video 902527	Jason Patric Jennifer Jason Leigh	1991	R
13	13	11	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
14	15	10	BUGSY	Columbia TriStar Home Video 70673-5	Warren Beatty Annette Bening	1991	R
15	12	14	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
16	NEW ▶		AMERICAN ME	Universal City Studios MCA/Universal Home Video 81265	Edward James Olmos	1992	R
17	21	2	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G
18	16	15	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
19	17	10	SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
20	NEW ▶		LADYBUGS	Paramount Pictures Paramount Home Video 32736	Rodney Dangerfield Jackee	1992	PG-13
21	14	8	STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 81264	Sylvester Stallone Estelle Getty	1992	PG-13
22	NEW ▶		SPLIT SECOND	HBO Video 90804	Rutger Hauer Kim Cattrall	1992	R
23	18	6	JUICE	Island World Paramount Home Video 32758	Omar Epps Jermaine Hopkins	1992	R
24	20	12	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13
25	NEW ▶		RADIO FLYER	Columbia TriStar Home Video 50713	Lorraine Bracco John Heard	1992	PG-13
26	19	3	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G
27	NEW ▶		ONCE UPON A CRIME	MGM/UA Home Video 902607	John Candy Jim Belushi	1992	PG
28	26	3	UNTIL THE END OF THE WORLD	Warner Bros. Inc. Warner Home Video 12312	William Hurt Solveig Dommartin	1991	R
29	23	10	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG
30	28	4	WILD ORCHID 2: TWO SHADES OF BLUE	Epic Home Video Columbia TriStar Home Video 59823	Nina Siemaszko Tom Skerritt	1991	NR
31	24	15	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
32	31	14	INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
33	30	12	KUFFS	Universal City Studios MCA/Universal Home Video 81245	Christian Slater	1991	PG-13
34	29	9	EUROPA EUROPA	Orion Classics Orion Home Video 5064	Not Listed	1991	R
35	32	6	THIS IS MY LIFE	FoxVideo 1953	Julie Kavner Dan Aykroyd	1992	PG-13
36	25	8	LOVE CRIMES	HBO Video 99727	Patrick Bergin Sean Young	1991	NR
37	35	2	HEAR MY SONG	Miramax Home Video Paramount Home Video 15110	Ned Beatty Adrian Dunbar	1991	R
38	22	6	RUBY	Triumph Releasing Corporation Columbia TriStar Home Video 92183	Danny Aiello Sherilyn Fenn	1992	R
39	34	2	BLAME IT ON THE BELLBOY	Hollywood Pictures Hollywood Home Video 1336	Dudley Moore Bronson Pinchot	1992	PG-13
40	37	16	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	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.

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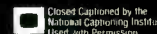
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- Extended 100-Day National Pay-Per-View Protection: Not Before Feb. 1, 1993.
- No National Pay-TV Until May 1993.

<sup>o</sup> Available for recognized consumer media in accordance with WHV's Co-Op Ad Guidelines for ads, running October 23, 1992 through January 5, 1993. Contact your authorized WHV distributor for details.

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WARNER HOME VIDEO

†Source: Warner Home Video Proprietary Research. \*Suggested List Price per Cassette/Disc/Prepack. Higher in Canada.

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## NEWSLINE

### International Tape/Disc Assn. Sets Special-Interest Seminar

The International Tape/Disc Assn. has firmed its fifth annual Special Interest Video Seminar for Oct. 15-16 at the Loews Santa Monica Beach Hotel, Santa Monica, Calif. Among topics to be covered: "State Of The Special Interest Video Business," "Impact Of New Technologies On Video Programming," "Selling Special Interest Video Through Supermarkets," "Video As Supermarket Premiums," "Positioning A Video Publisher For The Future," and "How To Market News Documentaries." Among speakers: Dick Kelly, Cambridge Associates; Robert Pfannkuch, Telefuture Partners; Ron Eisenberg, East Texas Distributing; Martin Weinstein, Turner Entertainment; Roy Winnick, Best Film & Video; Harold Weitzberg, Wood Knapp Video; and Jeff Jenest, Playboy Video.

### Pioneer Offering Laser-Sharp Discount

Pioneer Electronics is teaming up with mail-order giant Columbia House for the burgeoning laserdisc market. Buyers of Pioneer's new 1992 combiplayers may purchase two laserdiscs for \$1 plus \$1.50 each for shipping and handling, with the obligation to purchase one additional laserdisc no later than one year after enrollment in the club. Additionally, as part of the exclusive club offer, five CDs are priced at a penny, plus \$5.49 for shipping and handling, with the obligation to purchase an additional three CDs within the same time period.

### New Rocky & Bullwinkle Capers Bow

Four new volumes of "The Adventures Of Rocky & Bullwinkle" will be offered as a gift pack from Buena Vista Home Video, available Oct. 16. The gift pack will also contain a free Bullwinkle cap, valued at \$15. Consumers buying any four Rocky & Bullwinkle volumes, now up to 12 titles, can also obtain a hat via mail, according to BVHV. The new volumes, with running times of 45 minutes and priced at \$12.99 each, are "Pottsylvania Creeper," "Painting Theft," "Banana Formula," and "The Weather Lady." BVHV will support the gift pack with a merchandising campaign, including a radio sweepstakes.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	1	5	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
2	6	2	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
3	2	8	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
4	3	12	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
5	4	3	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G	24.98
6	5	8	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
7	8	23	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
8	9	68	CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
9	7	5	PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
10	10	5	THE TERMINATOR TWIN PACK	Carolco Home Video Live Home Video 48943	A. Schwarzenegger Linda Hamilton	1992	R	29.98
11	15	18	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
12	23	11	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R	19.98
13	13	2	ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
14	18	3	KISS: X-TREME CLOSE-UP	PolyGram Video 440085395-3	Kiss	1992	NR	19.95
15	11	12	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
16	17	9	PENTHOUSE: THE GREAT PET HUNT, PART 1	Penthouse Video A*Vision Entertainment 3-50331	Various Artists	1992	NR	19.98
17	16	4	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
18	19	6	BILLY RAY CYRUS	PolyGram Video 440085503-3	Billy Ray Cyrus	1992	NR	12.95
19	22	16	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
20	25	10	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
21	12	4	PLAYBOY: INTIMATE WORKOUT FOR LOVERS	Playboy Home Video Uni Dist. Corp. PBV0715	Various Artists	1992	NR	29.95
22	28	46	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
23	38	2	PLAY OUT	Elektra Entertainment 40140	The Cure	1992	NR	19.98
24	14	12	PRINCE AND THE N.P.G.: SEXY MF	Warner Reprise Video 38314	Prince And The N.P.G.	1992	NR	9.98
25	21	18	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
26	29	45	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
27	26	12	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
28	24	18	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
29	27	10	PENTHOUSE: WINNERS 1992	Penthouse Video A*Vision Entertainment 503323	Various Artists	1992	NR	16.98
30	RE-ENTRY		THE MAKING OF THE COMPANY VIDEO	RCA Victor 902660914-3	Dean Jones Elaine Stritch	1970	NR	14.98
31	20	11	GIMME SHELTER	Maysles Films, Inc. ABKCO Video 38781-10019-3	Rolling Stones	1970	R	29.95
32	RE-ENTRY		MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
33	33	30	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
34	NEW ▶		QUEEN: LIVE AT WEMBLEY	Hollywood Music Video Elektra Entertainment 40142	Queen	1986	NR	19.98
35	NEW ▶		MGM: THE LION'S ROAR (1924-1936)	MGM/UA Home Video 202760	Various Artists	1992	NR	19.98
36	NEW ▶		THE UNINVITED	Paramount Pictures MCA/Universal Home Video 80400	Ray Milland Ruth Hussey	1944	NR	14.98
37	34	26	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
38	RE-ENTRY		PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
39	30	12	THIS IS GARTH BROOKS ▲*	Liberty Home Video 40038	Garth Brooks	1992	NR	24.98
40	32	72	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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## Director Olmos Sees Vid Hit In 'American Me'

BY CHRIS MCGOWAN

LOS ANGELES—"American Me" director and star Edward James Olmos hopes that the MCA/Universal videocassette and laserdisc release will help his anti-gang and anti-drug message reach a still-larger audience.

Olmos expects the video to greatly expand the audience for the hard-hitting prison saga. In theaters, "American Me" grossed more than \$12 million. He says, "It had a good audience in the theaters, and millions saw it, but I think a lot more people will feel safer in their homes watching it. I think it'll be found on video."

"This movie allows people to experience the facts and not romanticize them. We've heard from community youth gang services and other organizations that deal with youth. It's already helped tens of thousands of kids turn away from that path," continues Olmos, who previously gained fame for roles such as Lt. Castillo in the TV series "Miami Vice" and calculus teacher Jaime Escalante in the acclaimed film "Stand And Deliver."

A brutal, uncompromising look at life behind bars, "American Me" was inspired by a true story. It centers around the rise and fall of Santana (portrayed by Olmos), a leader for nearly two decades of Folsom Prison's notorious Mexican Mafia gang.

A Chicano from East Los Angeles, Santana is conceived in 1943 when his Mexican-American mother is raped by an American sailor during the "Pachuco" riots that set zoot-suited Hispanics and U.S. servicemen against each other.

As a teenager, Santana joins a gang, gets into trouble, and eventually finds himself in Folsom Prison in California. In order to survive, to protect themselves from being raped or murdered, he and his friends band together and form the Mexican Mafia. Their ruthless tactics extend their jail terms, but also give them absolute control—for a time—over the entire prison yard.

There, they sell drugs, control prostitution, and extend their power beyond Folsom into the outside world. When Santana is finally set free, after nearly two decades behind bars, he returns to East L.A. There, as a well-connected crime lord, he is just as powerful as he was in prison.

While the Mexican Mafia works to expand their drug-dealing activities in the barrio, Santana starts to regret the violence and waste of his chosen path. Older and wiser, he begins to find his conscience, inspired in part by Julie (Evelina Fernandez), the first love of his life. But Santana is now hopelessly caught in the vicious cycle of power and revenge, and it is far too late to create a new life for himself.

"It's very difficult subject matter," says Olmos. "The Mexican Ma-

(Continued on page 78)

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# Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

## MUSIC

"Three Tenors: Encore," New Line Home Video, 57 minutes, \$19.95.

More a "preview" than an "encore," this video will grab and hold the interest of most anyone who enjoyed the megahit "Three Tenors" original. While the story of how the huge project came about, told well here by Mario Dradi, is an engrossing example of musical entrepreneurship, the program's wise focus is the interplay between the tenors themselves—Plácido Domingo, Jose Carreras, and Luciano Pavarotti, with conductor Zubin Mehta a willing fourth. What vocal aficionado (or star-struck groupie) will fail to chuckle watching these artists work out their medley schtick? Moderate horseplay, lots of singing in rehearsal, and insight into how a performance is made to work around. Visually striking and musically rewarding.

IS HOROWITZ

Waylon Jennings, "Waylon: Renegade. Outlaw. Legend," Hallway Productions Inc., 60 minutes, \$19.95.

This brisk-paced video biography allows a few personal glimpses into the life of the Texas honky-tonker but mostly glides over the surface of Jennings' life. Along with the help of a modest Jennings, his story is told via talking-head interviews with celebrity friends, including Chet Atkins, Willie Nelson, and Johnny Cash. More detailed is footage chronicling Jennings' early days breaking into the business with the help of Buddy Holly. Twenty songs are featured here, including rousing live performances of "Good Hearted Woman" and "Are You Sure Hank Done It This Way."

STEVE GARBARINO

"GRP All-Star Big Band," GRP Video, 59 minutes, \$19.95.

Top contemporary jazz label GRP Records celebrates its 10th birthday with a big band drawn from its own ranks, featuring leaders-in-their-own-right Tom Scott, Gary Burton, Lee Ritenour, Kenny Kirkland, David Benoit, Dave Valentin, and many others. The able GRP stable interprets an all-standards set list, including Charlie Parker's "Donna Lee," Herbie Hancock's "Maiden Voyage," and Chick Corea's "Spain." This video—as well as audio—recording session is dotted with succinct between-song commentary about players, songs, and arrangements from label chiefs Larry Rosen and Dave Grusin. This will be an enjoyable

program for GRP fans and a fine introduction for jazz neophytes. DREW WHEELER

## CHILDREN'S

"Noah And The Ark," Rabbit Ears/Rincon Children's Entertainment, 30 minutes, \$12.98.



While the story of Noah and the most exclusive yacht ride of all time has fascinated children for years, this bland video version, narrated by actress Kelly McGillis, will not. Flat illustrations constitute the whole of the visual array here, save the distracting beads of light that pepper the screen during the storm. Also available: "The Savior Is Born," "David And Goliath," and "Jonah And The Whale."

CATHERINE APPELFELD

"Mummies Made In Egypt/Bringing The Rain To Kapti Plain," "Dive To The Coral Reef/The Magic School Bus: Inside The Earth," Pacific Arts Video/PBS, 60 minutes each, \$12.95 each.

Making education fun is promised by many videos, delivered by few. At the head of the class is Reading Rainbow, the award-winning, book-based PBS program hosted by LeVar Burton. Each video holds two episodes offering a potpourri of location footage, visits with experts, and animation of the title books. "Mummies" is a fascinating look at how and why mummies were made and how archaeologists preserve and reconstruct the ancient Egyptians. "Coral Reef" finds Burton scuba-diving in an underwater park with a "reef doctor." Each video comes with an activity book and coupon for more Reading Rainbow materials. CATHERINE CELLA

"Horton Hears A Who," "How The Grinch Stole Christmas," Random House Video, 30 minutes each, \$9.95 each. Dustin Hoffman is Horton. Random House couldn't have found a better reader for Dr. Seuss' heartwarming fable of vision, tolerance, and caring for all—great and small. Camera dissolves and other movement cleverly animate the book's original art. Also moving the story along is light, jungle-themed music. Audio and video are of such high quality that all this comes through with the clarity a classic deserves. Also included on this tape is "Thidwick The Big-Hearted Moose." "The Grinch" also benefits from the perfect reader in Walter Matthau. And the

book's original art offers an interesting, scruffier Grinch. Still, you find yourself missing the animation and music of the classic MGM-UA video. Also on this tape is "If I Ran The Zoo," filled with imaginative creatures and Seussian rhymes. C.C.

"Thunderbirds Are Go," MGM/UA Home Video, 94 minutes, \$19.98.

First full-length feature of Gerry Anderson's futuristic British '60s "supermarionation" TV series is marked by crisp puppet acting and dialog, gorgeous technicolor, a rousing score (by H.M. Royal Marines), dream sequences, a nightclub gig by Cliff Richard & the Shadows (marionette versions!), and Derek Meddings' spectacular vehicles, gadgets, and explosions. Plot involves International Rescue, operated by the Tracy family from their island hideaway, and its air-to-air rescue of the disabled Zero X spacecraft. Virtual reality predates both "Star Wars" and "Simpsons," and thrills "kids of all ages." Also available is "Thunderbird 6."

JIM BESSMAN

## DOCUMENTARY

"George Bush: His World War II Years," A&E Home Video, 50 minutes, \$19.95.



This program focuses on the President's military service during World War II, beginning with his enlistment in the Navy at age 18, just one week after the battle of Midway, and following him through training to become a carrier-based pilot with a specialty in aerial photography. Based on the book of the same name, it includes conversations with Bush, as well as with former ship mates and pilots who flew combat missions with him. Film footage shows Bush being rescued by an American submarine after he was shot down. In an interview conducted exclusively for this documentary, he relates this and other events in a modest tone. This video offers an insight into the gallantry that molded our current commander in chief. MARC GIAQUINTO

"Can Tropical Rainforests Be Saved?," PBS Home Video, 120 minutes, \$19.95.

Nearly 100 acres of tropical rainforests disappear every minute of every day. That fact, while a tracks-stopper, is merely the jumping-off point for this sweeping documentary, which focuses on the forces (overpopulation, government debts, eager buyers) that power

the chain saws—and the potential for pulling the plug. Visits to global rainforests, with rare footage of their indigenous peoples and spectacular plant and animal life, make a compelling case for what's being lost; rainforested countries' officials argue for necessary exploitation of resources. This timely video probes the possibility of finding some middle ground—in time. MARILYN A. GILLEN

## SPORTS

"Inside TNT Motorsports," 39 minutes, "Gravedigger—The Video," 47 minutes, TeleVideo, \$19.95 each. Beginning with that odd institution, the demolition derby, America's penchant for loud, messy, generally destructive motor sports reached its apex with the monster truck rally. These two cassettes are episodes of the "Tuff Trax" TV program, and document the revved-up world of car crunching. "Inside" is sometimes a self-serving look at "Tuff Trax," but it also explains the proper preparation of about-to-be-crushed cars and how to landscape an arena with tons of dirt. The true stars of the monster truck circuit are those customized pickups borne aloft by giant tires—vehicles like Carolina Crusher, Equalizer, and King Krunch. Still, the Michael Jackson of monster trucks is Gravedigger, the renovated '50s TV van with a horror-movie paint job. Cruising highways of fame known only to fading truck-star Bigfoot, Gravedigger is a supercharged celebrity whose ruse-to-riches story is told by owner/driver Dennis Anderson. D.W.

## INSTRUCTIONAL

"Country Line Dancing," Quality Video, 35 minutes, \$14.99.



This video is for the tons of new country fans who've been captivated by the music but have been avoiding making public their infatuation by going to a "country club" because they just can't seem to get a foothold on those darn dances. Filmed at the Cowboy in Minneapolis, a red-booted cowgirl leads step-by-step instructions of five line dances, including the renowned Achy Breaky. While it does call into question just what constitutes a country line dance—the first exercise here is dance-club favorite the Electric Slide—this video is fun and empowering. Quality is simultaneously putting out "More Country Line Dancing." C.A.

Billboard.

FOR WEEK ENDING SEPTEMBER 26, 1992

# Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★			
1	1	5	BILLY RAY CYRUS PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95
2	8	3	X-TREME CLOSE-UP PolyGram Video 440085395-3	Kiss	LF	19.95
3	3	13	SEXY MF Warner Reprise Video 38314	Prince & The N.P.G.	VS	9.98
4	2	13	THIS IS GARTH BROOKS ▲ <sup>6</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
5	5	33	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF	14.98
6	27	3	UNPLUGGED Warner Reprise Video 38311	Eric Clapton	LF	19.98
7	12	3	VAGABOND HEART TOUR Warner Reprise Video 38300	Rod Stewart	LF	24.98
8	4	13	UNPLUGGED + 3 SMV Enterprises 19V-49133	Mariah Carey	LF	19.98
9	6	17	JUMP SMV Enterprises 9VS-49139	Kris Kross	SF	9.98
10	10	15	THE SKILLS TO PAY THE BILLS Capitol Video 40037	Beastie Boys	LF	14.98
11	20	103	THE THREE TENORS IN CONCERT ▲ <sup>3</sup> PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
12	NEW		PLAY OUT Elektra Entertainment 40140	The Cure	LF	19.98
13	7	7	FROM THERE TO ETERNITY SMV Enterprises 19V-49132	Iron Maiden	LF	19.98
14	9	9	ELVIS: THE LOST PERFORMANCES MGM/UA Home Video 202759	Elvis Presley	LF	19.98
15	11	15	VIDEO LIBRARY Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	LF	14.98
16	NEW		LIVE AT WEMBLEY Hollywood Music Video Elektra Entertainment 40142	Queen	LF	19.98
17	13	17	DIVA 6 West Home Video 15719-3	Annie Lennox	LF	14.98
18	17	15	REAL LIFE 6 West Home Video 5722	Lisa Stansfield	LF	19.98
19	15	11	THE COMFORT ZONE COLLECTION PolyGram Video 0850553	Vanessa Williams	LF	14.95
20	NEW		FUNKY DIVAS A*Vision Entertainment 50326-3	En Vogue	LF	14.98
21	14	23	SOUL AND PASSION ● SMV Enterprises 19V-49122	Michael Bolton	LF	19.98
22	18	3	ABBA-ESQUE Elektra Entertainment 40141	Erasure	SF	12.98
23	NEW		BLACK SABBATH STORY: VOL. 1 1970-78 Warner Reprise Video 38316	Black Sabbath	LF	19.98
24	16	15	LIVE IN DALLAS Warner Reprise Video 3-38305	Morrissey	LF	19.98
25	21	13	EXTRAVAGANZA LIVE AT THE MIRAGE BMG Video 72333-80006-3	Cher	LF	19.98
26	19	9	RED HOT + DANCE SMV Enterprises 17V-49140	Various Artists	LF	17.98
27	26	19	THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98
28	22	59	GARTH BROOKS ▲ <sup>4</sup> Capitol Video 40023	Garth Brooks	LF	14.95
29	25	7	BABY GOT BACK Warner Reprise Video 3-38318	Sir Mix-A-Lot	VS	9.98
30	23	5	LIVE A*Vision Entertainment 50334-3	Mr. Big	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF Long-form. SF Short-form. VS Video single. © 1992, Billboard/BPI Communications.



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## Glen Encourages Retailers To Scan Globe

BY EARL PAIGE

LOS ANGELES—Home video retailers need to look at what their merchant counterparts in other industries are doing and get in tune with consumers who increasingly have a "global perspective."

That is the message of Peter Glen, a retail consultant and familiar name to video retailers after two appearances at the Video Software Dealers Assn. convention in Las Vegas.

Glen says he is optimistic about some VSDA activities. Two examples are the association's voter-registration drive and the first-time participation of Partnership For A Drug Free America in the Las Vegas show.

"It's up to the retail community to save our planet. It's certainly not going to happen if we leave it up to the government," says Glen. "This can be retail's finest hour."

Glen was brought to VSDA following his presentation tearing into Tower Records/Tower Video at the annual convention of the National Assn. of Recording Merchandisers.

Given to scathing reports on poor and apathetic retail service, which he checks out personally and even does his own photographs and videos, it was not unexpected.

It also did not make him a pariah. Glen has been invited to speak at the March NARM confab in New Orleans, "but I just couldn't fit it in," he says. He will probably wind up at VSDA again in July 1993. "They seem to book me every other year."

Glen has nine speaking engagements in as many days next month, taking him from one end of the U.S. to the other. "It seems the worse things become at retail the busier I become," he says.

The environmental consciousness emphasized today plus the stagnant economy have combined to worry retailers. "People are at last listening. They're looking at service in an adult manner." As one example, Glen describes how Body Shop, a cosmetics chain, collected 500,000 letters pleading for an end to the exploitation of rainforests and had them delivered to authorities in Brazil.

"My job is to relate how campaigns like this and the attitude itself translate into making more money," Glen says. Pier 1 Imports has a program offering free breast cancer tests "that is completely away from what the store is all about except that this is doing something for the customers they won't do themselves. They did 30,000 tests in one period."

Lenscrafters in conjunction with Lion's Club International collected 410,000 pairs of old spectacles and sent them to 33 Third World countries, where people were fitted "who had never had a pair of glasses before," according to Glen, who thinks retailers can translate "social consciousness" into profits by inspiring store personnel.

"Everyone at Body Shop is required to do two hours of public-service work a month. This all translates. The consumer, given a choice between one store and another, will choose the one with this kind of attitude, I believe."

## PICTURE THIS

(Continued from page 71)

same kind of sales potential, according to special-interest consultant Leslie McClure. McClure thinks "Financial Workout" will finish its first year in "the low six figures." Most instructional rarely exceed 10,000 units.

Green's 30-minute direct-response infomercial will generate most of the initial sales, as it did when shown in Miami recently. McClure says there's also coverage in mail-order catalogs and at retail. West Coast Video is carrying the tape in Florida, and Ingram/Commtron and Baker & Taylor are expected to spread the word elsewhere. Green already has plans for se-

quels aimed at retirees, college grads, etc.

HOME VIDEO LOST one of its best and brightest with the death of Reg Childs, who suffered a fatal heart attack two weeks ago. Childs was frank, honest, and innovative as the head of Paramount Home Video in its first foray into the business a decade ago. He applied the same talent and energies to Embassy Home Entertainment and Nelson Entertainment. Childs' passing follows the death this spring of Larry Hilford, another veteran executive. Both are sorely missed.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Sneakers (Universal)	10,031,145	1,731 5,795	-	10,134,778
2	Honeymoon in Vegas (Columbia)	3,847,200	1,749 2,200	2	24,613,285
3	Hellraiser III (Miramax)	13,208,009	862 3,722	-	3,208,009
4	Unforgiven (Warner Bros.)	2,550,331	2,025 1,259	5	67,341,916
5	Single White Female (Columbia)	2,364,175	1,744 1,356	4	39,213,529
6	Wind (TriStar)	2,204,590	982 2,245	-	2,204,590
7	Pet Semetary Two (Paramount)	1,679,874	1,852 907	2	12,718,505
8	Death Becomes Her (Universal)	1,576,215	1,704 925	6	52,671,265
9	Sister Act (Buena Vista)	1,155,260	1,229 940	15	130,872,620
10	A League of Their Own (Columbia)	1,012,459	1,348 751	10	101,980,459

## STORE MONITOR

(Continued from page 72)

our VCR machine rentals," she says. Discs are rented at \$3 for three nights, the same as movies.

CD-I programs include user interactive features. For example, in the golf program "ABC Sports Presents: The Palm Springs Open," the viewer selects the proper club, positions a golfer, and controls the swing, with the game featuring real footage from the world's famous holes.

**LASERDISC EXPANSION:** While video retailers watch the CD-I with interest, many are busy enough with disc, says Steve Gabor, president of Odyssey Video. Gabor worries the players are priced too high. Meanwhile, "we're selling players now. Our North Hollywood store sold eight in a month. They're only \$299," he says of a Samsung model.

**PROMOTION PLUS:** Music Plus, the 80-store West Coast chain, is once again styling a promotion around community involvement. Proceeds from the first 60 days rental of "American Me" go to Community Youth Gang Services, according to Angie Jacobs, director of marketing. Star Edward James Olmos is set for two in-stores.

Earlier, the chain promoted another rental-revenue donation in connection with "Boyz N The Hood." Seven computers valued at \$3,000-\$50,000 went into L.A. juvenile homes, she reports.

Music Plus excited the Southern California retail market with its aggressive 99-cent, Monday-to-Thursday pricing for new releases and top catalog titles. Catalog goes for 49 cents, seven days a week.

**ADULT ACTION:** While it wasn't an event involving retailers directly, former Florida store operator Barry Freilich offers a perspective on what he claims was another positive move by the X-rated industry. The occasion was a fund-raiser for the Youth AIDS Foundation of Los Angeles Sept. 2 at the Bel Age Hotel honoring Amber

Lynn's birthday. The topless chain Goldfingers supported the event, too.

In the background were both major adult home video trade anti-censorship groups, Free Speech Legal Defense Fund and Adult Video Assn. Word around the party was that the two groups will be working more closely together. Freilich, new executive director of Free Speech organization, would not confirm talk of a joint effort.

Freilich does expect to become active on the speaking circuit as Free Speech gears up. "They're waiting out there for me," he says of an expected

continued push on the censorship front.

Also active in its own special niche is the Christian Film And Television Commission, promoting its campaign, "Help Clean the Screen," notes Ted Baehr, editor in chief and publisher of Movieguide. A banquet fund-raiser is set for Oct. 30 at the Doubletree Hotel in Atlanta.

The volatile censorship issue has quieted somewhat since Feb. 1, when Free Speech Legal Defense Fund and Adult Video Assn. members picketed at the Hollywood Roosevelt Hotel during a forum on pornography.

## 'AMERICAN ME'

(Continued from page 75)

fia, prison and penal systems, and how a group of men extend their reach into the community. I don't think anybody's ever dealt with it.

"In the first third of the movie, it shows you why these groups exist both on the inside and the outside. On the inside, you find out that it was really mandatory that they exist in a big way. But then they used that power that one gets in a group toward the negative, and once that started it was all over.

"They could have gone toward the positive, and just protected themselves, but they went toward extortion and power. That was a choice."

"American Me" clearly shows the futility of gang violence, the destructiveness of hard drugs, and the woe-ful inadequacies of the American prison system, where most convicts usually only have two choices in jail: become prey or predator. As has often been said, and is demonstrated convincingly here, places like Folsom are indeed the ultimate graduate schools for murderers and drug dealers.

As a gritty, detailed portrayal of prison life, "American Me" probably has only one peer: the documentary "Scared Straight," which was filmed in New Jersey's Rahway Prison.

In addition, the harsh authenticity and tragic power of its fictional story puts "American Me" in a class with another notable film from last year: John Singleton's "Boyz N The Hood," which was set in South-Central Los Angeles.

In general, most films merely exploit subject matter such as gangs and drugs. "Usually it's very negative," says Olmos. "But in this case we used it in a very positive way. I think this is one of the best usages of film I've been a part of to date."

He adds, wryly, about viewers: "I don't think anyone's going to go out humming the theme song."

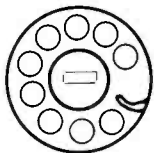
Other actors in "American Me" include William Forsythe ("Dick Tracy"), Pepe Serna ("Scarface"), and Danny De La Paz ("Freejack"). The movie will be released on laserdisc (\$39.98) Thursday (24).

## FOR THE RECORD

The video "When Bad Things Happen To Good People" is distributed by Atlas Video at a price of \$14.95. It was listed incorrectly in the Sept. 19 Video Previews section.

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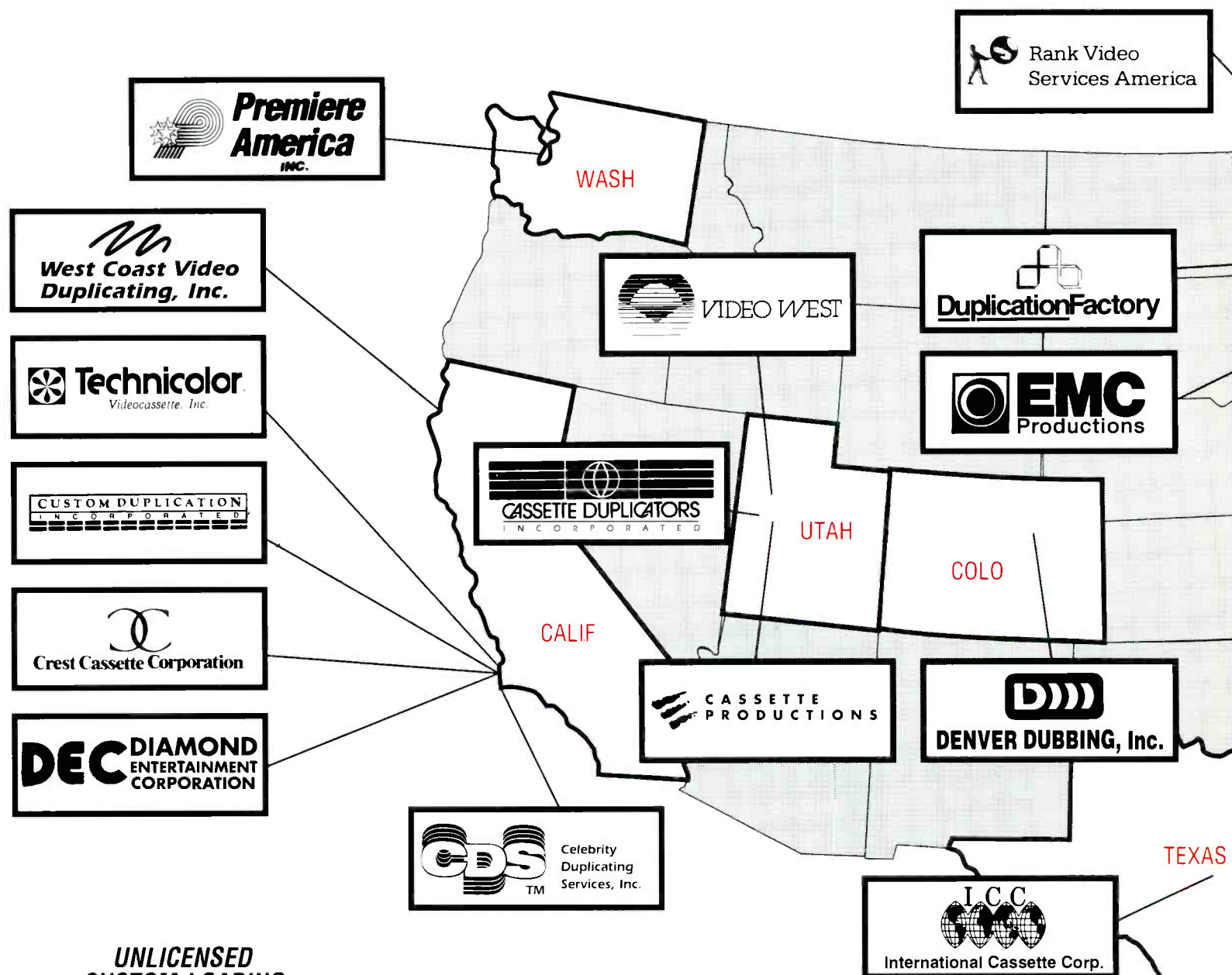
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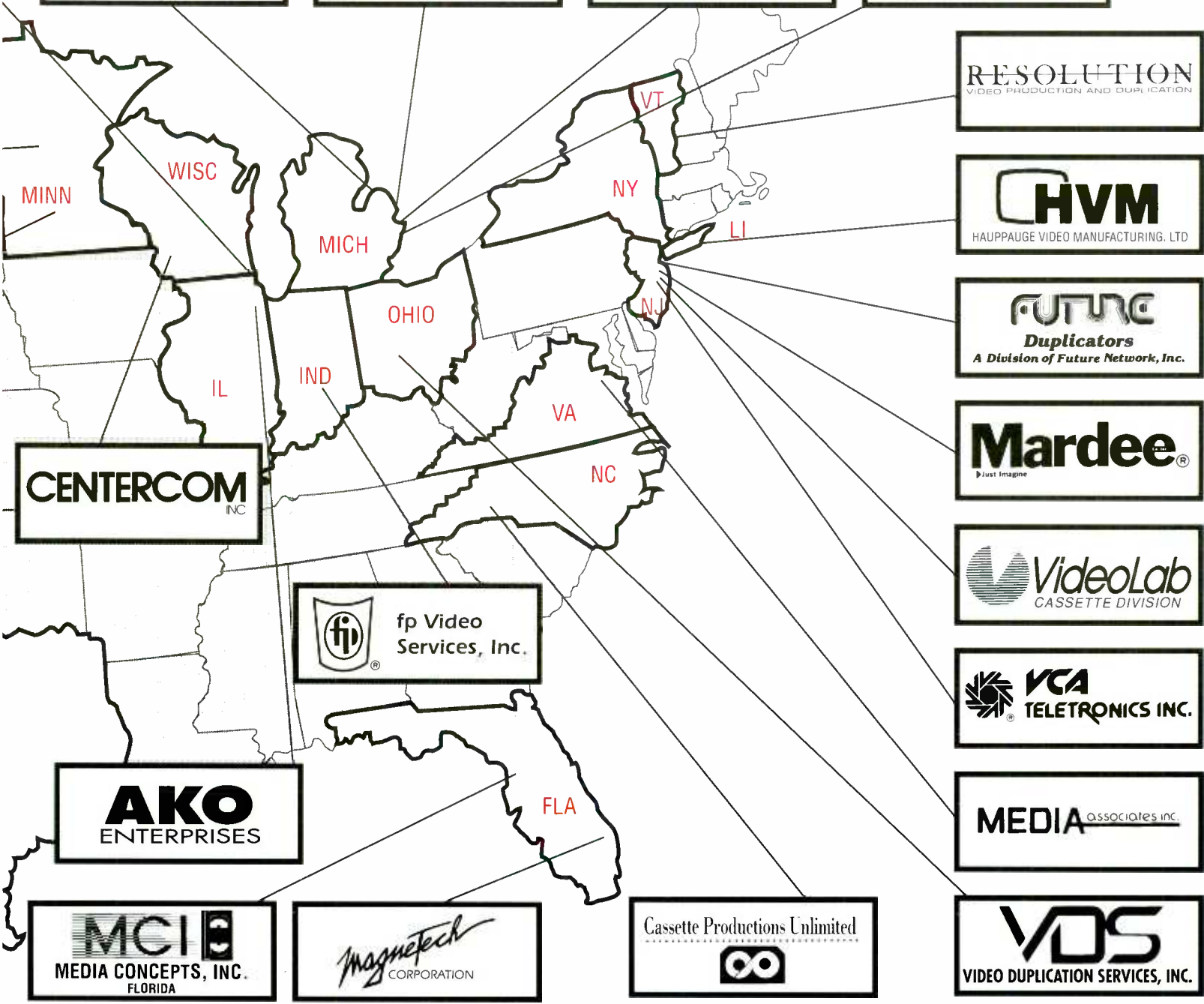
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## PSE Film Hunt; 'The Babe' Hits; Eyeing Lumivision

**CINEMA SLEUTH:** The job of Joe Caporiccio, who manages the Pioneer Special Editions label, consists largely of detective work. "It's a continual hunt," says Caporiccio, who chases after missing film elements in order to locate lost stereo soundtracks or recover missing footage.

One of PSE's most recent efforts was "1776" (1972, widescreen, extras, \$89.95), which features the director's cut and 40 minutes of footage never seen by audiences. In addition, a second audio track includes commentary by director Peter Hunt. William Daniels and Howard DaSilva star in this musical about Americans' struggle for independence, written by Sherman

## LASER SCANS

by Chris McGowan

Adams and Peter Stone. After many delays, the PSE "1776" disc launched in late August.

As we mentioned in our last column, "Basic Instinct" (wide, CLV/CAV, NC-17, extras, \$69.95) is set for Nov. 19 and is PSE's latest effort. All told, the line has released about 30 titles, each with some special feature: letterboxing, remixing for stereo, restored soundtracks, or restored footage. PSE dates from 1990, when Caporiccio joined Pioneer (Billboard, Sept. 15, 1990). Its first wave of releases in 1991 included eight widescreen titles: "The Deep," "The Eddy Duchin Story," "Ghandi," "Jagged Edge," "Starman," "White Nights," "20 Million Miles To Earth," and "Down To Earth."

Some of this year's PSE releases have included "The 7th Voyage Of Sinbad" (1958, CAV, \$59.95); "Lost Horizon" (1973, wide, \$59.95); "Oliver!" (1955, wide, \$59.95); "Mysterious Island" (1961, CAV, \$69.95); "Picnic" (1955, wide, \$49.95); and "The Taming Of The Shrew" (1967, wide, \$59.95). All of the above six titles feature restored sound or color. Many PSE releases feature music-only second audio tracks, and several titles are laser exclusives, not available in the VHS format.

**MCA/UNIVERSAL** will bow "The Babe" (\$34.98) and "Wildfire" (\$34.98) on disc Oct. 28. "The Babe," directed by Arthur Hiller, stars John Goodman as the Sultan of Swat, the legendary home-run hitter Babe Ruth. Kelly McGillis and Trini Alvarado co-star. "Wildfire," meanwhile, is yet another tale of obsessive love directed by Zalman "Wild Orchid" King. Steven Bauer and Linda Fiorentino star.

**LUMIVISION** recently bowed the music disc "Lou Reed And John Cale: Songs For Drella" (\$29.95), a  
*(Continued on next page)*

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## LASER SCANS

(Continued from preceding page)

fictitious musical look at the life of Andy Warhol. Also out: James Ivory's "Autobiography Of A Princess" (1975, \$29.95), with James Ivory and Madhur Jaffrey.

LUMIVISION also has just launched the Smithsonian Institution production "Our Biosphere: The Earth In Our Hands," narrated by Robert Redford (CAV, \$29.95); and F.W. Murnau and Robert Flah-

erty's "Tabu" (1931, restored, CLV/CAV, \$34.95). Due this fall are Jim O'Brien's "The Dressmaker," with Joan Plowright (1988, \$34.95); James Ivory's "The Europeans," with Lee Remick (1979, \$34.95); and William Howard's "Fire Over England," with Laurence Olivier and Vivien Leigh (1937, side 2 CAV, \$34.95).

In October, LumiVision will release the encyclopedia art laserdisc boxed set "The Hermitage Museum

Of St. Petersburg—Great Masterpieces: 16th-20th Century" (four discs, CAV, \$129.95). That will be followed in January by "The Hermitage Collection: Treasures From Eastern And Western Civilizations" (five discs, CAV, \$149.95).

**COLLECTOR'S CORNER:** Warner Home Video's "Excalibur" (1981, widescreen, \$39.98) is John Boorman's quirky, earthy, and dazzling interpretation of the legends of King Arthur and the quest for the Holy Grail. Boorman's primary

source is Sir Thomas Malory's "Le Morte D'Arthur," first published in 1485. Nichol Williamson steals the film as a whimsical and sublime Merlin, and Helen Mirren is a sexy and beguiling Morgana. Look for Gabriel Byrne in a small role as Uther, and Patrick Stewart of "Star Trek: The Next Generation" as the knight Leondegrance. Letterboxed, with digital sound, this disc is a medieval spellbinder.

Also from Warner, "The Right Stuff" (1983, wide, \$39.98) is based on Tom Wolfe's famed book about the Mercury astronauts. This story

begins in the California high desert, where pilots like Chuck Yeager (Sam Shepard) are breaking the sound barrier in experimental jets, then segues into the birth of America's space program. This superb film—best seen letterboxed on disc—is both poetic and viscerally exciting, and it has a marvelous cast (Fred Ward, Dennis Quaid, Barbara Hershey, Ed Harris, Jeff Goldblum, and Harry Shearer, among others). It manages both to satirize the worst in American politics and celebrate the "right stuff" in the American spirit.

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FOR WEEK ENDING SEPTEMBER 26, 1992

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ NO. 1 ★ ★ ★</b>				
1	1	5	WAYNE'S WORLD	Paramount Pictures Pioneer LDCA, Inc. LV32706-WS	Mike Myers Dana Carvey	1992	PG-13	24.95
2	<b>NEW ▶</b>		FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 41228	Kathy Bates Jessica Tandy	1991	PG-13	39.98
3	3	9	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	1991	PG	34.95
4	2	7	HOOK	Amblin Entertainment Columbia TriStar Home Video 70606	Dustin Hoffman Robin Williams	1992	PG	39.95
5	RE-ENTRY		INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Pioneer LDCA, Inc. 1643	Harrison Ford	1984	PG	24.95
6	RE-ENTRY		RAIDERS OF THE LOST ARK	Paramount Pictures Pioneer LDCA, Inc. 1376	Harrison Ford	1981	PG	24.95
7	<b>NEW ▶</b>		THE LAWNMOWER MAN	New Line Cinema Columbia TriStar Home Video 12776	Pierce Brosnan Jeff Fahey	1992	NR	34.95
8	4	5	BUGSY	Columbia TriStar Home Video 706736	Warren Beatty Annette Bening	1991	R	39.95
9	<b>NEW ▶</b>		FERNGULLY...THE LAST RAINFOREST	FoxVideo Image Entertainment 5594-84	Animated	1992	G	39.98
10	8	3	GRAND CANYON	FoxVideo Image Entertainment 5596-85	Kevin Kline Danny Glover	1991	R	49.98
11	15	3	EXCALIBUR	Warner Bros. Inc. Warner Home Video 22030	Nicol Williamson Helen Mirren	1981	R	39.98
12	5	15	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R	39.98
13	<b>NEW ▶</b>		ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	29.98
14	11	3	MEMOIRS OF AN INVISIBLE MAN	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13	29.98
15	14	39	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
16	10	5	SHINING THROUGH	FoxVideo Image Entertainment 5661-85	Michael Douglas Melanie Griffith	1991	R	49.98
17	13	3	HIGHLANDER 2: THE QUICKENING	Columbia TriStar Home Video 91496	Christopher Lambert Sean Connery	1991	R	34.95
18	19	13	JAWS	Universal City Studios MCA/Universal Home Video 41013	Roy Scheider Robert Shaw	1975	PG	39.98
19	9	13	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 41263	Robert De Niro Nick Nolte	1991	R	39.98
20	<b>NEW ▶</b>		THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R	29.98
21	6	11	THE ADDAMS FAMILY	Paramount Pictures Pioneer LDCA, Inc. LV32689-WS	Anjelica Huston Raul Julia	1991	PG-13	34.95
22	7	5	THE PRINCE OF TIDES	Columbia TriStar Home Video 50946	Barbra Streisand Nick Nolte	1991	R	39.95
23	<b>NEW ▶</b>		FOR THE BOYS	FoxVideo Image Entertainment 50716	Bette Midler James Caan	1992	PG-13	49.98
24	<b>NEW ▶</b>		RADIO FLYER	Columbia TriStar Home Video 50716	Lorraine Bracco John Heard	1992	PG-13	34.95
25	12	11	THE GOLDEN AGE OF LOONEY TOONS: VOLUME TWO	MGM/UA Home Video Pioneer LDCA, Inc. ML102714	Animated	1992	NR	99.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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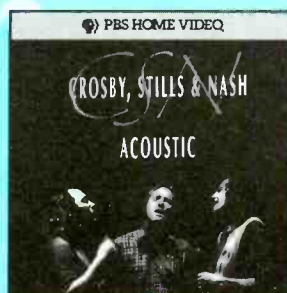
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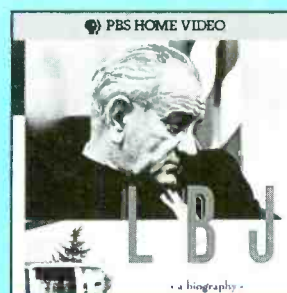
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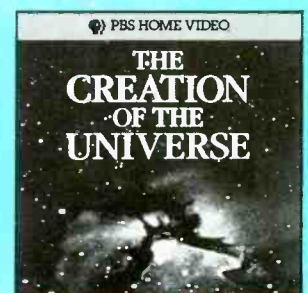
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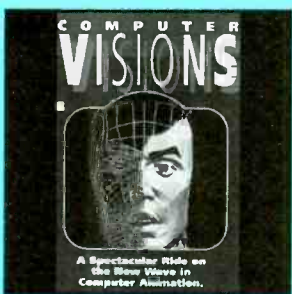
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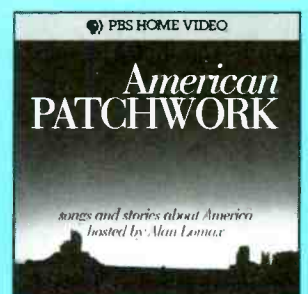
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## Record Plant Adds New Studio Suites L.A. Facility Gears Up For 25th B'day In '93

■ BY SUSAN NUNZIATA

NEW YORK—The Record Plant in Los Angeles, which was saved from extinction by Summa Music Group president Rick Stevens in mid-1991, is undergoing a major remodeling that includes the addition of two new self-contained studio suites featuring private artist lounges, kitchens, and baths.

The estimated \$3.5 million expansion of the studio, which celebrates its 25th anniversary next year, includes a 96-channel Neve VRP Legend console with GML moving fader and recall in Studio III and a 96-channel Solid State Logic 8000 G Series console with Ultimatum in Studio IV. The new rooms are slated for completion in late November, according to Stevens, the studio's president. The renovation will also include the addition of an atrium complete with Jacuzzi.

"If the client never wanted to leave their own studio, they have their own world with kitchenette, private bath, and shower," says Stevens. "They would never have to leave that complex of rooms. The choice of the high level of equipment and the structure of these rooms are intended for stars of the upper echelon who are our clients."

In the past year, projects for Guns N' Roses, Michael Bolton, Black Crowes, Prince, and the Red Hot Chili Peppers were recorded and/or mixed at the facility.

Stevens has also instituted a client service liaison in each of the four studios who is dedicated to meeting artists' nontechnical needs. "Whether it's having a masseuse in the control room because the mixer is stressed, or ordering food and having it served like room service in a hotel, or going shopping for you, we're trying to provide service so that you can concentrate on working and not be bothered by other [incidental] things," says Stevens.

The Record Plant employs 20 staffers, including a six-person technical department, and expects to add another six to seven employees once the new studios are completed, which is anticipated to be in late November, according to Stevens.

Stevens, whose background includes stints as an A&R executive with PolyGram and an artist management partner with Doc McGhee, has "a certain perspective" on studio operations. "I have the perspective of a provider, and someone who's been on the receiving end, good and bad," he says. "I know the things I wanted and sometimes didn't get. I used my experience as a record guy to address the things that bothered me and make the things that were good even better."

Stevens is confident the expansion will bring further success to the Record Plant, despite the fact that some studios in the market are singing the business blues. "It's the middle of the marketplace and down that is being most dramatically impacted," he says. "The great stars will still want to record in a place that offers them the highest technical capabilities, and where they're treated in the same way they get treated in the rest of their

lives. That's what we're providing. I don't want to call us recession-proof, but the stars still need a place to go and record."

The 11,000 square feet of space being used for the expansion comes in part from areas occupied by former

*"I don't want to call us recession-proof, but the stars still need a place to record"*

tenants Audio Intervisual Design and Delos International.

In addition to the new consoles, Studios III and IV will also offer a collection of new and vintage outboard equipment, including Pultec equalizers and Fairchild compressor-limiters, in addition to one of the world's largest microphone collections, according to Stevens.

Tape machines will include Mitsubishi X-80 digital transports, as well as Studer A820 and Ampex ATR-102/4 analog decks. Record Plant's existing Sony PCM-3348 and Mitsubishi X-880 digital and Studer Z800 MkII analog multitracks will be made available throughout the new four-room complex.

Acoustic design for the two studios is being handled by studio baurton under the direction of Peter Grueneisen. Acoustician George Augsperger is designing the main control-room monitors for each room, as well as working with studio baurton to develop acoustic environments in the live rooms that are to the same standards as the existing spaces.

Ron Lagerlof, former VP of technical operations at Lucasfilm's Skywalker North facility, will oversee the installation of video layback and projection facilities in the two new rooms. In addition to music tracking and remix dates, both studios III and IV will be equipped to handle mixed-

media production and mix-to-picture utilizing Dolby Stereo and Surround-Sound matrix-encoding techniques.

"The client coming in to record an album from top to bottom is still 95% of our focus and is what we're really oriented toward," says Stevens, noting the company is not looking to particularly pursue the audio-for-video market.

"We had a lot of requests from our top-level audio mixers to have advanced audio mixing capabilities," he says. "A lot of audio mixers are looking forward to the future and something like QSound being prevalent. A lot of the music we do goes into motion pictures. We wanted to be able to provide advanced audio mixing capabilities, and these [rooms] are equipped to handle Surround Sound and advanced audio for picture. That's why I brought in Ron Lagerlof, so if we did want to service clients in that area we would be able to provide it at the highest level."

## Prod. Team Chimes In For 'Bells' Premiere

■ BY MIKE LETHBY

EDINBURGH, Scotland—When the fledgling Virgin Records signed an unknown 20-year-old composer named Mike Oldfield back in 1973, it put its faith in a tape that had by then already been rejected by a host of leading record companies. Virgin's reward—and Oldfield's—was to be immense. The work on which he played every instrument himself, "Tubular Bells," went on to become one of the decade's biggest-selling albums, notching some 16 million units worldwide.

In the process, Oldfield also helped launch the era of the home studio, legitimizing self-production and, for good measure, unwittingly providing a commercial focus for the new age genre.

The sequel to that work, "Tubular Bells II," produced by Trevor Horn, was issued by Oldfield's new record la-



**Bewitched, Bothered, And Be-Mixed.** Sinead O'Connor's upcoming album, "Am I Not Your Girl?," was digitally recorded and mixed at The Edison recording studio, a division of National Video Center, by engineer Gary Chester, left, with producer Phil Ramone, right. The project features the performer's rendition of 11 standards, including "Bewitched, Bothered, & Bewildered," "I Wanna Be Loved By You," and "Don't Cry For Me Argentina." O'Connor, center, was backed by a 40-piece orchestra in The Edison's ballroom. The Ensign disc is slated for October release.

bel, WEA's Reprise, in September and entered the U.K. albums charts at No. 1. To mark the occasion, the new piece received its world premiere Sept. 12 at the Edinburgh Arts Festival in Scotland at a concert for 8,000. The show was also broadcast on BBC TV.

To re-create the recorded opus, Oldfield employed a 17-piece band, which entailed a complex mixing task in trying to identify which musician each part was coming from. "The hardest part for me was that it was basically 40 short songs linked together, with no conventional verse or chorus structure to refer to; and each song has a different arrangement to mix," says house engineer Gary Bradshaw. "It was a case of listening very carefully to the CD beforehand. I also played parts to myself on an acoustic guitar to figure out where the important cues were in the piece."

The large band meant lots of desk inputs, says Bradshaw, noting that keyboards were presubmixed down to four stereo pairs. "There were four guitarists, all of whom swapped instruments around, while two also played MIDI guitar at various times."

Mixing was equally challenging for the monitor man, Robin Fox, who used 80 channels across two Midas XL-3 consoles. Also coming from the stage splitters were the BBC's mobile feeds and an 80 into 16 mix to Oldfield's 48-track digital multitrack, which was used to record the performance.

As well as consoles and control, sound reinforcement came from SSE Hire, which provided a 40kW Electro-Voice MT-2 system including two main stacks and a small central delay cluster right behind the mix tower.

SSE director Chris Beale explained the company had specified MT-2 rather than the larger MT-4 PA partly to meet size and weight demands. The requirement for TV cameras to have clear sightlines around the stage roof to Edinburgh Castle in the back-

ground, and the need to leave as much rigging capacity as possible for Patrick Woodroffe's light show, demanded a full-flow rig that was both shallow in height and light in weight.

Bradshaw used TAC SR9000 and SR6000 consoles for the front-of-house mix, which Beale called "an exemplary exhibition of engineering."

"All the keyboard players and guitarists took care of their own effects, so all I had to cover were the mikes for vocals and the acoustic instruments," said Bradshaw. "My effects consisted simply of two Lexicon PCM 70s, two Eventide H3000s, and four Yamaha SDX-1000s, and there were very few program changes during the set."

This was the first show Bradshaw had mixed using the MT-2 system, apart from rehearsals at Black Island in London. "I was very impressed with the MT-2s... the low end especially was great," he said. "I let Chris Beale EQ the PA. He used a TOA Saori and an analyzer, then I put on a CD, walked around, and made a few adjustments."

The TAC boards employed at the concert also represented a first for Bradshaw. "The SR6000 is quite an easy desk to use, even though it's pretty versatile," he says. "But, a slight point of confusion at first was that, although they're both TAC consoles, their layouts are completely different."

Bradshaw adds that the instrumental complexity of "Tubular Bells II" made it essential for him to maintain 100% concentration on the concert's progress. "There are a lot of movements, and I soon discovered in rehearsals that if I got behind at all, if I missed a cue somewhere, it was a hell of a job to catch up again." To help counter this potential hazard, Bradshaw had specified an auto-prompt system, which consisted of an Apple Mac computer running Steinberg's CuBase sequencer, not in the role of a MIDI control device but simply providing a visual, timed cue list.



**Melons Celebrate.** Capitol recording act Blind Melon completed its debut release at London Bridge Studios, Seattle, with producer Rick Parasher. The album is slated for release Sept. 28. At the studio, standing, from left, are band members Roger Stevens, Glen Graham, and Shannon Hoon. Seated, from left, are band members Brad Smith and Chris Thorne, with Parasher.

## NEW PRODUCTS & SERVICES

**DIGITAL ALLIANCE:** The Digital Manufacturers Alliance has been formed to address the problems of incompatible or incorrectly designed digital interfaces. The new group aims to offer a forum for information exchange on all aspects of digital interfacing. It will concentrate initially on establishing a central database of information on digital audio and audio-for-video standards and communications protocol; provide a central reference service for users; and will serve as a focal point for discussions with standards organizations and other industry groups regarding electrical implementations and analysis of interface formats. The inaugural meeting is scheduled for Oct. 1 at the Moscone Center in San Francisco during the Audio Engineering Society Convention there, Oct. 1-4. Bob Finger, vice chairman of the AES subcommittee on digital audio and chairman of the working group on digital I/O interfacing, will provide a brief overview of the society's role in drawing up standards for the professional audio industry. Additional information on DMA is available from Media & Marketing, Toluca Lake, Calif.

**ODC'S SPECIALTY:** Warner's Specialty Records CD manufacturing facility in Olyphant, Pa., has increased its CD output by 40% with the addition of two of Optical Disc Corp.'s 530 mastering systems in a Series 500 mastering module. Series 500 is a fully integrated turnkey system designed to produce finished glass masters and can be configured to produce laserdiscs, audio CDs, or CD-ROMs. It provides all mastering functions, including glass recovery, final glass cleaning, nonphoto resist spin coating, mastering, metalizing, and final inspection, and environmental and clean-room specifications are built into the system, according to ODC, Santa Fe Springs, Calif.

**PUBLIC TAD:** Technical Audio Devices, a division of Pioneer, presented the first public demonstration of its TCM-1821 sound-reinforcement system. The demonstration, presented in conjunction with Roadworx Productions Inc., took place at Fulton County Stadium, Fulton County, Ga. Thirty-six of TAD's two-way, 18-inch woofer speaker systems were arrayed for local radio station WFOX's "The Ultimate Oldies" show, which drew a crowd of more than 50,000 to the open-air venue. Performers included Tommy James and Chubby Checker.

**EAW GOES WEST:** EAW, Whitinsville, Mass., has opened a Western regional sales office in Huntington Beach, Calif. Greg Hockman heads the office, which represents EAW's full line of pro loudspeaker systems to clients in California, Arizona, and Nevada.

**FLASH FAX:** JBL Professional is implementing a Flash Fax system through which anyone with a fax machine can access information about the company's products, pricing, or technical specifications by using a touch-tone telephone. The information is immediately sent via fax, according to the Northridge, Calif.-based company.

**API DIRECTOR:** Dan Zimbleman, formerly president of Focusrite US Ltd., was appointed director of console sales for North America for API Audio Products Inc. The appointment coincides with API's introduction of a new line of consoles available in a wide range of formats.

**STUDER MOVES:** Studer Revox, Nashville, has named Thorsteinn Thorsteinsson Eastern regional manager of the company's New York office. The office has also relocated to the Avenue of the Americas, New York. Thorsteinsson has been in sales and service with Studer for more than two years, prior to which he was service engineer for Neve.

**EAST HILL SSL:** East Hill Studios, New York, added a Solid State Logic 4064 G Series console with Ultimotion for its new recording/production suite. The room also features a Yamaha concert grand piano, Studer multitrack tape machines, and Tannoy monitors.

**SIM ADDITION:** Meyer Sound Labs, Berkeley, Calif., appointed Jamie Anderson to the newly created position of SIM operations manager. Reporting to director of SIM engineering, Bob McCarthy, Anderson is responsible for overall coordination of the department and will serve as client liaison specializing in product support and customer service. Additionally, Group One Ltd., Farmingdale, N.Y., was named exclusive national representative of Meyer's full line of professional loudspeakers, recording studios products, and SIM System II acoustical measurement system.

**NIMBUS CUTS COSTS:** Nimbus Records Inc. is using a new paper-pad system from Ranpak Corp. that cuts costs of the void-filling dunnage used to protect shipments by almost 70%, according to the Charlottesville, Va.-based CD manufacturer. The firm estimates the new system saves it approximately \$14,000 per year. The system features reusable pads made from tri-ply rolls using up to 100% recycled paper.

**3D PRICE CUT:** Hughes Aircraft Co., Rancho Santa Margarita, Calif., is introducing a low-price version of its SRS three-dimensional sound-enhancement system for home hi-fi and TV systems. The stand-alone unit, called the Retriever, has a suggested list price of \$179, and is smaller than the company's AK-100 currently offered 3D unit, which lists at \$299. The lower-price unit is slated to ship this month.

Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 19, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT CONT.
<b>TITLE</b> 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)	I STILL BELIEVE IN YOU Vince Gill/ T.Brown (MCA)	PEOPLE EVERYDAY Arrested Development/ Speech (Chrysalis)	SOMETIMES LOVE JUST AIN'T ENOUGH Patty Smyth/ R.Bittan (MCA)
<b>RECORDING STUDIO(S)</b> Engineer(s)	STUDIO 4/ DOPPLER (Philadelphia,PA/ Atlanta,GA) Jim"Z"Zumpano	STUDIO LACOCO/ BOSSTOWN (Atlanta,GA) Barnie Perkins Jim"Z"Zumpano John Rogers	JAVELINA (Nashville) Warren Peterson	BOSSTOWN (Atlanta,GA) Alvin Speights Matt Still	A&M STUDIOS (Los Angeles) Robbie Jacobs Brian Scheuble
<b>RECORDING CONSOLE(S)</b>	SSL 4056 E Series/ SSL 4040 G Series	SSL 6056 G Series/ SSL 4064 G Series	Calrec	SSL 4040 E Series G Series Computer	SSL 4000 G Series
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b> (Noise Reduction)	Studer A-80/ Otari MTR-90	Studer A-80/827 Studer A-820	Mitsubishi X-850	Studer A-827	Studer A-820
<b>STUDIO MONITOR(S)</b>	Augsberger Yamaha NS10	Yamaha NS10/ Genelec, Yamaha NS10	Tannoy	Genelec 1033	JBL w/TAD
<b>MASTER TAPE</b>	3M 996	3M 996	Ampex 467	Ampex 456	Ampex 456
<b>MIXDOWN STUDIO(S)</b> Engineer(s)	STUDIO LACOCO (Atlanta,GA) Barnie Perkins	LARRABEE (Los Angeles) Dave Way	JAVELINA (Nashville) Lynn Peterzell	BOSSTOWN (Atlanta,GA) Alvin Speights Matt Still	A&M STUDIOS (Los Angeles) Robbie Jacobs Brian Scheuble
<b>CONSOLE(S)</b>	SSL 6056	SSL 4000 E Series G Computer	Calrec	SSL 4040 E Series G Computer	SSL 4000 E Series
<b>MULTITRACK/ 2-TRACK RECORDER(S)</b> (Noise Reduction)	Studer A-820	Studer A-800	Mitsubishi X-850	Studer A-827	Studer A-820
<b>STUDIO MONITOR(S)</b>	Yamaha NS10 Genelec	Custom Augsberger	Tannoy	Genelec 1033	JBL w/TAD
<b>MASTER TAPE</b>	Ampex 456	Ampex 499	Ampex 467	3M 996	Ampex 456
<b>MASTERING (ALBUM)</b> Engineer	HIT FACTORY MASTERING Chris Gehringer	BERNIE GRUNDMAN Bernie Grundman	MASTERFONICS Glenn Meadows	MASTERDISK Howie Weinberg	A&M MASTERING Dave Collins
<b>PRIMARY CD REPLICATOR (ALBUM)</b>	DADC	Uni Manufacturing	Uni Manufacturing	Capitol Manufacturing	Uni Manufacturing
<b>PRIMARY TAPE DUPLICATOR (ALBUM)</b>	Sonopress	Uni Manufacturing	Uni 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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## 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. 18-20, **35th Annual Monterey Jazz Festival**, presented by MCI, Monterey Fairground, Monterey, Calif. 408-373-3366.

Sept. 18-23, **NARM Wholesalers Conference**, Hyatt, Newport Beach, Calif. 609-596-2221.

Sept. 19-21, **Focus on Video '92**, Canadian Exposition and Conference Center, Toronto. 416-531-2121.

Sept. 21, **Tribute to Producer Martin Richards and Composer Jule Styne**, presented by The Theatre Group of UJA-Federation's Entertainment Industries Division, The Pierre, New York. Anne Rose, 212-836-1110.

Sept. 21-25, **Image World New York, Featuring Video Expo and The Cammp Show**, Jacob K. Javits Convention Center, New York. Benita Roumanis, 800-800-5474.

Sept. 21-27, **1992 World of Bluegrass**, presented by the International Bluegrass Music Assn., various locations, Owensboro, Ky. 502-684-9025.

Sept. 23, **Seminar on Production Agreements**, presented by Women In Music, Lone Star Roadhouse, New York. 212-459-4580.

Sept. 23-26, **Radio/Television News Directors Convention**, San Antonio Convention Center, San Antonio, Texas. 202-659-6510.

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, **Legal Forum**, sponsored by Music Career Services, 71 West Studios, New York. Antonio Martinez, 212-860-2082.

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. 27-30, **Third Annual IAAM Arena Management Seminar**, presented by the International Assn. of Auditorium Managers, The Pointe Resort, Phoenix. Darrell Day, 214-255-8020.

Sept. 28, **ASCAP Country Awards**, Opryland

Hotel, Nashville. 615-742-5000.

Sept. 28-Oct. 8, **International Black African American Music Conference**, presented by the Rhythm and Blues Rock 'n Roll Society, Blackpool, England. 203-924-1079.

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. 2-4, **New Music Utah**, various locations, Springdale, Utah. 801-772-3839.

Oct. 3, **Chicago Music Showcase—Jazz Presentation**, Harold Washington Library Center, Chicago. Dorrelle Burnett, 312-747-4826.

Oct. 8-11, **SRO '92**, conference for talent buy-

ers, booking agents, and managers, presented by the Country Music Assn., Stouffers Hotel, Nashville. 615-244-2840.

Oct. 8, 15, 22, 29, **Music Production Workshop**, presented by Music Career Services, 71 West Studios, New York. Antonia Martinez, 212-860-2082.

Oct. 10, **Seventh Annual New York Music Awards**, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

Oct. 12, **Tenth Annual Academy of Country Music Celebrity Golf Classic**, benefit for the T.J. Martell Foundation, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 15-16, **ITA Fifth Annual Super Seminar on Special Interest Video**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. Charles Van Horn, 212-643-0620.

Oct. 15, **Fourth Annual Calypso and Steelband Music "Sunshine" Awards**, Equitable Center Auditorium, New York. Gilman Figaro, 201-836-0799.

Oct. 17-19, **Texas Assn. of Broadcasters Convention**, Austin Convention Center, Austin, Texas. 512-322-9944.

Oct. 19, **Second Annual Met Music Golf Tour-**

namment, 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. 27-29, **CD-I Two International—The Second U.S. CD-I Publishing and Developers' Conference and Exposition**, presented by Knowledge Industry Publications, The Westin Bonaventure, Los Angeles. 914-328-9157.

Oct. 28-31, **CMJ Music Marathon Convention**, Vista Hotel, New York. 516-466-6000.

Oct. 31-Nov. 1, **Songwriters Expo 16**, sponsored by The Los Angeles Songwriters Showcase, Los Angeles Sheraton, Los Angeles. 213-467-7823.

### NOVEMBER

Nov. 1-4, **Joint Convention and National Trade Show of the Canadian Assn. of Broadcasters and the Western Assn. of Broadcast Engineers**, Vancouver.

Nov. 4-6, **Billboard Music Video Conference & Awards**, Ma Maison-Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

## LIFELINES

### BIRTHS

Boy, Nolan Ross, to **Ross and Tammy Genovese**, Aug. 13 in Nashville. She is director of administrative services for the Country Music Assn.

Girl, Anna Denise, to **Bob Millard and Lucinda Smith**, Aug. 27 in Nashville. He is a songwriter.

Boy, Anthony Michael, to **Anthony and Karen Console**, Sept. 3 in Brooklyn, N.Y. She is associate marketing manager for Sony Music Video Enterprises.

Girl, Talia Tatiana, to **Andy and Debbie Cass**, Sept. 4 in Schenectady, N.Y. He is a sales representative for PGD's Northeast branch.

Boy, Ethan Alexander, to **Doug Mark and Alexandra Gleysteen**, Sept. 5 in Los Angeles. He is head of business affairs at Giant Records. She is senior producer for NBC's "First Person With Maria Shriver."

### MARRIAGES

**David Rosenthal to Lisa Riccardi**, Aug. 30 in Short Hills, N.J. He is a keyboardist/composer whose credits include stints with Rainbow, Whitesnake, Cyndi Lauper, and Robert Johnson. He will soon release an album with his new band, Red Dawn. She is a professional vocalist and songwriter currently working on a solo project.

**Bill Gerkin to Cheryl Schrader**, Sept. 19 in Tucson, Ariz. He is manager of Toxic Ranch Records. She is manager of Zip's Records.

### DEATHS

**Larrie Londin**, 48, Aug. 24 in Nashville. Londin, whose real name was Ralph Gallant, was a revered pop, country, and jazz session drummer. He was appearing at a drum clinic April 24 in Denton, Texas, when he suffered a heart irregularity and fell into a coma. Among the artists whose albums he played on were Marvin Gaye, the Supremes, the Temptations, Olivia Newton-John, Barbara Mandrell, Glenn Frey, Steve Perry, Journey, the Carpenters, Chet Atkins, George Benson, Randy Travis, Reba McEntire, George Strait, and Vince Gill. Gill dedicated his new album, "I Still Believe In You," to Londin. Londin also played on the road with Atkins, Jerry Reed, Glen Campbell, Rodney Crowell, and Rosanne Cash. He is survived by his wife, Deborah Gallant, and sons Sean and Shannon.

**Carl Butler**, 66, Sept. 4 in Franklin, Tenn. Butler was a prominent country singer and songwriter during the '60s, during which time he recorded for Columbia. Most of his hits were with his wife, Pearl, who died in 1989. Their No. 1 single, "Don't Let Me Cross Over," stayed at the top of the charts for 11 weeks in 1962.

**John E. Volinkaty**, 49, of lung cancer, Sept. 4 in Minnetonka, Minn. Volinkaty wrote Jeanne Pruett's 1973 No. 1 country hit, "Satin Sheets."

## NEW COMPANIES

**Big House Records**, formed by Henry Thomas. A label specializing in R&B, rap, and club music. Currently accepting demo tapes and photos. 20-24 Branford Place, Suite 703, Newark, N.J. 07102; 201-242-4660.

**Imani Entertainment Inc.**, formed by Guy Anglade and Alfred Johnston. A management firm representing artists, producers, and remixer. The company will focus on pop, R&B, hip-hop, dance, rock, and jazz. P.O. Box 139, Brooklyn, N.Y. 11215; 718-622-2132.

**TNT Records**, formed by Anthony Lombardi. An independent label. First signings include rock quartet St. Tho-

mas, rock vocalist Joey C. Jones, and dance/pop singer Christianity. Currently accepting demo tapes. 24222 Undine Road, Valencia, Calif. 91355; 805-254-5315.

**Babsy Rock Management Inc.**, formed by Cathy Ramey and Lori Hour. Company will provide personal artist counseling and management for up-and-coming musical talents. Send demo tape and press kit to the attention of Brian Johnson. 169 West Ramapo Ave., Mahwah, N.J. 07430; 201-529-8079.

**Conservatory**, formed by The American Conservatory of Music. A commer-

cial recording label that will issue quality performances in a variety of genres and items of unusual interest in all popular, classical, and folk idioms. Artists are invited to submit tapes to the A&R division of The American Conservatory of Music. Suite 1850, 116 N. Wabash Ave., Chicago, Ill. 60602.

**No Problem Productions**, formed by Andrew Swedenfeld. An independent publicity firm, specializing in (but not limited to) artists in reggae, African music, experimental music, jazz, world music, gospel, folk, and blues. 570 Jersey Ave. #2L, Jersey City, N.J. 07302; 201-361-7743.



**Grand 'Dame.'** BMG Classics president Guenter Hensler congratulates the cast of Tchaikovsky's "Pique Dame" at a reception following the gala opening performance at Boston's Symphony Hall. The complete recording of the opera and a highlights CD was released Sept. 15. "Pique Dame" is the first opera to be recorded in the U.S. for RCA Victor Red Seal in more than 25 years. Shown in back row, from left, are Hensler and cast members Jorge Chamine, Julian Rodescu, Dennis Peterson, Katherine Ciesinski, Mirella Freni, Richard Clement, Vladimir Atlantov, and Maureen Forrester. In the middle is cast member Ernesto Gavazzi. In the front row, from left, are Dan Gorgoglione, A&R director, BMG Classics; Seiji Ozawa, conductor, Boston Symphony Orchestra; and cast members Sergei Leiferkus and Dmitri Hvorostovsky.

## GOOD WORKS

'A JEWEL FOR LIFE' is the theme of a benefit auction that will take place Sept. 28 in New York, putting 32 pieces of jewelry, made from original designs by celebrities, on the block to aid the **Together For Peace Foundation** and three American charities: the **American Cancer Society**, the **Multiple Sclerosis Society**, and the **Muscular Dystrophy Assn.** The event, hosted by the **Italian Trade Commission** at the Park Avenue Armory starting at 7 p.m., features pieces influenced by such music figures as **Tony Bennett**, **Gregory Hines**, **Anna Moffo**, **Luciano Pavarotti**, **Diana Ross**, **Cher**, **Yo-Yo Ma**, and **Jessye Norman**. For more info, contact **Stephen Henderson** at 212-704-8112; or **Flavia DeStefanis** at 212-848-0338.

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**Top Guns.** Panelists pose after the "Group Heads Tell It Like It Is" session at the National Assn. of Broadcasters convention in New Orleans. Pictured, from left, are Lee Simonson of Broadcasting Partners, Mike Shott of Adventure Communications, Dick Ferguson of NewCity Communications, Bill Figenshu of Viacom Radio, and George Sosson of Win Communications.

## Pundits Ponder Programming Probe 'Sleepy' Formats, 'Dangerous' Toads

*This story was written by Phyllis Stark, Ken Schlager, Eric Boehlert, and Carrie Borzillo in New Orleans.*

NEW ORLEANS—While the convention attracts mainly GMs, there were plenty of programming panels offered at the National Assn. of Broadcasters gathering here Sept. 9-12.

One of the convention's best sessions was not sponsored by the NAB, but, rather, was held off-site by consulting firm Harris, Utz & Associates. The panel, titled "AOR: The Next Generation," proved to be a powerful attraction.

Since it was sponsored by a consultant, it was ironic that much of the

discussion at the panel centered on album rock being overresearched and overconsulted.

Ted Utz, president of Harris, Utz, said, "I am a firm believer in a balance of science and emotion. What has happened at stations that are over-consulted is that the science has taken over. As a result, the format has become a little bit sleepy and picked up a lot of top 40 formatics that we were trying to get away from 25 years ago."

Despite emphasizing that he is bullish on the future of the format, CEO George Harris added, "I see this over-dependence on research translating into a sterile and short-lived product."

Two of the panelists were general managers in markets where national morning man Howard Stern has just signed on against their stations. Both appeared unconcerned about losing their morning audience to Stern. Chuck Bortnick, VP/GM at WMMS Cleveland, said, "We're not going to change our product to combat him." KTXQ (Q102) Dallas VP/GM Clint Culp quipped, "We have to hold [Stern] off for 10 years because that's when my last [child] is out of college."

### AC POPS THE QUESTION

To Toad or not to Toad? That was the key question at the hot/young AC panel. Panelist Steve Weed, PD of WKQI Detroit, was an early supporter of Toad The Wet Sprocket's "All I Want." "We look for those records that will set us apart," he said, referring also to such top 40 hits as Genesis' "Jesus He Knows Me" and Jude Cole's "Start The Car."

But Dave Ervin, PD at WQAL Cleveland, said such noncore artists can "be extremely dangerous" with the older end of the AC demo. Toad and other acts "can be identified as weird" by older audiences, he warned.

Moderator Bob Dunphy, PD of WMXV New York, said hot ACs should stick to '80s-era music, forging Elvis Presley on the one end and Toad on the other.

None of the panelists wanted to have anything to do with country, despite its growing strength. Said Steve Weed: "You'd be foolish to think you can broaden your radio station by getting into country hits."

At the soft AC panel, Gary Balaban, PD of WLIF Baltimore, warned stations to guard against "imploding playlists" by introducing new music. He programs at least one current or recurrent each hour for "freshness."

But the panelists agreed that not everyone defines "currents" the same way. "We play them on the way down the chart, rather than the way up," said Vance Dillard, PD of WPCH Atlanta.

### MORE URBAN FRAGMENTATION EXPECTED

On the urban front, the format was divided into two different panels this year, urban/AC and mainstream urban. The urban/AC panel attracted

only a handful of attendees and only two of the five scheduled panelists.

In the urban format room, KKDA Dallas OM/PD James Alexander predicted there will be even more fragmentation in the format. "Someone 18 and someone 25 probably don't have the same lifestyle. [The new target audience] may be 25-29 or 30-34," he said.

The discussion also centered on the lack of good urban air personalities available. Jay Michaels, PD of XHRM San Diego, said, "There isn't a whole lot of great urban talent out there." Added WVEE Atlanta PD Michael Roberts, "Every time a major-market urban station loses a morning show, we have a problem. We have to pay our talent. I don't know when it was decided that urban doesn't have to pay as well as [other formats.]"

### CLASSIC ROCK AGES GRACEFULLY

At the classic rock format room, moderator Steve Goldstein, executive VP/group PD of Saga Communications, said in response to the album rock format room attendees calling classic rock a "fossil": "If we're fossils, then we're aging gracefully. We're the third-largest format and we've been not only surviving, we've been thriving. In 1989 our average [share] was a 4.8; now we're at a 5.3."

On the music depth issue, KLSX Los Angeles OM Andy Bloom said that if stations go too deep they lose their mass appeal. A way to get around this is to do features, like one KLSX and other stations do called "Lost Classics," which features the deeper cuts that listeners want to hear.

Fred Jacobs of Jacobs Media said that some '60s music is "getting a little crispy and we're reassessing whether it belongs here." How far stations go into the '60s, panelists agreed, differs by market.

On playing post-'80s music, Jacobs says that new music has a place at classic rock, but in limited doses, and that even if a song tests well PDs have to make sure it suits their core audience.

### OLDIES GET REAL

Panelists at the oldies programming session emphasized that for the format to grow and become more successful, it needs to move beyond the jukebox stage of simply delivering big hits. Kevin Metheny, PD at KQQL Minneapolis, said the station's challenge, since carving out the oldies niche in the marketplace, is to become "a real radio station useful for more than oldies."

Addressing the question of what's the most important element of the oldies format, Metheny admitted that selecting the songs is key, but he suggested the process ("find the right records and play them over and over") is "sort of the no-brainer part" of the equation. Metheny also stressed the importance of talent, promotion, and event programming.

Scott Walker, PD at WOGL-AM-FM Philadelphia, pointed out that all  
*(Continued on page 89)*

## Owner Rules Raise Spirits At NAB Meet But B'casters Also Warned On FCC Enforcement

BY BILL HOLLAND

NEW ORLEANS—From the viewpoint of owners and managers, the mood at the National Assn. of Broadcasters convention, held Sept. 9-12 here, was more cautiously upbeat than at last year's convention, thanks in large part to the new financial mobility made possible by the recent FCC expanded ownership rules and the possibility of growth through local marketing agreements.

The caution came from commission reminders, especially the explanations and warnings about commission enforcement given by Roy Stewart, chief of the FCC's Mass Media Bureau. The Al Sikes-led FCC may be doing President George Bush's deregulatory bidding, but it has told broadcasters it is going to be rigorous in enforcing the rules on the books.

At the convention, Stewart turned up on a number of government-related panels to remind broadcasters they must toe the line and that the commission now has big fining power and will use it for violations involving LMAs, station files, towers and lights, EEO, emergency broadcast equipment and tests, and political ad rates, among others. Stewart also tutored station owners throughout the convention about "preventive maintenance."

Not sure about indecency? "Get ahold of the [available] FCC letters [to stations] and look at the kind of thing that we cite. The examples are there," Stewart said.

Have a question about station files? "Get ahold of the Field Operations Bureau inspector's checklist available from the commission. Do a test yourself. Have someone come in and ask to see the file," he said.

Stewart also reminded attendees that all LMA agreements must be in the public file, and added the sobering thought that "there is always a possibility" of FCC random audits.

He also gave tips to station own-

ers about LMAs, pointing out "traps" that "disgruntled employees" could call attention to in the areas "of programming, financing, and staffing."

All was not dour, however. FCC General Counsel Bob Pettit joked about the upcoming commission

## WASHINGTON ROUNDUP

one-more-time ruling on a midnight-to 6 a.m. "safe harbor" for indecent broadcasts. Pettit, who had to lead the FCC's ill-fated legal arguments for a 24-hour ban as the best method

of "narrowly tailoring" indecency restrictions, a law now knocked down by the courts, commented, "It wasn't the easiest argument to make."

He also ruminated that "someday I'd like to say what I really think of these laws, but I'd like to keep my job, at least for a while longer."

Pettit said he thinks the new "safe harbor" rulemaking, starting up this week at the commission, will eventually end up, as other such rules have, in court. After a legal decision, he said, "maybe soon we can agree on the 'bones' of a ruling" on when indecent broadcasts can air.

Stewart also gave broadcasters a  
*(Continued on next page)*



**DAB Supporters.** Executives from CBS Radio, Group W, and Gannett Broadcasting congratulate the technical team representing USA Digital's Project Acorn during the National Assn. of Broadcasters convention in New Orleans. USA Digital demonstrated both AM and FM applications of its in-band DAB system at the show. Pictured, seated, from left, are Gannett's Dan Ehrman, CBS' Nancy Widmann, and Group W's Jim Thompson. Standing, from left, are Gannett's Paul Donahue, CBS' Tony Masiello, and CBS' Glynn Walden.



**Breaking The Mold.** Panelists at the "Breaking The Mold" session at the recent National Assn. of Broadcasters convention in New Orleans included, from left, Jim Thompson of Group W, David Gingold of Barnstable Broadcasting, Gary Fries of the Radio Advertising Bureau, and H. Roger Dodson of Radio One in Sioux Falls, S.D.

## Marconi Awards Call Forth Chuckles But Little Else

■ BY PHYLLIS STARK

NEW ORLEANS—Playing to an industry audience always makes for a tough room, but Columbia artist Rodney Crowell probably never expected anything like the mass exodus as he took the stage at the Marconi Radio Awards, held during the National Assn. of Broadcasters convention Sept. 12 here. Scheduled to perform near the end of the awards ceremony, which did not include food this year, Crowell gave a rousing set, although few people were left to hear it after the hungry crowd made an embarrassing exit.

Having two country acts on the three-act bill apparently was not a popular decision either. MCA's Trisha Yearwood experienced a similar audience flight, although not nearly to the same degree as Crowell, when she took the stage earlier. Only Columbia's Toad The Wet Sprocket, which played first, kept the audience members in their seats.

Hosts Mark Thompson and Brian Phelps of KLOS Los Angeles were outshined by the much funnier Jonathan Brandmeier of WLUP-AM-FM Chicago. Mark & Brian did have one good line, however. Referring to Guglielmo Marconi, known as the "father of wireless telegraphy," Mark & Brian said he pioneered the format "your favorite dots and dashes of the '60s, '70s, '80s, and '90s."

Ed Kelly of the American Comedy Radio Network made an appearance as President George Bush to explain the Marconi rules, which included one vote per broadcaster in categories like "most format changes in a year" and "most listeners lost to Howard Stern in a single book."

Kelly, and partner Nancy Parker, later reappeared as the ACN Earwitness News team. Their routine covered topics like duopoly ("a new board game"), Rush Limbaugh's lucrative new syndication deal (he was paid on a "per-pound basis"), and the new NAB book on making AM profitable in the '90s ("rule one: rent out your tower to bungee jumpers").

Presenters and award recipients had some good lines as well. In accepting his award for album/classic rock station of the year, KSHE St. Louis GM John Beck made reference to last year's FCC fine, noting that "last year we got a giant award from the FCC... the only difference between that one and this is we had to pay \$25,000 for that one."

Presenter Tom Joyner noted he has been commuting between his airshifts in Dallas and Chicago so long that "birds are beginning to call me home."

Presenter "Downtown" Julie Brown's protracted discussion about various body parts, including her own "hooters," didn't sit too well with the audience, but that was nothing compared with the reaction KOOL-FM Phoenix OM Tom Peake got when he accepted his award for oldies station of the year. Peake brought a female co-worker on stage with him, pointed to her, and announced, "If you thought [Brown's] hooters are nice, look at these." That comment elicited hisses from the audience.

In addition to KOOL-FM and KSHE, format winners were KDFC-AM-FM San Francisco (classical), KGO San Francisco (N/T), KIFM San Diego (adult alternative), KNOM-AM Nome, Alaska (religious), KWKW Los Angeles (Spanish), WBBM-FM Chicago (top 40), WCCO Minneapolis (MOR), WPN Philadelphia (adult standards), WSB-FM Atlanta (AC/easy listening), WSIX Nashville (country), and WVEE Atlanta (urban).

By market size, the winners were KGO (major), WLW Cincinnati (large), WMT-AM Cedar Rapids, Iowa (medium), and KFGO-AM Fargo, N.D. (small). WCCO also took home the legendary station-of-the-year prize.

Personality winners were EFM Media's Rush Limbaugh (network/syndicated), WFAN New York's Don Imus (major), WSIX's Gerry House (large), WHO Des Moines, Iowa's Van and Connie (medium), and WNAX-AM Yankton, S.D.'s Wynn Speece.

## NAB CONVENTION TAKES ON POSITIVE TONE

(Continued from page 8)

the good people will survive."

### IS ARBITRON THE ANSWER?

Discussing the departure of Birch/Scarborough Research from the radio ratings game, George Sosson, president/COO of Win Communications, said, "we are nowhere [now] because all of us championed a second ratings service, but when push came to shove, we didn't come up with the money [to support it] because we were going through such tough economic times."

Randy Michaels, CEO of Critical Mass Media, who sat on the "Is Arbitron Our Only Answer?" panel, promised the session would not center on Arbitron-bashing. He was half right. The other half of the session focused its fury on radio's other natural enemy: advertising agencies and their "24-year-old bimbo" media buyers, as Michaels called them.

It is the ad agencies, and not the clients, said Michaels, who care about cost per point, since that is the criterion on which agencies are judged. Clients just want to see product move and, if that were the only buying criterion, radio would receive a bigger share of the ad pie, he insisted.

The session, designed to address the post-Birch radio world, included a presentation from Kurt Hanson, president of Strategic Radio Research, the latest service to enter the ratings fray. Hanson insisted Arbitron's process was fundamentally flawed and in its current form the much-discussed 5% increase in sample size would do no good. Rather, Hanson said, Arbitron would have to quadruple its sample size to correct its measuring flaws.

## WASHINGTON ROUNDUP

(Continued from preceding page)

hope that there are ways to expand beyond the ownership caps, beginning with utilizing the "incubator programs" under consideration in the new ownership rules to help minorities enter the field.

Later this year, he suggested broadcasters take advantage of planned station-ownership attribution rule changes now in the works: opening up the attribution percentage from 5% to 10% among individuals and from 10% to 20% among passive investors.

At a panel on expanding ownership opportunities, Larry Eads, chief of the FCC's audio services division, also tipped those owners who may not know the FCC hasn't ruled on the joint sales ventures within LMAs other than to set a 15% of air time limit, and that the path is "wide open."

Eads also pointed out that LMAs existing before the just-implemented new ownership rules have one year to come into compliance, but compliance doesn't include present caps, which could be "grandfathered forever."

While the FCC rules might have caused grumbles, broadcasters, at least those looking forward to a digital audio future, saved a few complaints for officials of the Electronics Industries Assn., the trade group representing future DAB re-

### WHERE'S THE FINANCING?

To the session question "Radio Financing: Is There Any?," Jim Blackburn, president of the brokerage firm Blackburn & Co., answered, "a lot less than there once was." At least 80% of the radio lenders from the '80s have left the industry, he said. Blackburn suggested smaller, regional banks may be the key to radio's lending future.

Nancy Barber, VP of communications lending at Norwest Bank in Minneapolis, pointed out the lenders who are still attracted to radio are not interested in deals under the \$5 million level.

The challenge for radio, she said, is to fill in the small-loan gap as well as bring back lenders who exited over the last five years. That must be done by educating the banking industry about radio.

In evaluating potential deals, Norwest is looking for proven broadcasters, not turnaround situations, and "the cash flow has got to be there," said Barber.

Blackburn expressed concern that duopoly and the concentration of more stations in fewer, larger hands may prevent smaller broadcasters—GMs, PDs, GSMs—from one day owning stations. Matt Breyne, VP of communication finance at Greyhound Financial Corp., admitted it is "brutally hard" for first-time owners to get financing today.

### MAKING MORE WITH LESS

In a panel called "Making More With Less," Michael Saunders, OM/PD at WGIV/WPEG Charlotte, N.C., stressed the advantages of having an on-air PD as a way to consoli-

date costs. "This position is the epitome of making more with less," he said.

WMZQ Washington, D.C., OM Gary McCartie said he believes in paying jocks in direct relation to how they perform (i.e., ratings). McCartie also suggested the time is right for stations to aggressively go after their competition. "In hard times, you crunch your competition," he said. "Everyone should keep a war chest [of money] to deliver the knockout punch when the competition is down."

At a panel on "How To Cut Costs And Make It Better," Wesley Spencer, VP/controller of Group W Radio, said his philosophy on cutting costs is that "there are no sacred cows. We look at everything when we make cuts."

Dale Olmstead, owner/manager of KKAQ/KKDQ Thief River Falls, Minn., suggested buying used equipment, which he said is "the single most beneficial way of saving."

James MacFarlane, VP of the Nashville-based Cromwell Group, suggested looking at nontraditional sources of revenue, such as renting or selling excess space or equipment (e.g., renting out your conference room or desktop publishing equipment), or starting a voice-over or jingle service.

### PATHWAYS VS. LAWSUITS

At a sparsely attended panel on career pathways for women and minorities, Judy McNutt, PD of KRXQ Sacramento, Calif., noted there were more people next door in a panel called "I'm Going To Sue You And I" (Continued on page 93)

## The News On Radio News

NEW YORK—A recent telephone survey on radio news, conducted by Statistical Research Inc. in conjunction with Unistar Radio Networks and CNN Radio, reveals what listeners do and do not look for in news broadcasts.

Seventy-one percent of the survey respondents said they listen to the news if it comes on a station they are tuned to. Only 3% go out of their way to avoid news broadcasts.

Listeners were divided on when the best time is to hear the news. Forty percent opted for the top of the hour; 54% said it made no difference when news aired. As for how often listeners want to hear the news, 42% suggested once every hour and almost one-third said only when something important happens.

World and national news draws the most attention from listeners. Nearly half said their level of update interest depends on current events around the world.

And by a margin of 2-1, listeners said they get their news from FM stations rather than AM.

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS					
★★★ No. 1 ★★★					
1	1	2	9	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH 2 weeks at No. 1
2	2	1	14	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
3	5	6	15	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
4	6	7	9	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
5	3	3	14	THE ONE MCA 54423	◆ ELTON JOHN
6	4	4	16	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
7	10	13	7	AM I THE SAME GIRL? FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
8	7	5	22	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
9	9	11	13	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
10	12	14	7	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
11	11	12	10	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
12	13	16	9	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
13	14	15	8	GIVE IT UP SBK 50398/ERG	◆ WILSON PHILLIPS
14	8	8	13	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
15	17	17	8	ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC	◆ BILLY JOEL
16	18	19	11	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
17	16	10	18	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
18	20	26	9	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
19	15	9	15	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
20	25	28	6	DEEPER THAN A RIVER GEFFEN ALBUM CUT	OLIVIA NEWTON-JOHN
21	19	18	26	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
22	26	31	6	DROWNING IN YOUR EYES ELEKTRA 64710	◆ EPHRAIM LEWIS
23	28	30	8	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
★★★ POWER PICK★★★					
24	36	47	3	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	MICHAEL W. SMITH
25	30	36	4	NEVER SAW A MIRACLE ARISTA 1-2459	CURTIS STIGERS
26	21	23	24	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
27	22	20	19	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
28	29	29	11	WE'LL FIND THE WAY REPRISE 18716	KURT HOWELL
29	31	33	7	JESUS HE KNOWS ME ATLANTIC 87454	◆ GENESIS
30	24	22	18	WHY ARISTA 1-2419	◆ ANNIE LENNOX
31	33	37	7	BANG BANG ELEKTRA 64735	◆ DAVID SANBORN
32	23	24	24	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
33	45	46	3	LAYLA REPRISE 18787	◆ ERIC CLAPTON
34	34	32	21	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
35	40	48	3	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
36	32	27	13	I'VE GOT MINE MCA 54429	◆ GLENN FREY
37	27	25	19	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
38	38	34	22	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
39	39	39	5	STAY LONDON 869 730/PLG	◆ SHAKESPEAR'S SISTER
40	35	35	6	YOU ARE MY HOME BROADWAY ANGEL ALBUM CUT/CAPITOL	LINDA EDER/PEABO BRYSON
41	42	43	6	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
42	41	41	4	COUNTDOWN REPRISE 18860	◆ LINDSEY BUCKINGHAM
43	44	—	2	END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN	◆ BOYZ II MEN
★★★ HOT SHOT DEBUT★★★					
44	NEW ▶	1		DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
45	43	40	28	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
46	NEW ▶	1		RIVER OF DREAMS MCA 54461	◆ GLENN FREY
47	48	—	2	I STILL BELIEVE IN YOU MCA 54406	◆ VINCE GILL
48	46	38	21	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
49	47	42	5	I'LL BE THERE FOR YOU REPRISE ALBUM CUT	KENNY ROGERS
50	37	21	11	HOT FUN IN THE SUMMER TIME BROTHER 5247	◆ THE BEACH BOYS

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

## Billboard's PD of the week

**Chris Shebel**  
WDJX-FM Louisville, Ky.



**W**HAT'S THE BEST way to increase your ratings if you are a top 40 station in Louisville, Ky., and have been battling a crosstown rival for the last 18 months? How about entering into a local marketing agreement with it and watching as it flips the switch to Unistar "Hot Country"?

It worked for Chris Shebel, PD at WDJX-FM. Last January, that station joined hands with rival WZKS. WDJX's 12-plus Arbitron numbers are currently rebounding from its low of 7.6 in the fall of 1991 to its current 9.5, making it third best in the market. The station picked up a whole point since the LMA took effect.

Shebel concedes the alliance helped WDJX, but insists WZKS would have dropped top 40 anyway because the audience just was not there to support two pop outlets. He says historically the Louisville market has backed top 40 radio to the tune of an 8-12 share. "When we got two stations in the market [in July 1990] we didn't create bigger shares in the format, we just split what was already there. I really don't think you'll find many markets today that support more than one top 40 station," he says.

One of Shebel's biggest concerns now is getting listeners, particularly his core female 18-34 listeners, back into the pop universe. He estimates that when he arrived at WDJX five years ago, he shared 15% of his audience with crosstown country powerhouse WAMZ. That number has since doubled. "Short of playing a bunch of country songs," he says, there really is no way for him to program against the draw of country.

Like scores of other top 40 PDs, though, Shebel thinks it is time for the format to clean house, or "weed out the weak stuff," as he puts it, and head back to the mainstream with a mix of pop, rock, dance, and alternative. "Middle of the road, that's us," he says.

A recent WDJX afternoon hour included Prince, "Delirious"; Shakespear's Sister, "Stay"; Linear, "T.L.C."; Rod Stewart, "Broken Arrow"; K.W.S., "Please Don't Go"; Soup Dragons, "Divine Thing"; TLC, "Baby-Baby-Baby"; Patty Smyth, "Sometimes Love Just Ain't Enough"; George Michael, "Too Funky"; Boyz II Men, "End Of The Road"; Nelson, "After The Rain"; the B-52's, "Good Stuff"; Firehouse, "When I Look Into Your Eyes"; and Color Me Badd, "Slow Motion."

Shebel suggests that over the last three years top 40 got it, or took it, on two sides. At the exact time country's popularity was on the rise, top 40 opted for more rap and dance, thereby cementing the format's woes as older listeners left for hot AC and country.

He says compared with five years ago, WDJX is playing less dance/rap/R&B, but insists he's not on the "dump-dance bandwagon." Rap and dance are mistakenly being lumped into the same category, he says, adding good dance will always have a home on WDJX. Shebel defines rap as songs people over 25 can't understand the words to. That's why he says Hammer's "U Can't Touch This" did so well; adults, along with kids, could understand the lyrics. Otherwise, listeners, and especially those over 25, assume "those songs should be on black stations."

And while Shebel is not interested in becoming a hot AC, he says that, almost without fail, teens will remain loyal to the station, so the question becomes whether to possibly alienate adults. The trick, he says, is to not cross that line between good dance (Rozalla's "Everybody's Free (To Feel Good)") and rap, real or perceived ("Warm It Up," Kris Kross).

Musically, he notes the summer of '92 will go down as the one from "ballad hell."

The station's third-ranked comedy-based morning team of Peter B. and Joe Caruso has been together, on and off, for five years. Shebel says they tend to shy away from wacky, zany stuff with drum rolls after every joke. "That kind of ended with the '80s."

Shebel himself came to radio as a kid growing up in Portage, Wis. He started hanging out at local station WPDR on Saturdays, and eventually one of the jocks let Shebel be his engineer. "Little did I realize it just meant less work for him," Shebel says. He joined the staff at the age of 15, but couldn't get paid until he turned 16.

From there, Shebel headed to the Univ. of Wisconsin at Stevens Point, where he worked at the school's WWSP. His log of on-air jobs since includes WXGT Columbus, Ohio; WLS Chicago; KZZP Chico, Calif.; and KDKB Phoenix. Shebel then went to WLXR-FM La Crosse, Wis., where he got his first programming experience before arriving at WDJX in 1987.

With the Louisville top 40 field to himself, no matter how wounded it may be, Shebel says he hopes to take the station back toward the 10-12-share range. He admits it's unlikely WDJX will ever match the 15 share it posted three years ago when not only was there no other top 40 station, but no urban FM either. WGZB has since filled that hole. Also on the horizon are four new FMs currently awaiting their FCC approval to start broadcasting in the market. Will one try top 40? "There's a sucker born every minute," says Shebel.

ERIC BOEHLERT

## NAB PANELISTS SAY ALBUM ROCK FORMAT IS 'OVER-CONSULTED'

(Continued from page 87)

oldies stations "are moving toward full-service now."

The recent phenomenon of a second oldies outlet coming into a market, the panelists agreed, is like any other format battle. If there is a hole, someone will try to fill it and it does not matter which station got there first, but rather which does it best.

### THE COUNTRY DIFFERENCE

With some markets now boasting as many as five country stations, country panel moderator Rusty Walker of Rusty Walker Programming Consulting Inc., asked panelists whether there are different country formats.

Alan Sledge, PD of KMLE Phoenix, said, "It's too soon to tell," while John St. John, OM of KYGO-AM-FM Denver replied, "There's only one format out there with some wobbles here and there."

Les Acree, OM of WIVK Knoxville, Tenn., declared that showcasing new

artists did not constitute a new format. "When someone goes album-oriented country," said Acree, "then that's a format."

### ADULT ALTERNATIVE VS. 'THE PLAGUE'

At the adult alternative/jazz panel, PDs discussed their move away from positioning the format as "relaxing." "Relaxing seems to tie into beautiful music, and who gets excited about relaxing," said Bob Linden, PD at WJZE (Jazzy 100) Washington, D.C. "This is a very dynamic format."

Discussing the music, Linden said, "We stay away from artists like Michael Bolton or Mariah Carey, as if they were the plague." Playing them, he said, "violates a listener's expectation for something progressive or something meaningful in music."

The panel discussion also centered on the importance of having a sales force that likes the format. "The sales staff that is into the product is the sales

staff that won't make the PD nuts," said David Lebow, VP/GM at WCDJ Boston. Added Linden, "The sales staff should at least be as passionate as the listeners."

### TOP 40 HITS THE STREET

At the top 40 format panel, KPWR (Power 106) Los Angeles PD Rick Cummings stressed the importance of being "streetwise" in the format, but added, "Being streetwise in CHR these days doesn't mean taking the damn van out and handing out bumper stickers. It means handing out condoms and getting people to vote."

Discussing country-to-top-40 crossovers, Cummings said, "Country music does well when certain events conspire, like the economy is in the dumpster and a lot of people feel like they want to kick somebody's ass. But I believe [country's success] is a short-term deal."

# 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	2	6	*** NO. 1 *** <b>HOW ABOUT THAT</b> HERE COMES TROUBLE	◆ BAD COMPANY ATCO EASTWEST
2	2	1	18	<b>THORN IN MY PRIDE</b> THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
3	3	7	3	<b>DIGGING IN THE DIRT</b> US	◆ PETER GABRIEL Geffen
4	5	3	14	<b>LITTLE MISS CAN'T BE WRONG</b> POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
5	4	4	5	<b>WHAT GOD WANTS, PART I</b> AMUSED TO DEATH	◆ ROGER WATERS COLUMBIA
6	8	11	7	<b>SENT BY ANGELS</b> ARC ANGELS	ARC ANGELS DGC
7	10	14	3	<b>REST IN PEACE</b> III SIDES TO EVERY STORY	◆ EXTREME A&M
8	9	8	6	<b>HAVE YOU EVER NEEDED SOMEONE SO BAD</b> ADRENALIZE	◆ DEF LEPPARD MERCURY
9	7	5	10	<b>HUNGER STRIKE</b> TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
10	6	6	10	<b>SUMMER SONG</b> THE EXTREMIST	◆ JOE SATRIANI RELATIVITY
11	11	12	4	<b>START THE CAR</b> START THE CAR	◆ JUDE COLE REPRISE
12	12	13	6	<b>JEREMY</b> TEN	◆ PEARL JAM EPIC
*** POWER TRACK ***					
13	14	20	6	<b>NOT ENOUGH TIME</b> WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
14	13	15	8	<b>LOVE IS ON THE WAY</b> THE LIZARD	◆ SAIGON KICK THIRD STONE/ATLANTIC
15	17	22	8	<b>BREAKING THE GIRL</b> BLOOD SUGAR SEX MAGIK	◆ RED HOT CHILI PEPPERS WARNER BROS.
16	16	16	9	<b>YOU DON'T HAVE TO REMIND ME</b> RACINE	◆ SASS JORDAN IMPACT/MCA
17	15	9	13	<b>EVEN BETTER THAN THE REAL THING</b> ACHTUNG BABY	◆ U2 ISLAND/PLG
18	19	17	22	<b>EVEN FLOW</b> TEN	◆ PEARL JAM EPIC
19	18	21	6	<b>I'M A STEADY ROLLIN' MAN</b> THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EM/ERG
*** FLASHMAKER ***					
20	NEW ▶	1	1	<b>WHERE YOU GOIN' NOW</b> DON'T TREAD	◆ DAMN YANKEES WARNER BROS.
21	NEW ▶	1	1	<b>SOUL DOCTOR</b> THE VERY BEST... AND BEYOND	FOREIGNER ATLANTIC
22	22	27	4	<b>LAYLA</b> UNPLUGGED	◆ ERIC CLAPTON DUCK/REPRISE
23	23	28	5	<b>DREAM UNTIL TOMORROW</b> LYNCH MOB	LYNCH MOB ELEKTRA
24	32	—	2	<b>BRAND NEW AMERIKA</b> PARDON ME	◆ POORBOYS HOLLYWOOD
25	25	26	12	<b>WHEREVER I MAY ROAM</b> METALLICA	◆ METALLICA ELEKTRA
26	28	—	2	<b>BIG GOODBYE</b> PSYCHO CITY	◆ GREAT WHITE CAPITOL
27	33	39	3	<b>HOT CHERIE</b> DOUBLE ECLIPSE	◆ HARDLINE MCA
28	27	30	5	<b>DOMINO</b> REVENGE	◆ KISS MERCURY
29	30	31	14	<b>ALWAYS THE LAST TO KNOW</b> CHANGE EVERYTHING	◆ DEL AMITRI A&M
30	29	32	4	<b>SYMPHONY OF DESTRUCTION</b> COUNTDOWN TO EXTINCTION	◆ MEGADETH CAPITOL
31	20	10	7	<b>RUNAWAY TRAIN</b> THE ONE	◆ ELTON JOHN FEATURING ERIC CLAPTON MCA
32	34	35	15	<b>LITHIUM</b> NEVERMIND	◆ NIRVANA DGC
33	NEW ▶	1	1	<b>JUST A LOSER</b> I WAS WARNED	ROBERT CRAY MERCURY
34	40	—	2	<b>MR. TINKERTRAIN</b> NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
35	24	18	9	<b>DON'T TREAD ON ME</b> DON'T TREAD	◆ DAMN YANKEES WARNER BROS.
36	NEW ▶	1	1	<b>JOHNNY HAVE YOU SEEN HER?</b> UNTITLED	THE REMBRANDTS ATCO EASTWEST
37	38	—	2	<b>I STAND ALONE</b> JACKYL	◆ JACKYL Geffen
38	37	36	4	<b>SHOW ME</b> SLIDE ON THIS	◆ RONNIE WOOD CONTINUUM
39	31	33	8	<b>WOULD?</b> "SINGLES" SOUNDTRACK	◆ ALICE IN CHAINS EPIC SOUNDTRAX/EPIC
40	RE-ENTRY	10	10	<b>ALL I WANT</b> FEAR	◆ TOAD THE WET SPROCKET COLUMBIA

Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	2	—	2	<b>LIVING IN A DREAM</b> ARC ANGELS	◆ ARC ANGELS DGC
2	6	4	5	<b>LIFE IS A HIGHWAY</b> MAD MAD WORLD	◆ TOM COCHRANE CAPITOL
3	1	1	12	<b>NOVEMBER RAIN</b> USE YOUR ILLUSION I	◆ GUNS N' ROSES Geffen
4	3	2	3	<b>REMEDY</b> THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
5	4	3	6	<b>UNDER THE BRIDGE</b> BLOOD SUGAR SEX MAGIK	◆ RED HOT CHILI PEPPERS WARNER BROS.
6	9	8	14	<b>RIGHT NOW</b> FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
7	—	—	1	<b>ROAD TO NOWHERE</b> NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
8	—	5	10	<b>COME AS YOU ARE</b> NEVERMIND	◆ NIRVANA DGC
9	5	7	8	<b>ONE</b> ACHTUNG BABY	◆ U2 ISLAND/PLG
10	7	9	13	<b>MAMA, I'M COMING HOME</b> NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

# Radio

## Sex, Humor, Spectacle, Media Savvy— And Other Keys To Getting More For Less

NEW ORLEANS—Promotion and marketing managers spent much of the National Assn. of Broadcasters convention, held Sept. 9-12 here, talking about their two favorite topics: time and money and how to survive with less of both.

Roger von Oech, president of Creative Think, offered motivational hints on creativity and how to best unlock it. He urged attendees to occasionally step outside radio and pick up ideas from other industries.

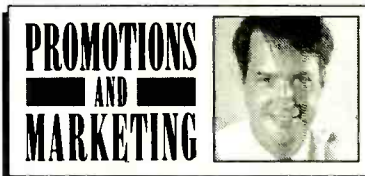


Humor, he suggested, is another key. To illustrate this point, he asked for examples of format liners that PDs would never OK. An audience sample: N/T, "Talk is Cheap, Our Rates are Not," "It's Music to Our Ears"; sports, "Our Jocks Fit"; a sports/country hybrid, "Where the Shit Hits the Fan"; country, "Sad Songs for White People," "We Make Your Bad Times Even Worse," "All Our Listeners are Family—Literally"; classical, "Another 10 Dead Artists in a Row."

At the "Promotion Brainstorm" session, the challenge centered on how best to brainstorm as well as how to make time for it. Moderator Gerry Tabio, president of Creative Resources, urged promotion people to go beyond their initial instinct since that's usually the conventional idea and is likely to be "the same idea they're coming up with across the street." Plus, he stressed, when it comes to brainstorming, quantity eventually equals quality, so the longer the list of possibilities the better.

How to institute those ideas without much money was addressed at "Maximum Exposure for Minimum Bucks." John Cullen, VP/GM at WSSL-AM-FM (Whistle) Greenville, S.C., discussed how his station's strategic, added-value television buy has helped take WSSL from an 11.5, 12-plus last spring, to this year's 17.0. Cullen teamed up with the local CBS-TV affiliate to produce a weekly, 30-minute country music video program, "Whistle Tracks." WSSL doesn't charge for the use of its air-talent hosts, the TV station doesn't charge for the production costs, and both promote "Whistle Tracks" throughout the week.

Bill LeGrand, VP/GM at KQXT San Antonio, Texas, told how he switched the station over from easy listening to a soft AC with almost no financial support from its owner, Group W. (KQXT is "The Jerry Brown of Group W Radio; they never give us more than \$100 at a time," quipped LeGrand.) His budget-cutting tips: opt for balloons instead of costly T-shirts, sell sponsorship to everything (including sides of those balloons), buy a few rotating billboards to create the illusion you have scores of them, and purchase an inexpen-



by Eric Boehlert

sive promotion van that never stops moving around the market.

Meanwhile, moderator Doug Harris, head of creative services at KLOL Houston, offered ideas on how to deal with, and win free publicity from, the local press. Start with an intern-generated mailing

list and then befriend the features editor at the local paper, sending him or her not only releases but concert tickets and invitations to lunch, Harris suggested. "These people make no money," he joked. "They are there to extend their hands of friendship palms up."

Use local media personalities on the air, Harris suggested, such as asking the newspaper's movie critic to handicap the Oscars. Another good way to ensure coverage during a station event is to pretend to be a listener and call local news editors to fill them in on what

(Continued on page 93)

# Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	3	3	3	*** NO. 1 *** <b>DIGGING IN THE DIRT</b> US	◆ PETER GABRIEL Geffen
2	2	2	7	<b>NOT ENOUGH TIME</b> WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
3	4	7	4	<b>BLOOD MAKES NOISE</b> 99.9 F	◆ SUZANNE VEGA A&M
4	1	1	10	<b>TOMORROW</b> YOUR ARSENAL	◆ MORRISSEY SIRE/REPRISE
5	6	6	7	<b>JEREMY</b> TEN	◆ PEARL JAM EPIC
6	11	14	4	<b>SEEN THE DOCTOR</b> FREE FOR ALL	◆ MICHAEL PENN RCA
7	12	17	5	<b>HELPLESS</b> COPPER BLUE	◆ SUGAR RYKODISC
8	9	13	4	<b>POISON HEART</b> MONDO BIZARRO	◆ THE RAMONES RADIOACTIVE/MCA
9	10	12	5	<b>YOU DON'T UNDERSTAND</b> BABE RAINBOW	HOUSE OF LOVE FONTANA/MERCURY
10	7	5	9	<b>DYSLEXIC HEART</b> "SINGLES" SOUNDTRACK	◆ PAUL WESTERBERG EPIC SOUNDTRAX/EPIC
11	17	18	5	<b>A SMALL VICTORY</b> ANGEL DUST	◆ FAITH NO MORE SLASH/REPRISE
12	5	4	8	<b>A LETTER TO ELISE</b> WISH	◆ THE CURE FICTION/ELEKTRA
13	16	23	3	<b>SPIRITUAL HIGH</b> MOODFOOD	◆ MOODSWINGS ARISTA
14	21	24	4	<b>NEARLY LOST YOU</b> SWEET OBLIVION	◆ SCREAMING TREES EPIC
15	18	15	6	<b>SMILING</b> THE DEATH OF COOL	◆ KITCHENS OF DISTINCTION A&M
16	23	30	3	<b>DONNA EVERYWHERE</b> MUTINY	◆ TOO MUCH JOY GIANT/WARNER BROS.
17	8	8	8	<b>SOMETHING GOOD</b> SOMETHING GOOD	◆ UTAH SAINTS LONDON/PLG
18	NEW ▶	1	1	<b>THESE ARE DAYS</b> OUR TIME IN EDEN	◆ 10,000 MANIACS ELEKTRA
19	14	10	11	<b>100% DIRTY</b>	◆ SONIC YOUTH DGC
20	15	11	10	<b>SHEELA-NA-GIG</b> DRY	◆ PJ HARVEY INDIGO/ISLAND
21	13	9	11	<b>HUNGER STRIKE</b> TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
22	19	20	6	<b>TELL IT LIKE IT T-I-IS</b> GOOD STUFF	THE B-52'S REPRISE
23	25	22	8	<b>BREAKING THE GIRL</b> BLOOD SUGAR SEX MAGIK	RED HOT CHILI PEPPERS WARNER BROS.
24	22	26	3	<b>SUCCESS HAS MADE A FAILURE...</b> AM I NOT YOUR GIRL?	◆ SINEAD O'CONNOR ENHANCE/ERG
25	27	21	7	<b>WALKING ON BROKEN GLASS</b> DIVA	◆ ANNIE LENNOX ARISTA
26	26	19	8	<b>N.W.O.</b> PSALM 69	◆ MINISTRY SIRE/WARNER BROS.
27	20	28	4	<b>I WANT TO TOUCH YOU</b> FERMENT	◆ CATHERINE WHEEL FONTANA/MERCURY
28	24	16	13	<b>EVEN BETTER THAN THE REAL THING</b> ACHTUNG BABY	◆ U2 ISLAND
29	NEW ▶	1	1	<b>LEAVE IT ALONE</b> AMERICAN STANDARD	◆ MARY'S DANISH MORGAN CREEK
30	29	—	2	<b>STINKIN' THINKIN'</b> YES, PLEASE	◆ HAPPY MONDAYS ELEKTRA

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

# WEBN Lights Founder's Fire; Double FM

**W**EBN Cincinnati's 16th annual Labor Day fireworks display included a special touch this year. The first shell carried 1 ounce of the remains of station founder Frank Wood Sr., who died in February and was cremated. The Cincinnati Enquirer quotes Wood's daughter, WEBN morning host Robin Wood, saying "he would have loved that."

In Columbus, Ohio, a dispute is brewing between the hard rock stations over use of the term "the Blitz." The Columbus Dispatch reports Satellite Music Network "Z-Rock" affiliate WRZR has registered the term with the Ohio secretary of state's office. Competitor WBZX has been using the name since its switch from classic to hard rock July 2, but never registered it.

According to the Dispatch, WRZR's owners have threatened legal action if WBZX does not stop using the name. WBZX, for its part, has sent a cease-and-desist order to WRZR, the paper reports.

## PROGRAMMING: EVERGREEN FIRST

At 12:01 a.m. Sept. 16, the day the new FCC ownership rules went into effect, Evergreen Media filed for the country's first FM-FM combination. The company applied to transfer control of WFYV-FM (Rock 105) Jacksonville, Fla., to Evergreen from Me-

troplex Communications. Evergreen already owns crosstown WAPE.

The local marketing agreement between EZ Communications' WEZB (B97) New Orleans and Stoner Broadcasting's crosstown WMXZ is being dissolved. Newly appointed B97 PD Elvis Duran is out. EZ president Alan Box says he is looking for another LMA partner in the market.

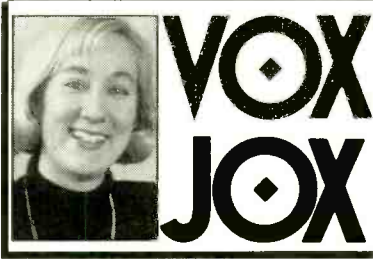
Album rock WRNO New Orleans continues to stunt with an all-Led Zeppelin format, which began Sept. 9. Former WODJ Grand Rapids, Mich., GM Jeff Scarpelli is now GM. Darryl Parks, last with WIRL Peoria, Ill., is PD, replacing Chris Bryan.

Following the merger of Atlantic Radio and Pyramid Broadcasting (Billboard, Sept. 12) the two groups' stations in Rochester, N.Y., have formed a joint sales venture. WPXY GM Bill Schoening will head up the new unit. WRMM-AM-FM GM Kim Romano is national sales manager.

Consultant Cliff Berkowitz has been named PD at KSOL (Wild 107) San Francisco, replacing Bob Mitchell. Berkowitz was last VP/marketing and promotion at Jerry Clifton's New World Communications... WBZ Boston PD David Bernstein segues to the OM/PD slot at crosstown WRKO, replacing Rich Kirkland, who exits.

CBS Radio Networks will not be renewing its syndicated oldies show "Cruisin' America With Cousin Brucie," which has been airing on the network for six years. The show will continue on its 170 affiliates through Dec. 31. Host Bruce Morrow says he is talking to a few other networks and is also considering continuing the show himself. Morrow's three weekly shifts on WCBS-FM New York will not be affected.

KKBQ Houston flips from "easy country" to "new country"... Soft AC



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

WIOF Hartford, Conn., is now adult top 40 WYSR. Steven Spencer is upped to PD.

KLLOL Houston GM Pat Fant announced at last week's NAB convention he hopes to make morning team Stevens & Pruett available on satellite by the first of the year... Chris Turner rejoins WTMP Tampa, Fla., as PD. Acting PD Joe Flores remains as afternoon host.

WDSY Pittsburgh stopped simulcasting country from its FM sister and went to Unistar's "Real Country." GM Joe Armao is trying to get the WEEP calls for the AM. The old WEEP was a longtime Pittsburgh country outlet.

KEYV Las Vegas switched from modern rock to country, making it the market's fourth country station. PD Jackie Selby becomes APD.

WAAS Columbia, S.C., flips from AC to album rock WXKN... Little Rock, Ark., signed on as a CNN Headline News affiliate. Also new in Little Rock is KYFX (Foxy 99), an urban-leaning adult alternative outlet.

WYDE Birmingham, Ala., flipped from Jones Satellite easy-listening to Jones' oldies format. WYDE is also now in an LMA with crosstown WCEO, which had been LMA'd with WERC.

WPBK Muskegon, Mich., went from Unistar country to local, mainstream country as WEFM (the Frog). PD Chris Craft is looking for afternoon- and evening-drive hosts... WJIZ Albany, Ga., PD Vicki Cannon exits. OM Norm Miller is acting PD.

WWWW Toledo, Ohio, flips from CNN Headline News to SMN "The Touch"... WXNJ Cape May, N.J., flipped from oldies to country.

KNOE Monroe, La., has flipped from oldies to adult standards, picking up the "Stardust" format abandoned by crosstown KMBS in June... WQID Biloxi, Miss., flips from top 40 to AC.

## PEOPLE: CHICAGO TURNCOAT

WJMK Chicago afternoon host Ron Britain finished his airshift at 6 p.m. Sept. 9, put on a medal-trimmed Bri-

tish red coat, turned in his resignation, and was on the air at his new station, crosstown WTMX, via cellular phone, minutes later. Britain will host afternoons at WTMX, replacing Patrick Callahan, who exits. WTMX late-night host Dick Summer also exits, and other shifts have been extended.

Album rock WMMR Philadelphia adds sportscaster Howard Eskin, last afternoon host at crosstown WIP, for mornings to co-host with John DeBella beginning Oct. 5. The station is touting the new morning show as "sports/rock."

WVON Chicago midday talk host Ty Wansley exits, according to the Chicago Sun-Times. His replacement is former WFLD-TV community affairs director Naurice Roberts... Former KEGL Dallas midday host Julie Patterson joins WZPL Indianapolis for that shift, replacing Dave McKay. She is paired with WISH-TV reporter Patty Spittler, who will do news and weather.

Mark Tammany joins KZFX Houston for evenings. He was previously afternoon host at WAFX Norfolk, Va.... KOME San Jose, Calif., morning newsman Bob Lilley exits. Morning host Jeff Blazy remains.

WJMO-FM Cleveland morning producer/sidekick Rosemary "Madame Larue" Vinci exits and has not been replaced. T&Rs to PD Keith Clark... Former CFOX Vancouver midday host Robin Larose joins crosstown CFMI for afternoons.

KDKO Denver p.m. driver J.J. "The Prince of the City" moves to mornings... KYGO Denver P/T Harriett Connley moves to nights, replacing Karen Lyndsay, now at crosstown KRRY. KYGO midday host Rich Beall swaps shifts with morning jock Steve Lewis.

Veteran New York jock John Zacherle joins WXRK (K-Rock) for weekends... WQHT (Hot 97) New York is looking for a replacement for Sunday night disco host Paco, who the station says was dismissed after he violated company policy by drinking alcohol on the job and during a live remote.

Adult alternative WJZE (Jazzy 100) Washington, D.C., needs an MD to replace Steve Williams, now at WQCD New York. T&Rs to PD Bob Linden.

K.C. Kennedy and Jan Williams join KZRZ Phoenix for mornings and nights, respectively, not crosstown KOY-FM as reported last week. KOY does, however, still have a night opening. T&Rs to PD Jamie Hyatt.

We're very sorry to report the deaths of San Antonio, Texas, radio legend Joe "The Godfather" Anthony and Jan Bendi, wife of DeMers Programming consultant Bob Bendi. Anthony, 52, died Sept. 12 in San Antonio of lung cancer. He was most recently at KSAQ, but his radio career, which began in the late '50s, included stints at KSJL and KISS-FM, among others.

Bendi, 34, died Sept. 14 of cancer. She is a former air personality at WCPZ Sandusky, Ohio. She is survived by her husband and two children, Ellyn, 4, and Andrea, 2.

# newsline...

**MICHAEL DISNEY**, VP/GM of Cox Enterprises' WIOD/WFLC Miami, transfers to that job at WCKG Chicago, replacing Marc Morgan, now VP/GM at WSB-AM-FM Atlanta. WSB-AM-FM station manager Robert Green replaces Morgan in Miami.

**NORM FEUER** exits CF Media, the partnership he was forming with Bob Sillerman, Carl Brazell, and Steve Hicks. He has formed a new alliance with former Unistar executive Terry Robinson to consult Robinson's group, Pourtales Holdings.

**RONA LANOY** has been upped from GSM to VP/station manager at WLTW New York, replacing George Wolfson, who was recently upped to senior VP of operations for parent Viacom Radio.

**MIKE SEABERRY** has been upped from GSM to GM at XHRM San Diego, replacing Ernie Fears.

**DON GRIFFIN** has been named GM at WVUD (Lite 100) Dayton, Ohio, under new owner Liggett Broadcast Inc. He was previously GSM at crosstown WONE/WTUE.

**STATION SALES:** Radio Property Ventures' KBBX/KBCX Salt Lake City, which entered into a local marketing agreement with U.S. Radio L.P. last week, will be purchased by U.S. Radio, along with the CP for crosstown KDOE, for \$1.65 million; WHVE Orlando, Fla., from Paxson Broadcasting to Jay Hoker's New Castle Media for an undisclosed price; KFMX-AM-FM Lubbock, Texas, from Communications Partners to Sonance Lubbock for an undisclosed price; WCCF/WQLM Fort Myers, Fla., from Carl Marocco to Inter-Mart Broadcasting for \$800,000.

**SUSAN THOMAS PLATT** has been named VP of operations at the National Assn. of Broadcasters' radio department. She was previously administrative director of NAB government relations. She replaces Joy Dunlap, who exits.

**LURIE PETERS** joins Westwood One as public relations director, replacing Katie Garber. She was director of publicity at JRS Records.

**BRAD BULKLEY**, managing partner of the Dallas-based Communications Partners, exits to form Bulkley Media Inc., an independent investment banking firm, also based in Dallas.

# Hits! in Tokio

*Week of September 6, 1992*

- 1 Humpin' Around Bobby Brown
- 2 Blue Days The Jazmasters
- 3 How Do You Do Roxette
- 4 I'll Be There Mariah Carey
- 5 Bonafied Funk The Brand New Heavies
- 6 Baby-Baby-Baby TLC
- 7 This Used To Be My Playground Madonna
- 8 Give U My Heart Babyface featuring Toni Braxton
- 9 Book Of Days Enya
- 10 Don't You Worry 'Bout A Thing Incognito
- 11 Heaven Sent INXS
- 12 End Of The Road Boyz II Men
- 13 Life Is A Highway Tom Cochrane
- 14 See The World Pat Metheny
- 15 Till You Come Back To Me Rachell Ferrell
- 16 Too Funky George Michael
- 17 Friday I'm In Love The Cure
- 18 It's A Fine Day Opus III
- 19 The Best Things In Life Are Free Luther Vandross & Janet Jackson
- 20 Good Stuff The B-52's
- 21 Love Makes The World Go Around Don-E
- 22 I Could Use A Little Love (Right Now) Freddie Jackson
- 23 The One Elton John
- 24 Give It Up Wilson Phillips
- 25 Wishing On A Star The Cover Girls
- 26 Grace In Gravity The Story
- 27 Runaway Deee-Lite
- 28 I Miss You Joe Public
- 29 Facing West Pat Metheny
- 30 Nothing Broken But My Heart Celine Dion
- 31 Just Another Day Jon Secada
- 32 Drowning In Your Eyes Ephraim Lewis
- 33 Close But No Cigar Thomas Dolby
- 34 You Remind Me Mary J. Blige
- 35 Not Gonna Change Swing Out Sister
- 36 A St. Tropez Clementine
- 37 Only You TOTO
- 38 Vous J'adore Jance Hansen
- 39 Change Incognito
- 40 Come Into My Garden Hanne Boel
- 41 Do It To Me Lionel Richie
- 42 The Doo-Bop Song Miles Davis
- 43 Bull Rush Paul Weller
- 44 The Rhythm Mari Wilson
- 45 Harbor Lights Cecilio & Kapono
- 46 Tanto Como O Sol Osny Melo
- 47 It's Probably Me Sting & Eric Clapton
- 48 Tears In Heaven Eric Clapton
- 49 Tears To Tell Howard Jones
- 50 Real Cool World David Bowie

Sections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

POWER PLAYLISTS

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100 COUNTRY

WZLW 94.5 FM Boston PD: Mike Colby. Playlist 1-30 including K.W.S., Please Don't Go; Technronic, Move This; Bobby Brown, Humpin' Around; etc.

96.3 FM Detroit PD: Rick Gillette. Playlist 1-30 including P.M. Dawn, I'd Die Without You; Bobby Brown, Humpin' Around; etc.

KDWB 101.3 Minneapolis/St. Paul PD: Mark Bolke. Playlist 1-30 including Boyz II Men, End Of The Road; Del Amitri, Always The Last To Know; etc.

HOT 97 FM New York PD: Joel Salkowitz. Playlist 1-30 including Rozalla, Everybody's Free; Snap, Rhythm Is A Dancer; etc.

KPLX 99.5 Dallas PD: Bobby Kraig. Playlist 1-30 including Randy Travis, If I Didn't Have You; John Anderson, Semiole Wind; etc.

KIKK 95.7 FM Houston PD: Jim Robertson. Playlist 1-30 including Collin Raye, In This Life; Confederate Railroad, Jesus And Mama; etc.

K102 108 FM Boston PD: Steve Rivers. Playlist 1-30 including TLC, Baby-Baby; Technronic, Move This; Bobby Brown, Humpin' Around; etc.

96.3 FM Hartford PD: Tom Mitchell. Playlist 1-30 including K.W.S., Please Don't Go; Jon Secada, Just Another Day; etc.

Z100 New York PD: Steve Kingston. Playlist 1-30 including K.W.S., Please Don't Go; Jon Secada, Just Another Day; etc.

Q102 Philadelphia PD: Jefferson Ward. Playlist 1-30 including Arrested Development, People Everyday; TLC, Baby-Baby; etc.

96.3 KSCS Dallas PD: Ted Stecker. Playlist 1-30 including Collin Raye, In This Life; George Strait, So Much Like My Dad; etc.

K102 Minneapolis/St. Paul PD: Jim DuBois. Playlist 1-30 including Little Texas, You And Forever And Me; Alan Jackson, Love's Got A Hold On You; etc.

94.6 Chicago PD: Dave Shakes. Playlist 1-30 including Lidel Townsend & M.T.F., Get With U; Movement, Jump!; etc.

MIX 96.5 Houston PD: Guy Zapoleon. Playlist 1-30 including Patty Smyth, Sometimes Love Just Ain't; Elton John, The One; etc.

95.5 WPL New York PD: Scott Shannon. Playlist 1-30 including Patty Smyth, Sometimes Love Just Ain't; Toad The Wet Sprocket, All I Want; etc.

EAGLE 106 Philadelphia PD: Brian Philips. Playlist 1-30 including Technronic, Move This; Heights, Talk To An Angel; etc.

COUNTRY 92.5 Hartford PD: Johnny Michaels. Playlist 1-30 including Trisha Yearwood, Wrong Side Of Memphis; Joe Diffie, Next Thing Smokin'; etc.

92.5 Phoenix PD: R.J. Curtis. Playlist 1-30 including Doug Stone, Warning Labels; Collin Raye, In This Life; etc.

92.1 Dallas PD: Brian Krysz. Playlist 1-30 including Def Leppard, Have You Ever Needed Someone; Firehouse, When I Look Into Your Eyes; etc.

POWER 106 FM Los Angeles PD: Rick Cummings. Playlist 1-30 including Boyz II Men, End Of The Road; Arrested Development, People Everyday; etc.

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**PROMOTIONS***(Continued from page 90)*

stunt the station is in the middle of. Encourage staffers to make the news, said Harris, but when it's not the right kind of news—the morning man caught with the high school homecoming queen—make sure you have a designated person at the station to handle press queries.

The ingredients that will generate free publicity, he said, are summed up in the acronym S.H.R.I.M.P.S.: sex, humor, rescue, injustice, money, patriotism, and spectacle.

On the sports marketing front, Mike Fezzy, GSM at WJR Detroit, pointed out that the explosion of broadcast sports broadcasting, particularly on cable, may diminish the shine of a station's once-golden exclusive play-by-play rights. Fezzy noted that on a Sunday in Detroit, a fan with enough TV channels could choose from 82 sports programs between 6 a.m. and midnight.

Suzanne Rayson, head of Rayson Sports Marketing, suggested stations with broadcast rights think of their station as two separate outlets, since it often takes two sets of announcers, producers, and possibly sales teams to run the two distinctly different parts. She also warned that stations just getting into the sports-rights game should be aware of the costs and realize that the first two years may be unprofitable ones.

When it comes to working with advertisers, sports marketing is an ideal way to insert the added value advertisers want as well as generate additional revenue for the station, said Joe Metoyer, sports sales director at KFI Los Angeles. The key, he said, is to get advertisers involved on-site, outside the stadium and at the ballpark. That can be done by going straight to the advertiser, since ratings for sports programming often don't play as crucial a role as they do in other format buys. Once on-site, most clients can then access their trade show budgets, he said.

**NAB CONVENTION***(Continued from page 88)*

Know How To Win." "They're more concerned about getting sued than [about] making a difference, and that really hacks me off," she said.

The FCC's Stewart, who was attending the panel, grabbed the microphone to declare how "disheartened" he was by the low turnout. He stressed, however, that he will "make the commitment . . . we look at the EEOC [Equal Employment Opportunity Commission] profile when you apply for new stations, and as long as I'm chief, we will continue to do that."

Panelist Dwight Ellis, VP of the NAB's human resource unit, said, "We owe a debt of gratitude to the FCC. If [they] hadn't applied the pressure for [equal employment opportunity] that they had over the years, we wouldn't have the numbers [of women and minorities] we have now."

Total attendance at this year's convention was 6,824, down from last year's 7,063.



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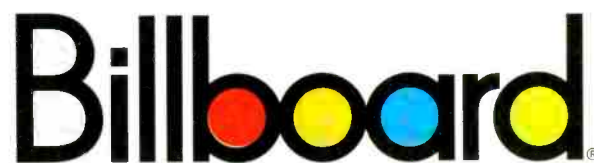
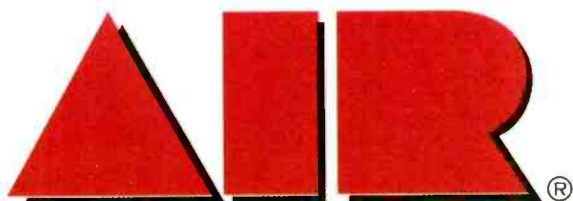
# Combining Cre

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# Single Reviews

EDITED BY LARRY FLICK

## POP

► **ALANNAH MYLES** *Song Instead Of A Kiss* (4:08)  
PRODUCER: David Tyson  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 4775 (cassette single)

It's been a while since this Canadian rocker wooed stateside audiences with "Black Velvet," though odds are good that she'll slide right back onto top 40 radio with this slow-building power ballad. Myles offers a strikingly restrained and unaffected vocal, while dramatic synths and acoustic guitars rise and swirl around her. Bodes well for the forthcoming "Rockinghorse" album.

► **RED HOT CHILI PEPPERS** *Breaking The Girl* (4:24)  
PRODUCER: Rick Rubin  
WRITERS: A. Kiedis, Flea, J. Frusciante, C. Smith  
PUBLISHER: Moebetolame, BMI  
Warner Bros. 18988 (cassette single)

The Peppers have been riding roughshod all over rock radio with "Blood Sugar Sex Magik," and they will continue to do so. Acoustic strumming, tough/tender vocals, and psychedelic details will bear this song from alternative and album rock radio straight to top 40.

► **ROXETTE** *How Do You Do!* (3:12)  
PRODUCER: Clarence Otwerman  
WRITER: P. Gessie  
PUBLISHERS: EMI-Blackwood/Jimmy Fun, BMI  
REMIXER: BomKrash  
EMUERG 56252 (c/o CEMA) (cassette single)

Swedish duo previews its new "Tourism" collection with a peppy, guitar-anchored pop/rocker. Bopping pogo beats and Per Gessle's highly attitudinal lead vocal are strongest points in luring radio programmers. Flip side features a live version of "Fading Like A Flower."

**PETE ROCK & C.L. SMOOTH** *Straighten It Out* (no timing listed)  
PRODUCER: DJ Pete Rock  
WRITERS: P. Phillips, C. Penn  
PUBLISHERS: Ness, Nitty & Capone/Smooth Flowin'/Pete Rock, ASCAP  
Elektra 8628 (cassette single)

Rap duo follows breakthrough single, "They Reminisce Over You," with an equally appealing hip-hop jam that complements clever rhymes with brassy horn samples and funky guitar fills. Cut has an overriding retro-soul tone that will

invite mainstream radio play, while also pleasing tough purists.

**NOVELTY** *Conviction* (no timing listed)  
PRODUCER: Dale L. Winspeare, III  
WRITER: not listed  
PUBLISHER: not listed  
Global 19748 (cassette single)

With a lively rap intro by Gary Williams, multicultural female quartet launches into a chipper pop/funk jaunt that will click mostly with teen audiences. Contact: 617-436-1996.

## R & B

► **PORTRAIT** *Here We Go Again!* (3:55)  
PRODUCERS: Portrait  
WRITERS: Portrait  
PUBLISHER: not listed  
REMIXER: Michael Angelo Saulsberry  
Capitol 79392 (c/o CEMA) (cassette single)

Photogenic male trio earns high marks with its charming, tight harmonies a la *Boyz II Men*. Harmonies shine within a slinky, syncopated funk setting that emphasizes catchy pop/R&B hook and an insinuating bass line. Will become a bright spot for many urban formats in no time. Be aware of their cool eponymous album.

## COUNTRY

► **WYNONNA** *No One Else On Earth* (3:55)  
PRODUCER: Tony Brown  
WRITERS: S. Lorber, S. Harris, J. Colucci  
PUBLISHERS: Sony Tunes/Sony Tree/Edisto Sound/EMI Golden Torch/Heart Street  
Curb/MCA 54449 (c/o Uni) (cassette single; 7-inch version also available, Curb/MCA 7-54449)

Rack up another hit for country music's most consistently incredible female singer. From the songwriting to the performing to the production, the elements come together marvelously. Could work at top 40 radio.

► **TANYA TUCKER** *Two Sparrows In A Hurricane* (4:08)  
PRODUCER: Jerry Crutchfield  
WRITER: M.A. Springer  
PUBLISHER: Murrach, BMI  
Liberty 79458 (c/o CEMA) (CD promo)

A surprisingly soft-voiced Tucker tells the universal story of young and old lovers flying into the winds of reality.

► **JOY WHITE** *Little Tears* (2:23)  
PRODUCERS: Blake Chancey, Paul Worley  
WRITERS: M. Henderson, M. Irwin  
PUBLISHERS: Colgems-EMI/EMI April, ASCAP  
Columbia 74412 (c/o Sony) (7-inch)

What a firecracker. White bursts into radio and video land with absolute vigor, but there is more to her than persistence and energy. With vocal integrity, she belts it like she means it. Accompanying video is a prize.

**DIXIANA** *I Know Where There's One* (3:25)  
PRODUCER: Bob Montgomery  
WRITERS: K.K. Phillips, T. Pierce  
PUBLISHER: Texas Wedge, ASCAP  
Epic 74713 (c/o Sony) (7-inch single)

Though vocally credible, this number fails to bend the listener's ear with enough weight to sustain. Send us a number that begs to be heard over and over again.

**EVANGELINE** *Am I A Fool* (3:46)  
PRODUCER: Justin Niebank  
WRITER: R.B. Lohmeyer  
PUBLISHERS: Savannah Jane/Longfellows Evangeline (Admn. by Irving/Irving)  
Margaritaville/MCA 54488 (c/o Uni) (7-inch single)

Majestic, melodic, and touchingly introspective. The wistful lead vocals and the melancholy harmonies are irresistible and heartbreaking.

**LIBBY HURLEY** *The Beginning Of The End Of The Line* (2:43)  
PRODUCER: James Stroud  
WRITERS: D. Malloy, J. Taylor, K. Brooks  
PUBLISHERS: Irving/David Malloy/Careers-BMG/Malloy Boys, BMI  
Giant 18768 (c/o Warner Bros.) (7-inch single)

An engaging up-tempo description of a love affair in rapid decline. Hurley's no-frills vocals drive the point home.

## DANCE

► **THE PRODIGY** *Fire* (4:42)  
PRODUCER: L. Howlett  
WRITER: L. Howlett  
PUBLISHER: Virgin  
REMIXERS: Genesis II  
XL/Elektra 66370 (12-inch single)

Darlings of the global rave scene continue to strain at the boundaries of standard techno with this quirky, percussive track. Odd vocal samples and sound effects bounce atop a rapid, hip-hop-derived beat and synths that stray from the familiar slice-and-dice vibe. A totally wacky journey that must be taken. Look for the act's debut album, "Experience."

► **THE FARM** *Rising Sun* (6:19)  
PRODUCER: Graham McPherson  
WRITERS: Hooten, Grimes  
PUBLISHERS: Virgin, ASCAP, Virgin Songs, BMI  
REMIXERS: Paul Waller, Steve Spiro, Mark Saunders, Kevin Petrie  
Sire 40532 (c/o Warner Bros.) (12-inch single)

Alternative dance act previews its "Love Sees No Color" album with a multi-tiered track, weaving together threads of techno, pop, and house. The tune itself is a hip and anthemic slab of modern-pop, benefiting from bass-conscious production. Will fill dancefloors upon impact, and feast on burgeoning radio interest.

► **DONELL RUSH** *Symphony* (6:30)  
PRODUCER: Steve "Siik" Hurley  
WRITERS: S. Hurley, M. Mohr, D. Rush, C. Savage  
PUBLISHERS: Last Song, ASCAP, Four Feathers, BMI  
REMIXERS: Steve "Siik" Hurley, E-Smoove, Maurice Joshua  
I.D. 103 (12-inch single)

Veteran session singer teams up with the omnipresent Steve Hurley to produce this delicious, R&B-flavored houser. Rush reveals charisma and a vocal range that could propel him to urban/club heartthrob status, while Hurley delivers his most imaginative production in some time. Various remixes aim for several formats; one of the strongest is Maurice Joshua's deep underground concoction. Contact: 708-387-7100.

**INFORMATION SOCIETY** *Peace & Love Inc.* (5:48)  
PRODUCER: Mike Thorne  
WRITER: P. Robb  
PUBLISHERS: T-Boy/INSOC, ASCAP  
REMIXER: Joey Beltram  
Tommy Boy 544 (12-inch single)

Electro-pop act returns with a brash techno/disco perspective. The beats pump hard, and group leader Paul Robb takes a sardonic look at the capitalization of unity and spirituality. A tad caustic, but ultimately on the mark.

► **C-FORCE FEATURING CYNDI WALLMAN** *Dance It Up* (6:27)  
PRODUCERS: Michael Babbitt, Tommy Geef, Michael Pipitone  
WRITERS: M. Babbitt, C. Wallman, R. Wallman  
PUBLISHER: Power Mix, ASCAP  
KaBoom! 5201 (12-inch single)

Disco-era diva returns as the voice behind an electro-hip call to the dancefloor. Six distinctive mixes should do the trick in winning play in house, techno, and hi-NRG sectors. First priorities should be the percussive "House It Up" mix and the manic "Techno Figaro Diva" version, which has a cool, operatic cameo by Stephanie Petty. Contact: 301-417-0320.

## AC

► **JAMES TAYLOR** *Like Everyone She Knows* (4:08)  
PRODUCER: Don Grolnick  
WRITER: J. Taylor  
PUBLISHER: Country Road, BMI  
Columbia 4746 (c/o Sony) (CD promo)

Fourth single from Taylor's lovely "New Moon Shine" set is the singer/songwriter at his best: examining affairs of the heart with a literate and sensitive lyrical hand. A guest sax appearance by Branford Marsalis gives the song a soothing quality—especially set against delicate acoustic strumming.

► **DES'REE** *Feel So High* (3:53)  
PRODUCER: Ashley Ingram  
WRITERS: Des'ree, M. Graves  
PUBLISHERS: Sony Songs, BMI; Warner-Chappell/WB, ASCAP  
REMIXERS: Phil Legg, David Morales  
Epic 74441 (c/o Sony) (cassette single)

Critically lauded newcomer exudes a unique and refreshing style that is at first introspective and folksy, and then sophisticated and jazzy. Track is far too interesting and adventurous to break through the restrictive barriers of urban and pop radio, though soft, easygoing execution may help it slide past AC programmers. It's a pity that such a high-quality project will probably have trouble getting airplay because it dares to be a little different. Would someone please wake up?!

## ROCK TRACKS

► **10,000 MANIACS** *These Are Days* (3:39)  
PRODUCER: Paul Fox  
WRITERS: R. Buck, N. Merchant  
PUBLISHER: Christian Burial, ASCAP  
Elektra 8641 (CD promo)

Alternative and college radio will welcome back the Maniacs after a three-year silence. This unflatteringly bright and pretty song is a strong return, too, with drums kicking harder than usual and vocal meandering pleasantly through the mix. First peek into the new "Our Time In Eden."

► **POPINJAYS** *Monster Mouth* (2:37)  
PRODUCER: Ian Brodrie  
WRITER: not listed  
PUBLISHER: not listed  
Epic 4672 (c/o Sony) (CD promo)

This single manages, somehow, to balance a sweet, light melody and super-heavy synths without swamping the boat. The result is pure pop strong enough to pass muster at grunge-happy alternative outlets. Much fun.

**SKEW SISKIN** *If The Walls Could Talk* (no timing listed)  
PRODUCER: Jim Voxx  
WRITERS: J. Voxx, N. Alice, J. Rautenberg, N. Terry, R. Browde  
PUBLISHER: ASCAP/BMI  
Giant 5536 (c/o Warner Bros.) (CD promo)

Band brings shredded vocals and sharp-edged pop metal guitars to a standard "parents-away-kids-will-play" scenario. Will undoubtedly strike a chord with the headbangers' ball set.

**KIMM ROGERS** *Two Sides* (4:00)  
PRODUCER: Matt Wallace  
WRITER: K. Rogers  
PUBLISHER: Island/Oil Burn, BMI  
Island 6737 (c/o PLG) (CD promo)

Rogers is reaching for a radio foothold, despite two strong albums and several well-crafted singles. This sparse and spirited tune could do the trick, as Rogers' kewpie-doll-cum-rocker vocals wail smart lyrics against fuzzy guitars and bluesy harmonica fills. Of equal interest to alternative and album rock programmers.

► **BRENDA KAHN** *I Don't Sleep, I Drink Coffee Instead* (2:27)  
PRODUCER: Brenda Kahn  
WRITER: B. Kahn  
PUBLISHERS: Through Being Cool/Warner-Tamerlane, BMI  
Chaos 4754 (c/o Columbia) (CD promo)

On this ingratiating cut from the fine "Epiphany In Brooklyn," Kahn's confrontational beat-poetry and offbeat sensuality often evokes images of a folk-fortified Sophie B. Hawkins. She provides a raw, worldly view of the street, intoning her lyrics with a crackling voice and an acoustic-fueled melody. An essential rock radio add.

## RAP

► **PUBLIC ENEMY** *Hazy Shade Of Criminal* (4:38)  
PRODUCERS: Imperial Grand Ministers Of Funk  
WRITERS: Ridenhour, Drayton, The JBL, Robertz, G. Wiz  
PUBLISHERS: Def American Songs/Bing The Noize, BMI  
Chaos 74487 (c/o Sony) (12-inch single)

Angry and defiant as ever, PE continues to prove why it is the preeminent reporter of street politics and how they affect the average African-American man. Harsh-but-honest rhymes seep into an urgent, scratch-happy hip-hop groove, adding up to yet another chart smash. One of six new cuts on the group's new "Greatest Misses" album.

► **BOO-YAA T.R.I.B.E.** *Rumors Of A Dead Man* (3:42)  
PRODUCERS: Boo-Yaa T.R.I.B.E., Will Roc  
WRITERS: Boo-Yaa T.R.I.B.E.  
PUBLISHER: Devoux, BMI  
Hollywood Basic 66399 (CD single)

Phat and funky, as the saying goes, and imposing. Smooth backing voices and well-turned phrases counter-balance the advisory sticker. Do check the additional track, "Knee Deep (All Up In That P-Funk)," with Rick James adding vocals and Clinton's "Atomic Dog" panting out a rhythm track.

**SHANTE** *Dance To This* (no timing listed)  
PRODUCER: Grand Daddy I.U.  
WRITER: not listed  
PUBLISHER: not listed  
REMIXER: Mister Gee, Shan  
Livin' Large 108 (maxi-cassette single)

No doubt about it, Shante can clock the competition with a cold and ruthless tongue—as exhibited on this shuffling dance/hip-hop cut. Support of Grand Daddy I.U. and Biz Markie certainly adds sales incentive and street credibility, though Shante's spicy rhymes are a bit too rough to make the grade at radio.

**COMPTON'S MOST WANTED** *Hood Took Me Under* (3:39)  
PRODUCER: DJ Mike T  
WRITERS: MC Eht, M. Bryant  
PUBLISHERS: Music Corp. of America/Grandma's Hands, BMI  
Orpheus/Epic 74447 (c/o Sony) (cassette single)

This Compton crew tells a pointed tale, but indecisive mixes dull its edge. Staccato raps and sexy sax-y samples are buried in the slow-burning radio edit. Meanwhile, the spare O.G. mix plays up song's strong points over a beat that's slo-mo to the point of being pokey.

## NEW & NOTEWORTHY

**MALAIKA** *So Much Love* (7:36)  
PRODUCER: Rodney K. Jackson  
WRITERS: R.K. Jackson, D'Mosis, Malaika  
PUBLISHERS: Willesden/Urban Tracks, BMI  
REMIXERS: David Morales, Rodney K. Jackson  
A&M 8034 (c/o PGD) (12-inch single)

This delightful and infectious pop/house romp benefits from the magic touch of Rodney Jackson and David Morales—the producers behind CeCe Peniston's hit "Finally." Add to that Malaika's rich, personality-driven alto, and you simply can't go wrong. A myriad of fine remixes take the song through a variety of moods, ranging from deep-house and R&B, to retro-disco and techno. Will be heralded first by club DJs, with pop radio chasing fast behind.

**NORMAN BROWN** *Too High* (3:59)  
PRODUCER: Norman Connors  
WRITER: S. Wonder  
PUBLISHERS: Jobete/Black Bull, ASCAP  
MoJazz 631035 (c/o Motown) (cassette single)

Motown premieres its new jazz subsidiary with a sterling tune that combines traditional elements with slick, R&B vibes. Nimble guitarist is joined by Stevie Wonder on lead vocals and *Boyz II Men* on backing harmonies—thus, promising out-of-the-box play on urban and AC radio. Much attention will be focused on celeb singers, but track is most noteworthy for Brown's expressive, picturesque playing. Catch the album "Just Between Us."

**ALTERN 8** *Evapor-8* (5:57)  
PRODUCERS: Mark Archer, Chris Peat  
WRITERS: M. Archer, C. Peat  
PUBLISHERS: Kool Kat/Virgin Songs, ASCAP  
Virgin 12696 (c/o CEMA) (12-inch single)

U.K. techno act already has a huge following at rave level here, thanks to several popular imports. Fresh Joey Beltram remixes of this international club and radio hit will help in successfully crossing act into the U.S. mainstream. Fast and busy beats are balanced by slashing lead synths and an ambient undercurrent. A tight edit should do the trick in generating radio play.

**NONA GAYE** *I'm Overjoyed* (3:48)  
PRODUCERS: Zack Harmon, Christopher Troy  
WRITERS: W. Harmon, C. Troy  
PUBLISHERS: Gimmie 1/2/Welbeck, ASCAP; Leftover Soupped/ATV, BMI  
Third Stone/Atlantic 4768 (cassette single)

Marvin's daughter makes her recording debut with a lively pop-dance ditty that succeeds primarily on the warm and earnest quality of Gaye's chirpy vocal. Tune's happy lyrical content will evoke instant comparisons to Shanice's "I Love Your Smile," though Harmon and Troy's approach is a bit more adult-oriented and less R&B-grounded. First likely home will be at top 40 and AC radio, while clubs may climb aboard once the house remixes hit.

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 interesting 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.

## GERMAN RAPPER J. TAKES AIM AT FASCISM

(Continued from page 1)

on the wrong side of town?"

"Maybe we were born on the wrong side of town," he raps, "but the Nazis weren't allowed to parade through town before the Wall came down, till the West wind came and blew it all down."

The anti-fascist aspect of this and other J. songs has also helped catapult him into the media limelight, especially in the wake of the recent anti-immigrant rioting in Rostok, Germany.

"The Beast No One Ever Tamed (Gestapo)," for example, starts with the line, "Someone opened up the cage and out comes Germany again, the beast no one ever tamed." Another number, "First They Came," quotes a famous speech by Pastor Martin Niemoller, whose opposition to the Nazis cost him his life. ("First they came for the Jews. And I did not speak out because I was not a Jew... Then they came for the neighbors... Then they came for me.")

Musically, J. blends elements of rap, rock, and pop into an up-to-date hybrid along the lines of Big Audio Dynamite, Urban Dance Squad, and Arrested Development. The influence of Public Enemy is audible on leadoff track "Keep The Promise," which sounds a good deal like PE's "Fight The Power." There are also rock riffs that recall Lou Reed and David Bowie.

Although he has a distinctly German accent, J. masters colloquial American English in his sharp, streetwise lyrics, which use profanity for emphasis without being overly explicit.

Despite the album's political cast, its 15 tracks include a few love songs such as "Best Thing," a funky, romantic rap that will be the first single. The album itself is due to ship in Europe Oct. 5 and will reach the U.S. in January, along with a second single, "Born On The Wrong Side Of Town."

### EARLY BUZZ

Born Jens Mueller, J. was already making a name for himself in West Berlin music circles three years ago, during the dying months of the German Democratic Republic. Jack Rieley, a record producer associated with the Beach Boys and Kool & the Gang, heard about J. on one of his frequent visits to Berlin and attended one of his live shows in the city's Communist eastern sector.

While Rieley was not impressed by J.'s band, he let the artist play a four-track tape of some of his songs for him. Despite the primitive recording quality, he recalls, something "shone right through." From that point on, Rieley was hooked, and last May he became J.'s manager.

But, after Rieley discovered the artist, "the next problem was to get Jens out of Germany," he remembers. "The Wall was still very much a fact of life and the situation was complicated by the fact that Jens' younger brother, Kai, had fled from East Berlin to the West six months earlier."

Rieley says he asked a few influential people, including Warner Bros. Records chairman Mo Ostin, to intercede on J.'s behalf. "[They] sent some strongly worded letters to the GDR authorities, urging them to let J. leave the country and develop his talent," says Rieley. "It worked. In July 1989 we got him out, took him to London, and recorded him. He returned to the GDR and then, after the Wall came down, moved to Paris."

After learning modern recording techniques, J. began work on his album in June 1991, completing it in February. Rieley produced the recording at Paris' Rosebud studio, and Stone Roses producer John Leckie mixed it at the Marcadet studio. Like Prince, J. not only performed all the vocals, but also played guitars, bass, drums, and keyboards on the album.

### SIGNED BY POLYDOR

In March, Polydor France managing director Nagi Baz heard the rough mix and, as he recalls, was mightily impressed with J. "One week later," he says, "I signed him to Polydor for the world."

An exclusive booking contract with London-based Primary Talent International followed. Rieley stresses that this agency, which represents such top acts as the Cure, INXS, and Peter Gabriel, does not normally take on new acts.

Says David Levy, a director of Primary Talent, "We signed [J.] because he is extremely talented and his music deserves to be heard—particularly at a time when the lyrical content of much contemporary popular music is so inconsequential. His music has so much energy. The response of promoters in Europe has been extremely good. We think he has a great future."

J. makes his concert debut in Cologne, Germany, Monday (21) as opening act for U.K. jazz/rap act Galliano. He plays Frankfurt Oct. 8, and dates in Lyons and Paris, France, Oct. 19 and 25.

Levy says J. will play dates on the U.K. student circuit in November and December and will make his live debut in the U.S. in January.

J. will also participate in an anti-fascism concert that has been slated for London toward the end of the year. According to Levy, Primary

Talent is having discussions with the U.K. National Union of Students about such a concert, which would conclude J.'s college tour of Britain. Levy indicates that some major U.S. and U.K. acts may be asked to participate in the show.

### TRAVELS WITH J.

J. is also fighting neo-Nazism in another way: He invested most of his \$40,000 record advance in launching "Germany Alert," a newsletter that he faxes to 350 media and human-rights organizations in Europe, warning of the resurgence of fascism, the abuse of human rights, and the development of anti-foreigner factions in Germany.

There have been more than 100 issues of the newsletter to date. It is published out of New York and Amsterdam, and its contributors include liberal German journalists who write under pseudonyms.

## INTERNATIONAL MANAGERS FORUM UNVEILED AT U.K. CONVENTION

(Continued from page 1)

tives on a wide range of industry issues. But the clear impetus for its launch at this time is growing awareness and concern among managers over reduced artist royalties for two new digital formats, the digital compact cassette and the MiniDisc.

The leaders of the IMF initiative, Simply Red managers Elliot Rashman and Andy Dodd, say the nascent organization is not ready to state a position on the digital royalty controversy; and, at a press conference, organizers sought to downplay attention to that one issue in discussing the new managers' group.

Within a few hours, however, Rashman and Dodd issued a statement reaffirming the position of their own management company, So What Arts, in "protest against the intentions of the recording industry to reduce artist and mechanical royalty rates on DCC and any other future formats.

"We oppose these scams for many reasons, not least that the recording industry has not seen fit to consult the artists or their representatives over matters that directly affect them. It's so damn disrespectful to the art that fuels the machine."

Their stance mirrors that of other top managers, such as Ed Bicknell of Dire Straits, who has been vocal in his concern over the fairness of reduced royalty rates proposed to aid the launch of the new digital formats.

After it arose during the announcement of the new managers' group, the digital royalty debate continued to simmer during other sessions at In The City (for more on the conference, see page 56). Keynote speaker Maurice Oberstein, chairman of the BPI and executive VP of PolyGram International, lashed out at what he called an "elite group" seeking to hamper industry support for the new formats.

Later, during an onstage interview before a convention audience that included such prominent executives as Island Records founder Chris Blackwell, Chrysalis co-founder Chris Wright, and Sire Records president Seymour Stein, the digital royalty issue was addressed by leading U.S. attorney Allen Grubman of the New York firm of Grubman, Indursky and Schindler.

Grubman questioned whether the four major record companies that had had no part in the research and development for the new formats should be permitted to effectively charge artists for the development costs through lower royalty rates. He also said any such reductions should be allowed only for a specified and limited time.

Bicknell asked what artists and manager should do if they have already signed contracts with reduced royalty clauses.

Grubman drolly replied that they

should call his firm's phone number.

Although the new International Managers Forum may not take a formal stand on the digital royalty issue, a source who participated in the group's initial two-hour, closed-door meeting says an informal survey showed unanimous objections to existing digital royalty clauses.

(When previously informed of such objections, PolyGram stated that all artists included in the pending launch of DCC had agreed to royalty terms for the new format.)

### WIDE-RANGING AGENDA

The IMF's 16-member steering committee is expected to have a wide-ranging agenda when it next convenes Oct. 28. Although the group has been organized by U.K. artist representatives, it plans to recruit members from other territories, including the U.S.

"This has been one group without a collective voice and there's a lot of common ground," says steering committee member Bruce Findlay, former manager of Simple Minds.

Despite traditions of competition and confidentiality, organizers of the IMF say there is a lot of room for managers to share information on their dealings with record labels, publishers, music attorneys, concert promoters, and others.

Blackwell was among the record

Since June, J. has been residing in New York, where he has met rappers such as Chuck D., as well as activist musician Little Steven. He has also been nominated for the 1992 Reebok Human Rights Award.

Asked about the amazingly American sound of J.'s debut album, Rieley replies, "The sole advantage J. had in growing up was that, unlike other aspiring musicians, he had no commercial influences to tell him what to do. He did what he liked."

In fact, adds Rieley, it was his very lack of access to Anglo-American music that helped him develop his original style.

J. seems to be the first German artist to put out an album with lyrics specifically attacking the rise of neo-fascism. Last November, however, a group of German acts participated in a Berlin anti-racism concert, following pogroms against immigrants in nearby Hoyerswerda.

## Electric Factory Execs Plead Guilty To Fraud

BY PAUL VERNA

NEW YORK—In an expected plea bargain with federal prosecutors, two executives at Philadelphia's Electric Factory Concerts pleaded guilty to defrauding several top rock acts of almost \$1 million, according to a memorandum from the U.S. District Attorney's office in the Eastern District of Pennsylvania.

The Electric Factory officials, VP and part owner Allen Spivak and production manager Sidney Payne, have pleaded guilty to two counts of mail fraud in a scheme to falsify \$943,758 worth of expenses at shows by such superstars as the Rolling Stones, the Grateful Dead, Madonna, U2, and Paul McCart-

ney, as well as the Amnesty International Human Rights Now! Tour (Billboard, Aug. 8).

The plea bargain also calls for Spivak to pay approximately \$1.1 million in taxes, interest, and penalties to the Internal Revenue Service on two counts of tax evasion.

Additionally, Electric Factory agreed to pay approximately \$115,000 it owed to the International Alliance of Theatrical and Stage Employees for vacation and welfare funds for the union's employees. According to the memorandum, those monies had been illegally paid to Francis O'Shea, president of Local 8 of the union.

Spivak faces a maximum jail term of 20 years, five years for each of four counts against him,

while Payne faces up to 10 years in prison. In addition, both men face fines in excess of \$2 million.

However, based on the cooperation of the defendants, the U.S. attorney's office has agreed to allow the judge to depart from the federal guidelines. Sentencing is scheduled for January.

Electric Factory attorney Richard Meltzer says the case has not affected the operations of the concert promoter, the largest in the Philadelphia region.

"We haven't noticed a reluctance from concert groups or tour representatives to book with us," he says. "We fully expect that artist representatives will be supportive of us."

## FOR THE RECORD

An article in the Sept. 5 issue incorrectly suggested that PolyGram categorically was awarded summary judgment in a breach-of-contract case brought by producer George Morton. In fact, the judge dismissed six of seven defenses claimed by PolyGram, validating only the company's contention that the statute of limitations for a breach-of-contract case is six years.

Also, the article incorrectly stated that \$500 was awarded in damages to Morton; that figure was levied on the attorneys of Sun Entertainment Co. (co-defendant in the suit) as a sanction for their "frivolous behavior."

The case will be decided by a jury trial.

# Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 128 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	
			★ ★ NO. 1 ★ ★							
1	1	13	END OF THE ROAD	6 weeks at No. 1 BOYZ II MEN (BIV 10/MOTOWN)	38	31	15	EVERYBODY'S FREE	ROZALLA (EPIC)	
2	2	20	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	39	36	6	NOT ENOUGH TIME	INXS (ATLANTIC)	
3	3	23	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	40	42	8	NOTHING BROKEN BUT MY HEART	CELINE DION (EPIC)	
4	5	14	PLEASE DON'T GO	K.W.S. (NEXT PLATEAU/LONDON/PLG)	41	40	18	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	
5	13	8	SOMETIMES LOVE JUST AIN'T ...	PATTY SMYTH (MCA)	42	29	16	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)	
6	4	8	HUMPIN' AROUND	BOBBY BROWN (MCA)	43	63	3	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	
7	6	19	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST)	44	27	13	THIS USED TO BE MY PLAYGROUND	MADONNA (SIRE/WARNER BROS.)	
8	7	17	MOVE THIS	TECHNOTRONIC (SBK/ERG)	45	58	3	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)	
9	8	13	THE ONE	ELTON JOHN (MCA)	46	46	9	WHERE DOES THAT LEAVE LOVE	GEORGE LAMOND (COLUMBIA)	
10	10	9	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE/RCA)	47	45	10	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	
11	9	9	FOREVER LOVE	COLOR ME BADD (GIANT)	48	49	11	THE HITMAN	AB LOGIC (INTERSCOPE)	
12	14	9	DO I HAVE TO SAY THE WORDS?	BRYAN ADAMS (A&M)	49	—	1	TALK TO AN ANGEL	THE HEIGHTS (CAPITOL)	
13	12	14	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)	50	47	6	DIVINE THING	THE SOUP DRAGONS (BIG LIFE/MERCURY)	
14	16	13	I WANNA LOVE YOU	JADE (GIANT)	51	54	4	YEAH, YEAH, YEAH!	VOICES (ZOO)	
15	11	18	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)	52	65	3	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	
16	22	4	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	53	55	16	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)	
17	18	19	KEEP ON WALKIN'	CECE PENISTON (A&M)	54	—	1	YOU GOTTA BELIEVE	MARKY MARK (INTERSCOPE)	
18	15	23	COME & TALK TO ME	JOEDECI (UPTOWN/MCA)	55	57	3	AM I THE SAME GIRL	SWING OUT SISTER (FONTANA/MERCURY)	
19	19	13	NOVEMBER RAIN	GUNS N' ROSES (GEFFEN)	56	51	11	JUMP!	THE MOVEMENT (SUNSHINE/ARISTA)	
20	23	6	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)	57	52	20	STEEL BARS	MICHAEL BOLTON (COLUMBIA)	
21	17	11	STAY	SHAKESPEARE'S SISTER (LONDON/PLG)	58	56	5	BANG BANG	DAVID SANBORN (ELEKTRA)	
22	34	3	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST)	59	44	17	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)	
23	21	9	JESUS HE KNOWS ME	GENESIS (ATLANTIC)	60	53	2	TAKE A CHANCE ON ME	ERASURE (MUTE/ELEKTRA)	
24	20	19	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	61	50	7	GIVE IT UP	WILSON PHILLIPS (SBK/ERG)	
25	30	4	YOU LIED TO ME	CATHY DENNIS (POLYDOR/PLG)	62	60	4	RIGHT NOW	AL B. SURE! (WARNER BROS.)	
26	25	7	WHEN I LOOK INTO YOUR EYES	FIREHOUSE (EPIC)	63	48	19	WISHING ON A STAR	THE COVER GIRLS (EPIC)	
27	28	5	RHYTHM IS A DANCER	SNAP (ARISTA)	64	62	9	BACK TO THE HOTEL	N2DEEP (PROFILE)	
28	26	6	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)	65	71	2	I WILL BE HERE FOR YOU	MICHAEL W. SMITH (REUNION/GEFFEN)	
29	32	5	HAVE YOU EVER NEEDED ...	DEF LEPPARD (MERCURY)	66	67	3	GET READY FOR THIS	2 UNLIMITED (RADIKAL/CRITIQUE)	
30	24	16	TAKE THIS HEART	RICHARD MARX (CAPITOL)	67	—	1	GOOD ENOUGH	BOBBY BROWN (MCA)	
31	38	6	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	68	70	4	THANK YOU	THE COVER GIRLS (EPIC)	
32	39	10	RESTLESS HEART	PETER CETERA (WARNER BROS.)	69	66	8	TAKE ME IN YOUR ARMS	LIL SUZY (HIGH POWER/WARLOCK)	
33	43	10	CONSTANT CRAVING	K.D. LANG (SIRE/WARNER BROS.)	70	64	8	GET WITH U	LIDELL TOWNSELL & M.T.F. (MERCURY)	
34	41	5	ALWAYS THE LAST TO KNOW	DEL AMITRI (A&M)	71	68	6	DON'T WANNA LOVE YOU	SHANICE (LAFACE/ARISTA)	
35	33	10	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)	72	59	11	EVEN BETTER THAN THE REAL ...	U2 (ISLAND/PLG)	
36	37	7	KICKIN' IT	AFTER 7 (VIRGIN)	73	—	1	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)	
37	35	12	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	74	—	1	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)	
					75	—	1	HOW ABOUT THAT	BAD COMPANY (ATCO EASTWEST)	

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

## TOP 40 RADIO RECURRENT MONITOR

1	2	7	MY LOVIN' (YOU'RE NEVER ...)	EN VOGUE (ATCO EASTWEST)	14	16	13	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
2	1	3	IF YOU ASKED ME TO	CELINE DION (EPIC)	15	17	17	GOOD FOR ME	AMY GRANT (A&M)
3	3	4	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	16	14	57	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
4	5	2	HOLD ON MY HEART	GENESIS (ATLANTIC)	17	—	1	SLOW MOTION	COLOR ME BADD (GIANT)
5	10	3	I WILL REMEMBER YOU	AMY GRANT (A&M)	18	18	17	TO BE WITH YOU	MR. BIG (ATLANTIC)
6	4	4	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	19	21	42	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE)
7	6	4	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)	20	—	25	EMOTIONS	MARIAH CAREY (COLUMBIA)
8	7	22	I LOVE YOUR SMILE	SHANICE (MOTOWN)	21	23	56	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
9	8	11	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)	22	25	57	BABY BABY	AMY GRANT (A&M)
10	9	26	FINALLY	CECE PENISTON (A&M)	23	19	45	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
11	11	26	ALL 4 LOVE	COLOR ME BADD (GIANT)	24	22	49	SOMEDAY	MARIAH CAREY (COLUMBIA)
12	12	9	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)	25	—	9	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
13	15	9	ONE	U2 (ISLAND/PLG)					

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

## GEFFEN, DGC PROMOTION STAFFS ARE CONSOLIDATED

(Continued from page 10)

America," Rosenblatt says. "To have two staffs in these times seemed a bit out of line."

The reconfigured national promotion staff will now see Steve Leavitt and George Cappellini in charge of top 40, Alan Orem and Warren Christensen heading album rock, Clair West overseeing AC, Mark

Kates and John Rosenfelder spearheading alternative and metal, and Michelle Shore and Rochelle Fox working metal. Leavitt, Kates, Rosenfelder, and Cappellini were all previously DGC staffers.

With the reshuffling of the promotion team, former Geffen national top 40 promo director Peter Napoliello

and DGC national album promo chief Hugh Surratt both resigned. Both executives were reportedly offered other situations at Geffen but opted to leave.

Bennett says he anticipates no further cuts in the national staff. "We may strengthen it," he says. "We need to know what our needs are."

Bennett, who characterizes Geffen as "primarily an alternative label," says he may bolster the album promotion staff and will evaluate the company's top 40 direction.

One area that will definitely suffer some attrition is local promotion. Geffen and DGC developed full-blown local staffs, and there are local reps from both labels in at least 13 major markets labels.

Bennett says the combined field staff will ultimately comprise a force of 20 to 22; as of the consolidation, Geffen employed 18 local staffers and DGC had 13.

Bennett says the company "may lose five or six" local reps, but he adds, "We're going to put people in markets we've never had before."

Bennett planned to discuss the consolidation with local staffers on a Sept. 16 conference call.

According to Rosenblatt, no other staff paring beyond the promotion consolidation is necessary. "The only area where we had split the company in two was the promotion area," he says. "There's no need for any other consolidation."

## JIM HENSON RECORDS BOWS WITH MUPPETS ALBUM

(Continued from page 10)

and here's Bobby McFerrin, Linda Ronstadt, Los Lobos—I have a list of 120 guest artists from all the Muppet shows," says Kraft.

The Muppets have long been notable for casting a wide range of big-name artists—who often perform in unusual settings. The new Christmas album features RCA Nashville artist Martina McBride, actor Michael Caine, and a cast of longtime Henson collaborators. "Frank Oz, Jerry Nelson, Steve Whitmire, Dave Golz—they're still Muppet voices. Frank was executive producer of the Muppet Christmas movie," Kraft says.

The deal with BMG resulted from a chance meeting between Kraft and Bob Hinkel of Zoom Express

back when Kraft was still doing kids' records for various labels and had just begun exploring the idea of a Henson record label.

"[Hinkel] went to BMG Kidz, they called us, and the conversation began. It was somewhere between design and happy accident," Kraft says. "We probably would have been talking to them within a week, anyway, but that conversation lit the fuse."

Ron Osher, VP of BMG Enterprises, which oversees BMG Kidz, says BMG's distribution system will help make Muppet music available all over the world. "We're very excited about the marriage between Jim Henson Productions' creative strength and our own marketing and distribution capabilities," he says.

## SILAS BEGINS STAFFING LABEL

(Continued from page 10)

Brown's "Don't Be Cruel" and was co-executive producer of Brown's latest effort, "Bobby."

He also created the Jody Watley remix album, "You Wanna Dance With Me?," and nurtured the careers of producers Antonio "L.A." Reid and Kenny "Babyface" Edmonds.

Sarah Melendez, who formerly held marketing positions at MCA and Columbia, has been named VP of marketing for Silas Records. Also on board are former MCA co-national director of promotion Mike Halley, who has been appointed VP of promotion. Karen Kennedy, previously GM at Perspective Records, has been named product manager. MCA will handle publicity and video functions for the new label.

Silas plans to hire A&R people sometime next year and will increase the size of his staff as the label releases more records. Right now, Silas does not plan to sign any more acts beyond the six already on his roster.

Silas Records' first release is Chante Moore's single "Love's Taken Over," which was released last week. The track is from Moore's upcoming debut album, "Precious."

The debut single by London Jones is tentatively set for December, with

an album to follow in March.

Other artists signed to the label include Aaron Hall, who had a No. 1 R&B hit earlier this year with "Don't Be Afraid"; Damien Hall & MGM; DEF, a female version of ABC; and the Flex, who sang backup on L.L. Cool J's "Around The Way Girl." Both of the Halls are former members of Guy.

"My philosophy is not to start off big and spend a lot of money," Silas says. "I want this thing to grow gradually, and it will be a record company to rival anyone else."

Silas, who has a background in TV, says he hopes to use the label as an entree into other avenues. "I'm looking at '93 to maybe do a program that will feature my artists." He says he also has film projects in mind and plans to talk with Universal Pictures, MCA Records' sister company.

Silas began as a club DJ and landed his first label job at Atlantic Records as West Coast promotion rep. He joined MCA in 1983 as West Coast regional black music promotion rep and was promoted to an A&R post a year later.

Silas Records will be based at the MCA headquarters in Universal City, Calif.

## SONY SPINS OUT MINIDISC DECKS

(Continued from page 10)

But that may simply be part of Sony's sales strategy, says one industry observer.

"They're getting the 'gotta-have-it-now market' right now, and then they dole out their improvements in increments," he says. "If they were to have come out with the one Mini-Disc model now that's very tiny, that can do all that stuff, they won't be able to sell more models later. The same thing happened with the Walkman and the 8mm video camera."

The consensus in the industry is that large-scale sales of MD units

will not begin until prices fall below 50,000 yen (\$400).

Meanwhile, Sony and Matsushita announced Sept. 4 that, along with Philips, they have agreed to make their DCC and MD patents mutually accessible. The move is seen as an attempt to head off the kind of format war that occurred between Sony's Beta video format and Matsushita group member JVC's VHS system in the early '80s. The three companies will supply DCC and MD know-how to other firms interested in licensing the technology.

## Eddie Kendrick Suing Motown Over Royalties

NEW YORK—Former Temptation Eddie Kendrick filed suit Aug. 31 in U.S. district court in Los Angeles against Motown, Motown L.P., and Jobete, claiming the companies have, among other things, refused his requests for access to his accounts and have withheld royalties.

Kendrick, who first signed with Motown in 1961 as a member of the Temptations, was under contract with the label until 1982. According to the suit, the label failed to act in Kendrick's best interests during the 20 years the artist was affiliated with Motown.

Jane Swift, Kendrick's attorney, says the artist has attempted to negotiate with Motown, asking the company to enact the terms of his contract as he interprets them. The suit, which requests an independent audit and immediate repayment of royalties, was filed "as a last resort," Swift says.

Explaining why the suit does not ask for specific financial damages, Swift says that is not the goal of the suit. "The dollar values aren't particular," Swift says. "On the statements, we can't even see what royalties he'd be entitled to. With an independent audit, I think things will fall into place."

No representatives of Motown were available for comment by press time.

NENEH CHERRY

MONEY LOVE

THE FIRST SINGLE FROM THE ALBUM **HOME CREW** AVAILABLE IN STORES OCTOBER 20TH. PRODUCED BY BOOGA BEAR, JONNY DOLLAR, NENEH CHERRY AND OTHERS. MANAGEMENT: LIPPMAN ENTERTAINMENT. © 1992 RGH RECORDS AMERICA, INC. 

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
SEPTEMBER 26, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★ ★ ★ NO. 1 ★ ★ ★		
1	1	1	17	<b>BILLY RAY CYRUS</b> ▲	MERCURY 510635* (9.98 EQ/13.98) 16 weeks at No. 1. <b>SOME GAVE ALL</b>	1
2	3	4	3	<b>ERIC CLAPTON</b> DUCK 45024*/REPRISE (10.98/15.98)	UNPLUGGED	2
3	4	3	39	<b>PEARL JAM</b> ▲ <sup>3</sup> EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
4	2	5	3	<b>GARTH BROOKS</b> LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
5	5	2	3	<b>BOBBY BROWN</b> MCA 10417 (10.98/15.98)	BOBBY	2
6	9	20	7	<b>MARY J. BLIGE</b> UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
7	6	7	11	<b>SOUNDTRACK</b> ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
8	7	6	24	<b>KRIS KROSS</b> ▲ <sup>3</sup> RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
9	10	11	25	<b>EN VOGUE</b> ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
				★ ★ ★ TOP 20 SALES MOVER ★ ★ ★		
10	23	—	2	<b>VINCE GILL</b> MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
11	16	14	51	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>2</sup> WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
12	8	8	14	<b>TEMPLE OF THE DOG</b> A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
13	12	9	12	<b>ELTON JOHN</b> ● MCA 10614* (9.98/15.98)	THE ONE	8
14	13	19	24	<b>ARRESTED DEVELOPMENT</b> ● CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .		13
15	11	13	24	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
16	18	23	11	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	16
17	25	24	57	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 61113 (10.98/15.98)	METALLICA	1
18	28	40	5	<b>SOUNDTRACK</b> EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
19	14	16	7	<b>HOUSE OF PAIN</b> TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
20	19	15	53	<b>GARTH BROOKS</b> ▲ <sup>8</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
21	20	21	106	<b>GARTH BROOKS</b> ▲ <sup>8</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3
22	15	10	9	<b>MEGADETH</b> ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
23	17	12	15	<b>MARIAH CAREY</b> ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
24	24	22	42	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	15
25	26	17	52	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFLEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
26	22	18	29	<b>TLC</b> ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH. . . ON THE TLC TIP	14
27	27	31	24	<b>WYNONNA</b> ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
28	30	29	43	<b>U2</b> ▲ <sup>3</sup> ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
				★ ★ ★ TOP DEBUT ★ ★ ★		
29	NEW	—	1	<b>UGLY KID JOE</b> STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
30	36	34	18	<b>ANNIE LENNOX</b> ● ARISTA 18704* (10.98/15.98)	DIVA	23
31	21	—	2	<b>ROGER WATERS</b> COLUMBIA 47127* (10.98 EQ/15.98)	AMUSED TO DEATH	21
32	31	28	18	<b>THE BLACK CROWES</b> ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1
33	29	27	4	<b>TRAVIS TRITT</b> WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
34	34	35	17	<b>JON SECADA</b> ● SBK 98845*/ERG (9.98/15.98)	JON SECADA	31
35	40	43	13	<b>SPIN DOCTORS</b> EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	35
36	33	32	44	<b>GENESIS</b> ▲ <sup>3</sup> ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
37	38	33	6	<b>INXS</b> ATLANTIC 82394* (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
38	37	26	12	<b>SOUNDTRACK</b> ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	6
39	35	25	3	<b>WARRANT</b> COLUMBIA 52584* (10.98 EQ/15.98)	DOG EAT DOG	25
40	32	36	73	<b>MICHAEL BOLTON</b> ▲ <sup>5</sup> COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
41	47	41	51	<b>NIRVANA</b> ▲ <sup>4</sup> DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
42	46	71	3	<b>COLLIN RAYE</b> EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
43	44	48	64	<b>BONNIE RAITT</b> ▲ <sup>4</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
44	62	65	26	<b>K.D. LANG</b> ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUUE	44
45	39	30	9	<b>CLINT BLACK</b> RCA 66003* (10.98/15.98)	THE HARD WAY	8
46	45	44	52	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFLEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
47	42	37	15	<b>VARIOUS ARTISTS</b> ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
48	57	60	4	<b>PATTY SMYTH</b> MCA 10633* (9.98/15.98)	PATTY SMYTH	48
49	54	51	125	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
50	41	39	55	<b>JODECI</b> ▲ <sup>2</sup> UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
51	49	52	12	<b>TOAD THE WET SPROCKET</b> COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	49
				★ ★ ★ POWER PICK ★ ★ ★		
52	78	—	2	<b>TRISHA YEARWOOD</b> MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	52
53	43	45	9	<b>TOO SHORT</b> JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
54	61	68	7	<b>EAST COAST FAMILY</b> BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	58	54	43	<b>ENYA</b> ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
56	48	42	15	<b>WILSON PHILLIPS</b> ▲ SBK 98924*/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
57	60	53	32	<b>SIR MIX-A-LOT</b> ▲ DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
58	65	76	12	<b>N2DEEP</b> PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	58
59	59	57	9	<b>MINISTRY</b> SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
60	56	50	5	<b>RICKY VAN SHELTON</b> COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
61	55	38	5	<b>DAMN YANKEES</b> WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
62	52	47	11	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	32
63	50	46	27	<b>QUEEN</b> ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
64	53	55	7	<b>EPMD</b> RAL 52848*/CHAOS (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14
65	51	49	8	<b>DJ QUIK</b> PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	10
66	68	69	70	<b>BOYZ II MEN</b> ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
67	67	58	24	<b>CELINE DION</b> ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
68	72	70	13	<b>FIREHOUSE</b> ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
69	73	79	31	<b>JOHN ANDERSON</b> ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
70	66	64	51	<b>BRYAN ADAMS</b> ▲ <sup>2</sup> A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
71	63	56	11	<b>SHAKESPEAR'S SISTER</b> LONDON 28266*/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
72	71	81	33	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
73	93	93	54	<b>SOUNDTRACK</b> ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
74	64	62	23	<b>DAS EFX</b> ● ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
75	70	59	30	<b>SOUNDTRACK</b> ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
76	74	66	52	<b>OZZY OSBOURNE</b> ▲ <sup>2</sup> EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
77	69	67	8	<b>JOE SATRIANI</b> RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
78	81	75	22	<b>ZZ TOP</b> ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
79	82	85	66	<b>NATALIE COLE</b> ▲ <sup>4</sup> ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
80	80	77	80	<b>AMY GRANT</b> ▲ <sup>3</sup> A&M 5321 (10.98/15.98)	HEART IN MOTION	10
81	76	83	3	<b>AFTER 7</b> VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
82	84	87	70	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
83	79	61	5	<b>ALABAMA</b> RCA 66044* (9.98/15.98)	AMERICAN PRIDE	56
84	92	88	19	<b>LIONEL RICHIE</b> ● MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
85	77	63	21	<b>TOM COCHRANE</b> CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	46
86	88	86	50	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
87	83	78	21	<b>THE CURE</b> ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
88	75	74	7	<b>MORRISSEY</b> SIRE 26994*/REPRISE (10.98/15.98)	YOUR ARSENAL	21
89	98	105	11	<b>ERASURE</b> MUTE 61386*/ELEKTRA (5.98/5.98)	ABBA-ESQUE	85
90	94	94	39	<b>CYPRESS HILL</b> ● RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
91	86	97	5	<b>FREDDIE JACKSON</b> CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	83
92	87	80	42	<b>MICHAEL JACKSON</b> ▲ <sup>4</sup> EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
93	101	100	134	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
94	85	73	7	<b>CHRIS LEDOUX</b> LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
95	95	82	18	<b>INDIGO GIRLS</b> ● EPIC 48865* (10.98 EQ/15.98)	RITES OF PASSAGE	21
96	91	84	49	<b>SOUNDGARDEN</b> ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
97	89	72	21	<b>BEASTIE BOYS</b> ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
98	97	91	13	<b>FAITH NO MORE</b> SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
99	90	90	5	<b>HI-FIVE</b> JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
100	96	89	14	<b>SOUNDTRACK</b> HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
101	102	115	6	<b>HELMET</b> INTERSCOPE 92162*/ATLANTIC 9.98/13.98)	MEANTIME	101
102	99	101	36	<b>SAMMY KERSHAW</b> ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	97
103	120	96	20	<b>SOPHIE B. HAWKINS</b> COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	51
104	108	108	96	<b>MADONNA</b> ▲ <sup>3</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
105	104	110	35	<b>SUZY BOGGUSS</b> ● LIBERTY 95847* (9.98/13.98)	ACES	95
106	100	109	24	<b>MARK CHESNUTT</b> MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
107	107	114	56	<b>VANESSA WILLIAMS</b> ▲ WING 843522*/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
108	146	137	26	<b>TORI AMOS</b> ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
109	112	111	132	<b>THE BLACK CROWES</b> ▲ <sup>3</sup> DEF AMERICAN 24278*/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4

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

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	116	119	22	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	82
(111) NEW			1	SUZANNE VEGA A&M 54005* (9.98/13.98)	99.9 F	111
112	105	92	60	COLOR ME BADD ▲ 2 GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
113	111	102	71	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
114	119	117	122	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
115	121	116	7	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	100
116	114	98	14	THE SOUP DRAGONS BIG LIFE 513178*/MERCURY (9.98 EQ/13.98)	HOTWIRED	97
(117) NEW			1	ROBERT CRAY MERCURY 51721* (10.98 EQ/15.98)	I WAS WARNED	117
118	109	104	12	THE B-52'S ● REPRISE 26995* (10.98/15.98)	GOOD STUFF	16
119	115	103	5	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
120	106	123	43	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
121	103	112	3	MC SERCH DEF JAM 52964/CHAOS (9.98 EQ/15.98)	RETURN OF THE PRODUCT	103
122	129	122	68	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
123	124	121	8	SONIC YOUTH DGC 24485/GEFFEN (12.98/15.98)	DIRTY	83
124	113	99	10	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
125	118	106	11	MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	12
126	131	148	20	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	117
127	122	128	167	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
128	137	134	68	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
129	117	107	21	SLAUGHTER ● CHRYSALIS 21911/ERG (10.98/15.98)	WILD LIFE	8
130	133	132	24	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
131	110	95	9	VARIOUS ARTISTS WARNER BROS. 26974* (12.98/18.98)	BARCELONA GOLD	32
132	123	127	9	SHABBA RANKS EPIC 52443 (9.98 EQ/13.98)	ROUGH & READY-VOL. 1	78
133	138	136	83	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
134	125	113	45	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
135	134	131	13	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	123
136	130	146	53	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
(137)	151	152	174	BONNIE RAITT ▲ 3 CAPITOL 91268 (9.98/15.98)	NICK OF TIME	1
(138)	187	—	2	MICHAEL W. SMITH REUNION 24491*/GEFFEN (9.98/13.98)	CHANGE YOUR WORLD	138
139	127	—	2	CHUBB ROCK SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO	127
140	147	144	5	VARIOUS ARTISTS SBK 80070/ERG (9.98/15.98)	RAVE 'TIL DAWN	136
141	142	130	43	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
142	128	133	17	KISS ● MERCURY 848037* (10.98 EQ/15.98)	REVENGE	6
143	132	126	33	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	70
144	135	118	22	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
(145)	177	166	65	VAN HALEN ▲ 2 WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
146	139	129	53	TESLA ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
147	136	124	46	HAMMER ▲ 3 CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
(148)	169	186	4	SAIGON KICK THIRD STONE 92158*/ATLANTIC (10.98/15.98)	LIZARD	148
149	152	181	3	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	149
150	156	141	9	PAT METHENY GEFFEN 24468* (9.98/13.98)	SECRET STORY	110
151	141	138	27	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
152	153	168	53	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/13.98)	FACELIFT	42
153	155	157	106	QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7
154	154	162	79	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
155	126	125	24	BRUCE SPRINGSTEEN ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2

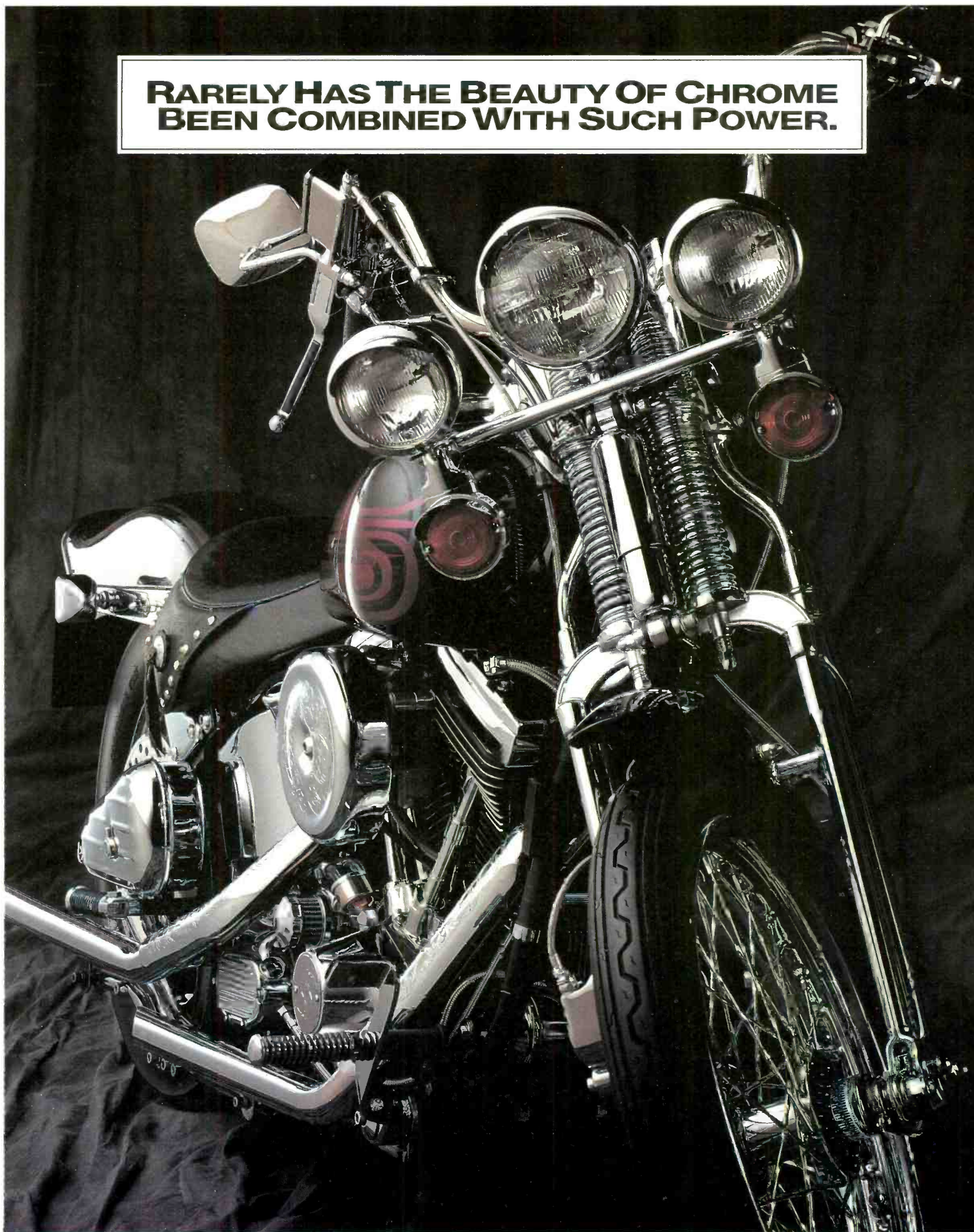
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	150	142	63	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
157	160	140	35	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
158	140	120	10	VARIOUS ARTISTS COLUMBIA 52826* (10.98 EQ/15.98)	RED HOT + DANCE	52
159	165	155	27	YANNI ● PRIVATE MUSIC 82096* (10.98/15.98)	DARE TO DREAM	32
(160) RE-ENTRY			47	JAMES TAYLOR ● COLUMBIA 46038* (10.98 EQ/15.98)	NEW MOON SHINE	37
161	157	164	7	RODNEY CROWELL COLUMBIA 47985* (9.98 EQ/13.98)	LIFE IS MESSY	155
162	145	151	11	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	107
163	178	178	8	PETER CETERA WARNER BROS. 26894* (10.98/15.98)	WORLD FALLING DOWN	163
164	180	175	231	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273*/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
165	176	176	73	DWIGHT YOAKAM ● REPRISE 26344* (9.98/13.98)	IF THERE WAS A WAY	96
166	172	149	63	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
167	163	170	29	PANTERA ATCO EASTWEST 91758* (10.98/15.98)	VULGAR DISPLAY OF POWER	44
168	144	139	34	TRACY LAWRENCE ● ATLANTIC 82326* (9.98/13.98)	STICKS & STONES	71
169	159	156	21	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
170	167	158	93	NINE INCH NAILS ● TVT 2610 (9.98 EQ/13.98)	PRETTY HATE MACHINE	75
171	181	171	45	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ▲ EPIC 47390 (9.98 EQ/13.98)	SKY IS CRYING	10
(172)	199	—	2	SWING OUT SISTER FONTANA 512241*/MERCURY (9.98 EQ/13.98)	GET IN TOUCH WITH YOURSELF	172
173	170	150	80	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
174	183	—	2	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	174
175	175	177	28	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	17
(176) NEW			1	TOM WAITS ISLAND 512580*/PLG (9.98 EQ/15.98)	BONE MACHINE	176
177	182	189	43	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	38
(178) NEW			1	DEL AMITRI A&M 5385* (9.98/13.98)	CHANGE EVERYTHING	178
179	158	153	9	JOE COCKER CAPITOL 97801* (10.98/15.98)	NIGHT CALLS	111
180	189	173	25	OTTMAR LIEBERT + LUNA NEGRA EPIC 47848* (10.98 EQ/15.98)	SOLO PARA TI	94
181	192	163	3	THE PARTY HOLLYWOOD 61358*/ELEKTRA (9.98/15.98)	FREE	163
182	162	179	26	MELISSA ETHERIDGE ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
(183) RE-ENTRY			30	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER	132
184	185	169	62	SEAL ● SIRE 26627*/WARNER BROS. (9.98/13.98)	SEAL	24
185	197	—	2	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	185
(186) RE-ENTRY			41	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
187	164	172	17	NEIL DIAMOND COLUMBIA 52703* (17.98 EQ/31.98)	GREATEST HITS 1966-1992	100
188	161	160	34	UGLY KID JOE ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
189	179	167	52	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
(190) NEW			1	THE RAMONES RADIOACTIVE 10615*/MCA (9.98/15.98)	MONDO BIZARRO	190
191	166	180	19	RICKY VAN SHELTON COLUMBIA 46854* (5.98 EQ/9.98)	DON'T OVERLOOK SALVATION	122
192	188	174	5	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE	174
193	198	200	97	PHIL COLLINS ▲ ATLANTIC 82157 (14.98/19.98)	SERIOUS HITS...LIVE!	11
194	190	165	54	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
195	191	191	20	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS	127
(196) RE-ENTRY			43	DOUG STONE ● EPIC 45303* (5.98 EQ/9.98)	DOUG STONE	97
197	174	159	14	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	43
198	168	154	15	QUEEN HOLLYWOOD 61104*/ELEKTRA (14.98/22.98)	LIVE AT WEMBLEY	53
(199) RE-ENTRY			7	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY	160
200	193	187	124	WILSON PHILLIPS ▲ 5 SBK 93745/ERG (9.98/13.98)	WILSON PHILLIPS	2

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

Bryan Adams 70	Chubb Rock 139	Enya 55	R. Kelly & Public Announcement 72	N2Deep 58	David Sanborn 126	Spice 1 110	Rave 'Til Dawn 140
After 7 81	Eric Clapton 2	EPMD 64	Sammy Kershaw 102	Najee 162	Joe Satriani 77	Spin Doctors 35	Red Hot + Dance 158
Alabama 83	Tom Cochrane 85	Erasure 89	Hal Ketchum 157	Naughty By Nature 194	Sawyer Brown 174	Bruce Springsteen 155	Stevie Ray Vaughan & Double
Alice In Chains 152	Joe Cocker 179	Melissa Etheridge 182	Kiss 142	Nine Inch Nails 170	Seal 184	Doug Stone 119, 196	Trouble 171
Tori Amos 108	Natale Cole 79	Faith No More 98	Kris Kross 8	Nirvana 41	Jon Secada 34	George Strait 169	Suzanne Vega 111
John Anderson 69	Phil Collins 193	Firehouse 68	L7 199	ORIGINAL LONDON CAST	Marty Stuart 124	Mary Stuart 124	Tom Waits 176
Arc Angels 195	Color Me Badd 112	Genesis 36	Madonna 104	Phantom Of The Opera 164	Swing Out Sister 172	Warrant 39	Roger Waters 31
Arrested Development 14	Confederate Railroad 185	Vince Gill 10, 173	Richard Marx 134	Phantom Of The Opera	James Taylor 160	Roger Waters 31	Vanessa Williams 107
The B-52's 118	Robert Gray 117	Tracy Lawrence 168	Reba McEntire 86	Highlights 93	Techmaster P.E.B. 183	Wilson Phillips 56, 200	Wynonna 27
Beastie Boys 97	Rodney Crowell 161	Chris LeDoux 94	Brian McKnight 149	Ozzy Osbourne 76	Technotronic 141	"Weird Al" Yankovic 144	Yanni 159
The Black Crowes 32, 109	The Cure 87	Annie Lennox 30	MC Ren 125	Pantera 167	Temple Of The Dog 12	Trisha Yearwood 52, 156	Dwight Yoakam 165
Black Sheep 186	Cypress Hill 90	Ottmar Liebert + Luna Negra 180	Kenny Loggins 136	The Party 181	Tesla 146	ZZ Top 78	
Clint Black 45	Billy Ray Cyrus 1	Helmet 101	Lyle Lovett 130	The Party 181	George Thorogood 115		
Mary J. Blige 6	Damn Yankees 61	Hi-Five 99	Madonna 104	Pearl Jam 3	Aaron Tippin 151		
Suzy Bogguss 105	Das EFX 74	Indigo Girls 95	Richard Marx 134	CeCe Peniston 143	TLC 26		
Michael Bolton 40, 127	Billy Dean 135	House Of Pain 19	Reba McEntire 86	Queen 63, 198	Toad The Wet Sprocket 51		
Boyz II Men 66	Def Leppard 15	Madonna 104	Brian McKnight 149	Queensryche 153	Too Short 53		
Brooks & Dunn 24	Del Amitri 178	Megadeth 22	MC Ren 125	R.E.M. 154	Travis Tritt 33, 122		
Garth Brooks 4, 20, 21, 49	Diamond Rio 128	Pat Metheny 150	Kenny Loggins 136	Bonnie Raitt 43, 137	Tanya Tucker 166		
Bobby Brown 5	Neil Diamond 187	Metallica 17	Lyle Lovett 130	The Ramones 190	U2 28		
Tevin Campbell 177	Celine Dion 67	Ministry 59	Madonna 104	Collin Raye 42	Ugly Kid Joe 29, 188		
Mariah Carey 23, 189	DJ Quik 65	Elton John 13	Richard Marx 134	Red Hot Chili Peppers 11	Van Halen 145		
Mary-Chapin Carpenter 62	East Coast Family 54	Sass Jordan 192	Reba McEntire 86	Lionel Richie 84	Ricky Van Shelton 60, 191		
Peter Cetera 163	En Vogue 9	Van Morrison 114	Brian McKnight 149	Pete Rock & C.L. Smooth 197	VARIOUS ARTISTS		
Mark Chesnut 106	Enigma 133		MC Ren 125	Saigon Kick 148	Barcelona Gold 131		
			MC Serch 142		MTV: Party To Go, Vol. 2 47		



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## RENTRAK SCORES A PPT COUP WITH FOXVIDEO DEAL

(Continued from page 1)

Currently, 2,400 stores participate, with more on the way, according to Rentrak. That is about 10% of the universe of rental outlets.

The Fox move has riled several video distributors, who claim the growth of the PPT business is cutting into their sales. "I'm somewhat disappointed that FoxVideo is supporting the system," says Major Video Concepts president Walt Wiseman.

FoxVideo president Bob DeLellis admits "distribution may be a little upset, but nothing is changing overnight. We view this as a positive step for the rental business."

His competition may also see the light, according to Peter Balner, president of Union, N.J.-based Palmer Video, Rentrak's largest affiliate: "I think the other studio heads that are presently living in closets will come out," he says. One Hollywood executive agrees "it certainly bodes well for Rentrak," while dismissing worries that PPT will displace conventional distribution.

What's good for Rentrak will now be good for Fox Film, too. As part of the five-year deal, Fox has gained warrants to purchase up to 1 million shares of Rentrak common stock, provided the company attains specified performance goals. If the stock deal is consummated, the studio becomes a 10% owner of Rentrak, second only to Japan's Culture Convenience Club, which has nailed down a 15% share.

Capital Cities/ABC, which now owns 5.4% of Rentrak, ultimately could buy up to 40% of the stock and become the biggest single shareholder; further stock purchases are tied to the development, introduction, and success of a series of "black box" devices that are supposed to ease transmission of transaction data to Rentrak's main computer.

Rentrak president Ron Berger expects FoxVideo to be a vocal proponent for PPT among studios that have been deeply skeptical about its prospects. "Once having decided PPT will have an important role in the years ahead," says Berger, "it's a very small step to take if I'm a significant shareholder."

DeLellis is already a vocal supporter. He sees Rentrak as the solution to "a real problem out there with depth and breadth of copy. We also have a unique problem as an industry where we can't afford to lose retail stores that are not in a sell-through mode. Rentrak is the way to go at this point in time. It's that simple."

DeLellis adds: "Rentrak has the best system of controls that I've seen. If there are any flaws in the system, they are insignificant."

### COMING OUT OF THE CLOSET

One indication of FoxVideo's commitment is the announcement itself. Most of the major suppliers have experimented with PPT, and Berger claims five of the top 10 have signed long-term agreements, but until now none of the leading studios has identified itself.

"I am surprised that FoxVideo would come out and confirm what it had been hiding for four years," says Video Products Distributor president Tim Shannahan.

FoxVideo, which Berger says has close to 13% of the rental business, offers a wide selection of releases. Berger, who says Rentrak has begun soliciting orders for Fox product, won't identify titles available to PPT participants. However, trade sources

list "Alien 3," which streets Nov. 13 at \$94.98 suggested list, as the likeliest feature to lead the parade.

Because Rentrak's revenues are drawn from its split of the stores' rental turns over many weeks, Berger says the impact of the FoxVideo line "will not be material" until Rentrak's fiscal fourth quarter, which ends March 31, 1993.

At present, Rentrak is suffering through what he describes as a "slate of weak titles and the soft economy." Since Orion Home Video's "Dances With Wolves" and "The Silence Of The Lambs," observers doubt the company had hits of any magnitude until "Fried Green Tomatoes." Rentrak reportedly took 100,000 copies out of a total of 350,000 of the MCA/Universal release.

The involvement of FoxVideo is expected to force Hollywood's hand regarding PPT. "All this activity brings matters somewhat to a head," notes a distributor. "The studios have to decide whether they want to get into the business or not." Berger says only, "We're in discussions."

Berger estimates Rentrak deliveries of 100-150 titles a month represent 7%-10% of rental shipments, a figure matching most wholesaler estimates of lost sales. "It affects about 6% of our orders," says WaxWorks/VideoWorks VP Kirk Kirkpatrick. He adds to that sales lost to his non-PPT accounts located near PPT stores, which can quickly satisfy customer demand for hot titles.

Competing non-PPT stores, he notes, "don't buy as deep because they know the legs aren't as long" under these circumstances.

Berger estimates that, on average, a Rentrak-supplied store leases four times as many PPT copies of a title as a typical retailer would buy of the same title.

### FUNDAMENTAL ISSUE

Rentrak's market penetration raises a fundamental issue, according to MVC's Wiseman: Regardless of the number of copies of a particular title in circulation, there are only so many rental turns. "The thing that has always troubled me is that, if a particular title is going to rent a million times, the fact that you've got more copies out there doesn't mean it's going to rent 1.1 million times," he maintains. "Unless you're able to increase the total number of rentals, then the Rentrak system or any other system doesn't make any sense. Everybody in the chain will make less money. I don't see Rentrak as a panacea."

Rentrak, however, claims suppliers and retailers make more by sharing rental revenues than they do under the conventional distribution system.

Since Rentrak is not likely to go away, wholesalers would like to see some competition among PPT systems as a way to dilute the impact of the leasing approach.

"If there are three systems, suppliers will take a look to see what that does to the whole revenue picture," says one. "All economies change."

At least two potential rivals to Rentrak have emerged in recent months, including Supercomm and UniTrax, formed by ex-Rentrak VP of operations Fergus O'Scannlain (Billboard, Aug. 8). But both are startup ventures and are believed to be years from providing effective competition.

*Assistance in preparing this story was provided by Jim McCullough and Earl Paige in Los Angeles.*

## 'Addams Family' Lends Hand To Paramount Bolsters Entertainment Unit's Profit, Rev Gains

■ BY DON JEFFREY

NEW YORK—Strong sales from the home video release of "The Addams Family" helped Paramount Communications Inc. report significant gains in revenues and profits for its entertainment division in the third fiscal quarter.

For the three months that ended July 31, the entertainment unit (movies, home video, and TV) booked operating profits of \$60.8 million, 9.9% higher than the \$55.3 million it earned in the prior-year. Revenues rose 16.9% to \$563.3 million from \$481.7 million a year ago.

Paramount shipped about 300,000 units of the hit movie "The Addams Family" to the video rental market, which would have resulted in at least \$18 million in

gross revenues for the studio.

Also boosting the entertainment numbers in the quarter were the box-office hits "Wayne's World" and "Patriot Games."

"Wayne's World" was released on home video in August and thus should provide a strong boost to Paramount Home Video's sales and profits in the current, fourth fiscal quarter. A spokesman says the initial shipment of 5.2 million units of that title is a company record. No announcement had been made as of press time on the video release of "Patriot Games."

During the third quarter, Paramount acquired the theme park operations of Kings Entertainment and Kings Island for \$400 million. Part of its plan is to create amusements using characters and places from Paramount movies

and TV shows.

After the theme-park purchase, New York-based Paramount still sits on \$1.3 billion in cash reserves, and most Wall Street and industry observers continue to wait for the company to make a big acquisition in the entertainment area, possibly a record company. Paramount had expressed interest in Virgin and Geffen but passed on acquiring them, analysts say, because their prices were considered too high.

Margo Vignola, securities analyst with Salomon Bros., says, "I think they're still shopping, but they're being very careful about what they spend."

Paramount's shares closed at \$46 each on the New York Stock Exchange at press time. Their 52-week high is \$48.75.

## Prism Logs Increases In Sales, Profits

NEW YORK—Prism Entertainment Corp., an independent home video supplier, reports strong increases in second-quarter sales and profits.

For the three months that ended July 31, net sales rose 109% to \$4.69 million from \$2.24 million in the same period last year. Net profit soared 339% to \$224,000 from \$51,000.

Earl Rosenstein, CFO, says of the sales jump: "We started a program of releasing 12 pictures a year. But there were no pictures last year. We started releasing in February. In six months, we released four Prism pictures."

In the second quarter, Prism put out eight films on home video. Two of them, "Project Shadow Chaser" and "Illicit Behavior," were its own productions.

Also released by Prism on video

were three made-for-TV movies from Capital Cities/ABC and three films licensed from independent producers.

Keith Benjamin, analyst with Ladenburg, Thalmann & Co., says in a report that the company is "poised for positive earnings surprises because of the impressive backlog of titles for release."

Rosenstein notes that all Prism titles are aimed at the rental market. "We do very little in sell-through, but we probably will as we build our library," he says.

The Prism library now consists of about 450 films licensed from independent producers and 11 made by Prism. Rosenstein indicates that, when the vaults contain 20-24 Prism-made titles, the company may try sell-through.

In the third quarter, Prism is re-

leasing two of its own films, "Round Trip To Heaven" and "Illusions"; two ABC-TV movies, "An Inconvenient Woman" and Shirley MacLaine's "Out On A Limb"; and the Tribune Co.'s made-for-TV movie "The Voyage Of Terror: The Achille Lauro Affair."

The Prism-made pictures have an average budget of \$1 million-\$1.5 million and are financed mostly through cash flow, says Rosenstein.

For the six-month period that ended July 31, Prism reports net income of \$553,000 on revenues of \$10.2 million, compared with a net loss of \$224,000 on \$4.3 million in revenues last year.

On the day the results were disclosed, the company's stock rose 62.5 cents (or 20%, the biggest percentage increase of any security on the American Stock Exchange that day), closing at \$3.75 a share. Two days later, the stock had risen to a new 52-week high of \$4.875. DON JEFFREY

## NEW SETS FROM RONETTES, CRYSTALS, LOVE

(Continued from page 14)

Alston, and Darlene Love. The 18-track Ronettes album has a group picture superimposed over a closeup of lead singer Ronnie Spector.

The Love set is the only one to list big hit song titles in the artwork. The Love release marks the first time she has officially received credit as the lead singer of such hits as Bob B. Soxx & the Blue Jeans' "Zip-A-Dee-Doo-Dah" and "Why Do Lovers Break Each Other's Hearts" and the Crystals' "He's A Rebel" and "He's Sure The Boy I Love"—both of which also appear on the Crystals set.

### SOLO HITS SHOWCASED

Love's solo hits for Spector, like "(Today I Met) The Boy I'm Gonna Marry" and "Wait Til My Bobby Gets Home," are also included on the 15-song set.

"It has almost everything I sang lead on for Phil," says Love, who traces her ensuing career highlights directly to her historic '60s Spector productions. Love went on to star in "Leader Of The Pack," the Broadway production of the tribute to Spector's collaborator, Ellie Greenwich. She also has had a recurring role as Danny Glover's wife in the "Lethal Weapon" films and has en-

joyed other musical highlights, including touring as a backup singer for fellow Spector sessionmate Cher.

"Typing my name with Phil Spector gave me a whole new life," continues Love. "Now, getting my own album will stop a lot of confusion, not among people in the business, but all the new fans I'm getting. 'He's Sure The Boy I Love' was in 'GoodFellas'; '(Today I Met) The Boy I'm Gonna Marry' was in 'Father Of The Bride'; 'Christmas (Baby Please Come Home)' was in 'GoodFellas' and 'Gremlins.' Here we are 30 years later, and we're introducing my songs to other generations."

Klein adds his recollection of Love having to tell an audience at a benefit concert that it was her voice on the many group hits. "Hopefully, she won't have to anymore."

Klein says future Spector album releases may include a set containing the three Righteous Brothers albums produced by Spector for his Philles label.

"We started with the box, which reintroduced Spector as the artist. The new albums are the satellites, showing what he did with these artists. It's taken awhile, but ultimately, we want the entire Spector catalog out there."

## TECHNICOLOR DEAL

(Continued from page 8)

was not available for comment, but he has said his company is seeking a wider role in video distribution. Disney, for example, is using Technicolor to facilitate direct sale of studio sell-through releases to K mart, and earlier this summer the company took on fulfillment of an Olympics cassette to Texaco service stations.

Another budget video supplier considers the Technicolor-Video Treasures deal "a win-win for both companies." Video Treasures, he says, may be able to decrease its manufacturing cost in a highly competitive business where prices are "dropping all the time," he adds.

Port says Video Treasures lacks high-speed dubbing capacity in the face of a movement "toward EP for budget-priced goods." And he is uncomfortable about making the capital investment in such equipment without a better feel for the longevity of VHS. With the rise of recording and playback media such as CD-I, "I don't want last generation's technology around my neck," Port says. "We just felt better off affiliating ourselves with someone on the leading edge."

# Portable Multimedia CD-ROM Player Bows

BY SUSAN NUNZIATA

NEW YORK—The first portable multimedia CD-ROM player was introduced by Sony Corp. here Sept. 16. The player is slated to be available in November at a list price of \$1,000.

The PIX-100 unit, which operates on CD-ROM XA, can play back standard PC-compatible CD-ROM discs as well as CD-ROM discs developed using the XA or "extended architecture" platform. The latter provide improved synchronization of sound with text and graphics.

The new Sony unit, which weighs approximately two pounds, is compatible with MS-DOS, Windows, and MPC operating systems.

Besides the multimedia software, called MMCDs, the portable unit also plays back standard audio CDs. It features a jack for headphones or self-amplified speakers, can be connected directly to a color television, and has a serial port for outputting to a computer, uploading information to a PC or, with the necessary software, connecting to a modem.

A number of computer firms are supporting the product, including IBM, Microsoft, Compton's New Media, and Random House. Sony ex-

pects to have 60 software titles available in 1992, the majority of which will sell for \$30-\$80.

Michael Braun, assistant GM of IBM Multimedia, says his firm plans to introduce six MMCD titles this year, and Stanley Frank, president of Compton's, says it will introduce 23 titles in November and an additional 27 in January.

The product also marks the first time Random House is entering the multimedia arena, according to Michael Mellin, publisher of the company's reference and electronic publishing division. Random House is launching an Audiobooks Plus line of multimedia books that include a multimedia book jacket, photos, music, limited-motion video, animation, and

narration, and will also introduce reference and travel titles.

Sony is primarily positioning the portable product as a business tool and will assist clients in developing corporate profiles or other discs that meet specific needs, according to Michael Vitelli, senior VP and GM, personal audio products.

The portable multimedia hardware and software will be available mainly in computer and consumer electronics outlets, says Vitelli. Sony Electronic Publishing will also include the titles in its Affiliated Label distribution program (Billboard, Sept. 5). Compton's will provide retail distribution for its titles as well as third-party titles in more than 3,500 retail locations, according to Frank.

## PHILIPS LAUNCHING DCC PLAYER IN JAPAN

(Continued from page 10)

The label spokesperson declines to identify any music retailers that will carry the software in the U.S. "Basically, we're looking to achieve the broadest possible distribution that the initial production will allow," she says. "As far as specifically naming accounts, we're really looking across the board."

The DCC 900 decks are being manufactured at Philips' factory in Sagami City, Japan, at a rate of 20,000 per month, and will have a suggested retail price of \$800, according to the company. Additional production of DCC player/recorders will begin in Austria and Belgium by year's end.

During the next year, Philips plans to introduce a full range of DCC

player/recorders, including two personal headphone models, two boombox-type units, and three car stereo models.

Blank DCCs will be available in 45-, 60-, 75- and 90-minute lengths from such companies as BASF, Memorex, Panasonic, Philips, Scotch, and TDK. Philips will introduce its 90-minute blank DCC at \$9.99 suggested retail.

Tandy and Technics have previously stated they plan to introduce DCC decks in October.

Among the first DCC releases will be titles by Bryan Adams, Anita Baker, Bobby Brown, Bon Jovi, Eric Clapton, Dire Straits, Madonna, Luciano Pavarotti, Prince, Lou Reed, Paul Simon, and U2.

## L.A. GEAR SUES JACKSON OVER SHOE LINE

(Continued from page 14)

Gear with video footage culled from three singles generated by a greatest-hits album set for release on Epic no later than September 1990. The footage would be used in TV commercials for Jackson's signature line of apparel.

The artist did design a line of buckle-laden footwear dubbed "Bad," for which L.A. Gear claims it received initial orders totaling more than \$50 million.

But the greatest-hits album never materialized, and neither did the video footage for the ad campaign. The suit contends Jackson eventually agreed to lens a commercial to push the "Bad" sneakers, but alleges he would allow his likeness on the screen for no more than three seconds. In addition, the artist allegedly refused to wear any L.A. Gear products in the ad, according to the complaint.

The suit also states Jackson made himself available for only one of four required photo shoots, and did not make either of the two personal appearances agreed upon in the contract. In addition, the suit claims the artist violated terms of the L.A. Gear agreement by entering into and announcing an endorsement relationship with Sega of America Inc. with respect to a Michael Jackson video game.

The complaint goes so far as to allege that Jackson's fraudulent conduct toward L.A. Gear was "part and parcel of a scheme intentionally to delay delivery of the [greatest-hits] album to Sony in order to enhance [his] bargaining power with respect to renegotiation of his recording contract."

The L.A. Gear suit seeks the rescis-

sion of the contracts with Jackson, restitution of the costs and expenses incurred by L.A. Gear as a result of the contracts, damages, and declaratory relief ordering indemnification.

Neither Jackson's nor L.A. Gear's representatives were willing to comment on the suit.

L.A. Gear ultimately discontinued the "Bad" line of apparel due to sluggish sales.

DEBORAH RUSSELL

## FOR THE RECORD

The Electronics Industries Assn. projects a 31.4% increase during 1992 in CD player sales, not hardware penetration, as stated in a Sept. 19 Billboard article.

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**BILLBOARD'S 1992 LATIN MUSIC BUYER'S GUIDE IS A VITAL BUSINESS TOOL FOR ANYONE INVOLVED IN THE LATIN MUSIC INDUSTRY.**



**Serch Party.** Although he drops this week on The Billboard 200, MC Serch retains the No. 2 slot on Heatseekers. The former 3rd Bass member is No. 1 among Heatseekers in the Middle Atlantic and South Atlantic regions and is No. 2 in the Northeast. He ranks in the top 10 in three other regions and sits in the top 25 in all eight regions.



**Hüsker New.** Former Hüsker DÜ member Bob Mould has returned to his power-trio roots with Sugar. Although its "Copper Blue" had a Friday street date, weekend sales were almost big enough to place it on last week's Heatseekers chart. In its first full week on the streets, an 84% gain places it at No. 18. Sugar starts a tour in October.



**Chinese Music.** As a member of 2 Live Crew, Trinidad native Christopher Wong Won is known as the Chinaman. But on his new solo album, the Miami-based rapper goes by the handle Fresh Kid Ice. The man of many nicknames is the No. 18 Heatseeker in the South Atlantic region, No. 19 in the East North Central, and No. 23 in the South Central.

**CLOSER YET:** Last week, Popular Uprisings predicted **Helmet** would graduate this week, but it's a matter of close but no cigar. The hard-rocking Interscope rookie misses the goal by fewer than 100 units, landing at No. 101 on The Billboard 200.

Helmet's sales actually declined from last week's tally, but there's no shame in that. In this soft tracking week, which includes the Labor Day holiday—when picnics take precedence over shopping—volume of units on The Billboard 200 falls by about 10%, and exactly half of the 40 titles on Heatseekers decline in sales. With MTV running Helmet's "Unsung" on Buzz Bin, the band is in excellent position to hit the top half of The Billboard 200 next week.

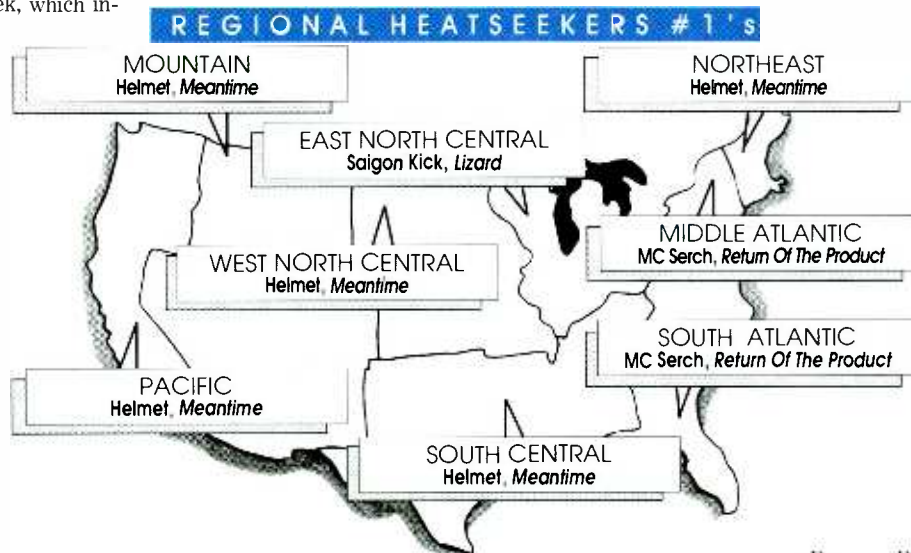
Artists graduate from Heatseekers when an album reaches the first 100 positions on The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five on one of our other popular-format charts.

**BIG:** Of the acts who appeared on last week's Heatseekers chart, the one that sees the largest percentage gain this week is Atlanta's **Jackyl**, which sees a 14% boost... Although it holds at No. 3, **Saigon Kick** looks strong. Against the week's weak field, its 8% increase is impressive, representing the second-largest gain among last week's charters.

**PET PROJECTS:** Jim "Hey Tiger" Cawley, label manager at Chaos, is ecstatic over the debut, at No. 40, of veteran reggae act **Wailing Souls**. Cawley describes "All Over The World" as a "real word-of-mouth record" and predicts its sales will still be growing a year from now. Key markets thus far include San Francisco and Minneapolis; in the latter, Cawley reports the album ranks No. 3 at Title Wave, where the group was recently featured in one of the chain's developing-artist campaigns. Cawley says the title is also selling briskly at the Twin Cities' Northern Lights web and at Boston's Newbury Comics web... Rykodisc is jazzed about a sweet start for **Sugar**, **Bob Mould's** new

band. "Copper Blue," its debut, bows at No. 3 among Heatseeker titles in the Northeast and East North Central regions and ranks at No. 4 in West North Central stores. Were it not for the album's unusual Friday street date (the release date for most al-

bums fall on a Tuesday), the album would probably have debuted on last week's chart. Reporting stores cut off their weekly reports on either a Saturday or Sunday. Rykodisc marketing director John Hammond says alternative stations have already jumped on board and the label will next court album rock outlets.



## THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Saigon Kick, Lizard	1. MC Serch, Return Of The Product
2. Helmet, Meantime	2. Saigon Kick, Lizard
3. Sugar, Copper Blue	3. Helmet, Meantime
4. Techmaster P.E.B., Bass Computer	4. Confederate Railroad, Confederate Railroad
5. MC Serch, Return Of The Product	5. Bass Boy, I Got The Bass
6. Bass Boy, I Got The Bass	6. Jackyl, Jackyl
7. Bass Patrol, The Kings Of Bass	7. Poison Clan, Poisonous Mentality
8. Sass Jordan, Racine	8. DJ Fury, Furious Bass
9. Cracker, Cracker	9. 2 Unlimited, Get Ready
10. Arc Angels, Arc Angels	10. L7, Bricks Are Heavy

**TUBE TALK:** An appearance on "Late Night With David Letterman" helps **L7** re-enter The Billboard 200... Morgan Creek's **Mary's Danish** is set to appear on "The Tonight Show With Jay Leno" Oct. 28... "Sorry About The Weather," by Virgin newcomer **Mark Curry**, has been placed in Buzz Bin rotation on MTV.

**ROOTING INTERESTS:** From time to time, Popular Uprisings surveys various industry movers and observers to find out which developing artists have caught their fancies; the ones they wish would find a larger audience. Angie Diehl Jacobs, director of marketing for the Los Angeles-based Music Plus chain, says Heatseeker grad **Toad The Wet Sprocket** "deserves to be the next R.E.M." She's also enthusiastic about **Jude Cole** and is keeping her fingers crossed for Columbia's **War Babies** and

Beggars Banquet's **Peter Murphy**.

At Southern California's hip scene-store Moby Disc web, VP Bob Say detects a "real street buzz" on Helmet and reports it is "real big with Nirvana fans." He terms **Screaming Trees** as being "another in the long line of Seattle bands to do well" and is also rooting for Morgan Creek's **Mary's Danish**.

Pat Cole, one of the writers who covers the music industry for Time magazine, sings the praises of **Me Phi Me**, noting his band includes some "great musicians." Cole is also hot on sax man **Everette Harp**.

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

## BILLBOARD'S HEATSEEKERS™ ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	12	<b>HELMET</b> INTERSCOPE 92162*/ATLANTIC (9.98/13.98)	<b>MEANTIME</b>
2	2	2	<b>MC SERCH</b> DEF JAM 52964/CHAOS (9.98 EQ/15.98)	<b>RETURN OF THE PRODUCT</b>
3	3	15	<b>SAIGON KICK</b> THIRD STONE 92158*/ATLANTIC (10.98/15.98)	<b>LIZARD</b>
4	10	39	<b>TECHMASTER P.E.B.</b> NEWTOWN 2208* (9.98/15.98)	<b>BASS COMPUTER</b>
5	7	20	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335* (9.98/15.98)	<b>CONFEDERATE RAILROAD</b>
6	4	14	<b>SASS JORDAN</b> IMPACT 10524*/MCA (9.98/15.98)	<b>RACINE</b>
7	5	22	<b>ARC ANGELS</b> DGC 24465/GEFFEN (9.98/13.98)	<b>ARC ANGELS</b>
8	9	21	<b>L7</b> SLASH 26784*/WARNER BROS. (9.98/13.98)	<b>BRICKS ARE HEAVY</b>
9	12	12	<b>2 UNLIMITED</b> RADIKAL 15407*/CRITIQUE (9.98/13.98)	<b>GET READY</b>
10	8	21	<b>BASS BOY</b> NEWTOWN 2209* (9.98/14.98)	<b>I GOT THE BASS</b>
11	11	20	<b>MCBRIDE &amp; THE RIDE</b> MCA 54356* (9.98/13.98)	<b>SACRED GROUND</b>
12	17	5	<b>JACKYL</b> GEFFEN 24489* (9.98/13.98)	<b>JACKYL</b>
13	6	49	<b>CURTIS STIGERS</b> ARISTA 18660* (9.98/13.98)	<b>CURTIS STIGERS</b>
14	13	22	<b>BASS PATROL</b> JOEY BOY 3004 (8.98/13.98)	<b>THE KINGS OF BASS</b>
15	14	49	<b>PRIMUS</b> INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	<b>SAILING THE SEAS OF CHEESE</b>
16	16	3	<b>EVERETTE HARP</b> MANHATTAN 96242*/CAPITOL (9.98/15.98)	<b>EVERETTE HARP</b>
17	18	16	<b>MARTINA MCBRIDE</b> RCA 66002* (9.98/13.98)	<b>THE TIME HAS COME</b>
18	—	1	<b>SUGAR</b> RYKODISC 10239* (10.98/15.98)	<b>COPPER BLUE</b>
19	—	1	<b>SCREAMING TREES</b> EPIC 48996 (9.98 EQ/13.98)	<b>SWEET OBLIVION</b>
20	19	13	<b>SUPER CAT</b> COLUMBIA 52435 (9.98/13.98)	<b>DON DADA</b>

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	21	3	<b>JUDE COLE</b> REPRISE 26898* (9.98/15.98)	<b>START THE CAR</b>
22	15	9	<b>ME PHI ME</b> RCA 61036* (9.98/13.98)	<b>ONE</b>
23	26	18	<b>HARDLINE</b> MCA 10586* (9.98/13.98)	<b>DOUBLE ECLIPSE</b>
24	27	22	<b>CRACKER</b> VIRGIN 86264* (9.98/13.98)	<b>CRACKER</b>
25	25	9	<b>ROZALLA</b> EPIC 52897 (9.98 EQ/13.98)	<b>EVERYBODY'S FREE</b>
26	29	4	<b>DJ FURY</b> ON TOP 9011* (8.98/14.98)	<b>FURIOUS BASS</b>
27	24	31	<b>CAUSE &amp; EFFECT</b> SRC 11019*/ZOO (9.98/13.98)	<b>ANOTHER MINUTE</b>
28	22	7	<b>LEMONHEADS</b> ATLANTIC 82397* (7.98/11.98)	<b>IT'S A SHAME ABOUT RAY</b>
29	20	11	<b>RON C</b> PROFILE 1431* (9.98/15.98)	<b>BACK ON THE STREET</b>
30	23	20	<b>BLUES TRAVELER</b> A&M 15373* (9.98/13.98)	<b>TRAVELERS &amp; THIEVES</b>
31	40	31	<b>SMASHING PUMPKINS</b> CAROLINE 1705* (9.98/13.98)	<b>GISH</b>
32	33	20	<b>POISON CLAN</b> EFFECT 3006*/LUKE (9.98/16.98)	<b>POISONOUS MENTALITY</b>
33	32	21	<b>BLUES TRAVELER</b> A&M 5308 (9.98/13.98)	<b>BLUES TRAVELER</b>
34	34	3	<b>DJ MADNESS AND DR. BOOM</b> PANDISC 8818 (9.98/16.98)	<b>ULTIMATE BASS TRAX VOLUME ONE</b>
35	—	23	<b>MARCIA GRIFFITHS</b> ISLAND 842334*/PLG (9.98 EQ/13.98)	<b>CAROUSEL</b>
36	31	7	<b>LORENZO</b> ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	<b>LORENZO</b>
37	36	24	<b>TKA</b> TOMMY BOY 1040* (9.98/16.98)	<b>GREATEST HITS</b>
38	—	1	<b>FRESH KID ICE</b> LUKE 3007* (9.98/13.98)	<b>FRESH KID ICE IS THE CHINAMAN</b>
39	—	2	<b>PROPER DOS</b> SKANLESS 71098/RHINO (9.98/13.98)	<b>MEXICAN POWER</b>
40	—	1	<b>WAILING SOULS</b> CHAOS 48653 (9.98 EQ/13.98)	<b>ALL OVER THE WORLD</b>

## BETWEEN THE BULLETS



by Geoff Mayfield

**THEY GOT THEIR MTV:** As one would expect, many of the acts that advance this week on The Billboard 200 received exposure on the MTV Video Music Awards program, which originally ran Sept. 9 and was repeated several times. Winners and/or performing artists who make strides include **Eric Clapton** (3-2), **En Vogue** (10-9), **Red Hot Chili Peppers** (16-11), **Metallica** (25-17), **U2** (30-28), **Nirvana** (47-41), **Black Crowes** (112-109), and **Van Halen** (177-145). The program, however, was not a magic potion for all. **Guns N' Roses**, **Elton John**, and **Def Leppard** are among those who fall to lower positions, despite exposure from the show. Next week's chart will reveal what impact, if any, was delivered by the rebroadcast of the show that Viacom syndicated Sept. 14 on over-the-air stations.

**BUT SOFT:** It appears that Labor Day, which is not a big shopping holiday, helped put a real damper on business. Volume of units sold on The Billboard 200 is down 10% from the prior week. Thus, a number of the artists who rise on this week's point-of-sale charts actually sold fewer units than they did a week earlier. In fact, of the artists in the top 10 on The Billboard 200, Top 20 Sales Mover **Vince Gill**, is the only one whose sales actually increase. Confucious say that in this weak week, he who loses least gains.

**IN DETAIL:** With or without "The Tonight Show," **Trisha Yearwood** has a fabulous second week, winning the Power Pick with a 25% gain. She zooms 78-52... The "Honeymoon In Vegas" soundtrack, which won the Power Pick last week and the week before, no longer qualifies for that award because it has moved into the top 20 (28-18). Were it not for Vince Gill, the multi-artist package would have earned Top 20 Sales Mover... It took a long, slow climb for **Ugly Kid Joe's** EP to reach the top five. By contrast, the band's full-length set, "America's Least Wanted," wins the week's Top Debut, bowing at No. 29. The big question is, will it go up or down next week?

**RECORD-SETTING NUMBERS:** In tying a record for weeks at No. 1 by a rookie artist (see Chart Beat, page 110), **Billy Ray Cyrus'** lead over the No. 2 title is the slimmest in the album's 16-week reign. Clapton trails by a 5% margin, a gap of fewer than 6,000 units. To these eyes, next week is a toss-up. Clapton might come out on top; Cyrus might make history... We note Clapton is by far the No. 1 title among the reporting panel's retail accounts; Cyrus is maintaining his lead on The Billboard 200 with big rackjobber numbers. In fact, for some of the weeks **Pearl Jam** sat at No. 2, it was No. 1 at retail.

**THE WEEK'S DEBUTS ARE** dotted with several critics' faves, including singer/songwriter **Suzanne Vega** (No. 111), blues man **Robert Cray** (No. 117), veteran vocal stylist **Tom Waits** (No. 176), the lauded sophomore set by **Del Amitri** (which has graduated from a small "d" to a capital "D" at No. 178), and the return of the **Ramones** (No. 190).

**ON TV:** Two adventurous female singers benefit from late-night telecasts. In the wake of a Sept. 10 stop on "The Arsenio Hall Show," **Tori Amos** grabs a 29% gain, soaring 38 places to No. 108. Amos also received exposure on the MTV awards show, as "Silent All These Years" was nominated in multiple categories, but "Arsenio" is the obvious catalyst. Meanwhile, **Sophie B. Hawkins** profits from her second "Tonight Show" appearance, Sept. 7. Her album jumps 17 places, to No. 103, on a 6% gain.

## Who you callin' "sideman?"

For decades, as he toured and recorded with John Mayall, zydeco king Clifton Chenier, Marshall Crenshaw, and John Hiatt, slide guitar wizard **Sonny Landreth** was one of the most sought-after sidemen in the business.

Now, with his *Outward Bound* album, Sonny emphatically ceases to be a musician's musician, and emerges as a mass audience's. Sure, *Guitar World* and *Guitar Player* described the album, respectively, as "nothing less than a marvel" and "a joy-ride that twists and turns like a backwater bayou." But it was *People*, of all people, who

loved it most: "First there's the surprise of his voice: a winning wry tenor... [Sonny's] adept at universal pop idioms...his balladeering can be spirited, dreamy, or wistful...This record really sizzles."

American music hasn't lost a hell of a guitarist; it's gained a hell of a songwriter and singer.

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## HOME RECORDING ACT

(Continued from page 8)

sions cover the same essential points: the legalization of audio home taping, royalty funds for record companies, publishers, songwriters, and performers, and authorization to permit the importation and sale of of consumer-oriented digital hardware encoded with a Serial Copy Management System.

The slimmed-down H.R. 3204, however, is the only bill that offers royalty compensation to featured performers directly. In the other versions, record companies collect all royalties and compensate performers under the terms of individual contracts (Billboard, Aug. 22).

Those in the House who favor the trimmed-down, 28-page bill say lawmakers may opt for it rather than pass an unwieldy 57-page document that pins Congress down by detailing how all future digital technologies will be handled. If "DART Lite" does pass and problems develop in the future, the Copyright Coalition can come back to Capitol Hill for necessary amendments, they say.

Even with all the Hill staffers in agreement, though, there is still a possibility that a last-minute logjam could develop when a House joint group meets to decide which bill will be sent to the House floor. And other problems could emerge when a Senate-House conference meets to rectify the differences in the bills and present a final version to both houses of Congress.

"It's unlikely, but stranger things happen at the end of session," says a senior Senate staffer shepherding the bill.

The staffer adds, however, that "we have conferred with our House counterparts on this, and we've already contemplated solutions to the differences in the bills."

## MCPS CHAIRMAN

(Continued from page 8)

Sikorski also contended that a U.K.-based body would be obliged to accept mechanicals from continental Europe at the British rate of 8.5% of the dealer price, as opposed to the continental rate of 9.5%. But de Wit says, "Since the IFPI-BIEM contract has not been renewed, there is no statutory continental rate in force at present and no certainty that, when a new contract is agreed, the rate will still be 9.5%."

"But, in any case, why on earth should publishers agree to a reduction in their receipts from continental Europe? It just doesn't make sense."

MIKE HENNESSEY

## LICENSE FEES

(Continued from page 10)

during the period before 1992, but that figure was not disclosed.

Both sides heralded the agreement as setting a significant precedent. "There were already rules that governed the broadcast industry, but no one knew what to consider video, so they didn't consider it at all," says DuKane. "We were able to reverse that position and establish a format for licensing video. It will only help the growth of the industry."

ASCAP will now consider licenses for other video services based on this agreement, Korman says.

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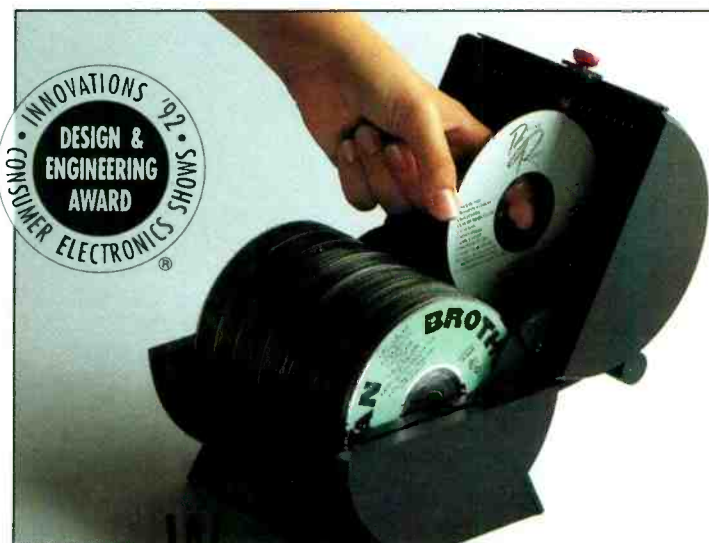
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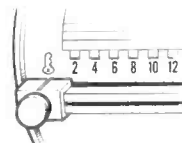
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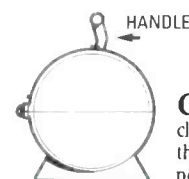
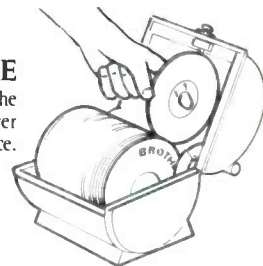
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YOUR FAVORITES AT YOUR FINGERTIPS

# Top Artists To Salute Dylan In Pay-Per-View Spectacular

BY MELINDA NEWMAN

NEW YORK—Eric Clapton, George Harrison, and Neil Young are among the artists participating in "Columbia Records Celebrates The Music Of Bob Dylan," a pay-per-view tribute to Dylan scheduled to take place at New York's Madison Square Garden Oct. 16 (Billboard, Aug. 15).

The event, which celebrates the 30th anniversary of the release of

Dylan's first Columbia album, will also feature Sinead O'Connor, Tom Petty & the Heartbreakers, John Mellencamp, Willie Nelson, and, of course, Dylan.

Radiovision International, a pay-per-view producer, is mounting and promoting the event. The show will be broadcast in the U.S. by the World Concert Network.

More than 19,000 tickets to the four-hour show, priced at \$80, \$50, and \$30, sold out in approximately 70 minutes, according to Columbia Records. Ticket sales were limited to two per person.

An additional 700 tickets, priced at \$150 each, were pulled for the music industry and press. The industry tickets include arena seating, backstage pass, and admission to a food area catered by the Hard Rock Cafe.

According to Kevin Wall, CEO of Radiovision, industry and press tickets are priced at nearly twice the top price to the public because "the industry is getting a lot more than the regular consumer." Additionally, Wall adds that unlike charity events where many services are donated, "This show is very expensive to mount."

Wall estimates that between artist fees, production, promotion, and other expenses, the cost of producing the tribute will be "in the \$5 million range."

The ticket prices were set by Radio Vision and Dylan's management. Because of the high production costs, Wall says, "There are absolutely no comps to this show. Columbia is buying its tickets; other labels are buying theirs; so are press and broadcasters. We didn't think the high price should be passed on to the consumer, so we're looking at the industry to help support the show."

The format of the show calls for each artist to perform a set of Dylan songs backed by a house band of Booker T on keyboards, guitarists Steve Cropper and G.E. Smith, bassist Duck Dunn, and drummer Jim Keltner.

For home viewers, the PPV event is priced at \$20 and will last three hours. Outside of the U.S., the concert will be tape-delayed for airing within 48 hours of the event.

At press time it was not known whether a home video or album would be released from the concert.

## Doors, Cream, Sly Among 11 Added To Rock Hall

NEW YORK—The Rock and Roll Hall of Fame Foundation has elected 11 new honorees to be inducted at its eighth annual dinner, Jan. 12, 1993.

Ruth Brown, Cream, Creedence Clearwater Revival, the Doors, Etta James, Frankie Lydon & the Teenagers, Van Morrison, and Sly & the Family Stone will all enter the hall. Two nonperforming record industry professionals, record producer Milt Gabler and "American Bandstand" founder and producer Dick Clark, were also elected. In the "Early Influence" category, singer Dinah Washington was chosen.

The inductees, who must have released their first recording prior to 1968, were picked from among 15 nominees. More than 600 performers, producers, writers, record executives, and broadcasters cast final ballots. Lydon was chosen by committee on the basis of seven previous nominations, under the Hall's revised bylaws.

The inductees are to be enshrined in a planned Hall of Fame building. Although Cleveland has long been designated the home of the Hall, ground has yet to be broken for the facility.

This year's dinner will be held at the Century Plaza Hotel in Los Angeles for the first time; previous dinners have been in New York.

MELINDA NEWMAN

## MIAMI COALITION UNLEASHES HURRICANE-RELIEF SINGLE, VIDEO

NEW YORK—A group of Miami-based musicians and industry figures have rallied together for "Somehow We Will Survive," a single to benefit the Red Cross hurricane relief effort.

The song was produced by R&B veteran Nick Martinelli, and penned and sung by Bruce Berman and Zack Ziskin, who also record under the name No End. Several other session players also participated. The lyrics include an 800 phone number in English and Spanish, urging listeners to donate money to the Red Cross.

At this point, "Somehow We Will Survive" is available on cassette via the Spec's retail chain throughout Florida. A deal with a major label is expected within a week, Berman says.

Music video producer/director Bob

Kahn has assembled performance and news footage for a clip that has already received exposure via NBC News and Medialink, a satellite news service. Seventy-five music video outlets have been serviced with the video, which has been added by The Box, the Miami-based video network.

Berman says negotiations are under way for No End to perform the song during Hurricane Relief, the planned seven-hour benefit concert to be hosted by Gloria Estefan, Andy Garcia, and Whoopi Goldberg Saturday (26) at Joe Robbie Stadium in Miami (Billboard, Sept. 12). Additional acts for the concert have yet to be announced. New York marketing firm Karlitz & Co. Inc. is seeking corporate sponsorship and marketing support for the show.

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

### DON'T BLAME IT ALL ON HOME TAPING

For the second consecutive year, 1991 saw a dip in manufacturer shipments of blank audiocassettes, a decline from 1990's 437.8 million units to 436.7 million, according to ITA, the blank-audio and -video trade group. Slight as the decline is, it does raise the issue of perennial label complaints about home taping as it relates to duping on blank tapes. Pre-recorded audiocassette sales are, at best, flat. But how can home taping be a major factor in flat-or-worse cassette sales if fewer blank tapes are being sold, presumably meaning less home taping is taking place?

### LIBERTY BUYING SPARROW?

Neither party will comment on the matter, but it appears Liberty Records will purchase Sparrow Records, the Nashville-based Christian music label. Liberty president Jimmy Bowen in May said he was shopping for a Christian label with the aim of selling the music to a broader market than it usually finds. Earlier this year, Sparrow sold half its publishing interests to BMG Music. Among Sparrow's top acts are Steven Curtis Chapman, Susan Ashton, and BeBe & CeCe Winans.

### FIFIELD PAY: SKEWING THE AVERAGE

Jim Fifield, who runs Thorn-EMI's EMI Music operations out of N.Y., is annually paid 3.8 million pounds, or \$7 million, in compensation, its parent confirmed after a report in the Sept. 14 edition of U.K.'s Financial Times newspaper, which

quoted Thorn-EMI as declaring that "the high average remuneration to its directors is substantially skewed by the head of its... music division..." A Thorn-EMI spokeswoman tells Bulletin, "He is paid according to U.S. entertainment industry standards. EMI Music Worldwide did extremely well in the last [fiscal] year." Indeed, revenues and profits were the highest ever for the 93-year-old company.

### ELEKTRA CUTS FIVE STAFFERS

Citing current economic conditions, Elektra Entertainment has let go five staffers. The cuts included administrative and midlevel employees in branch offices as well as the label's N.Y. headquarters in the promotion, urban, and product development departments. An Elektra spokesperson declined to speculate on any further cuts.

### JOHNSON, FOLKS EXIT CAPITOL

In what Capitol Records has termed a "refocusing" of its black music department, senior VP/GM Step Johnson and A&R VP Scott Folks have left the company. Official statement gives no indication whether the executives resigned or were fired. There is speculation the relatively disappointing sales of Hammer's "Too Legit To Quit," the subject of a major promotional campaign, may have prompted the restructuring. Neither exec could be reached for comment.

### SMELLIE HEADS MURPHY FIRMS

The former chief of PolyGram Aus-

tralia, Michael Smellie, is the new head of Chris Murphy's management/label/publishing group, MMA, in Sydney. Murphy, who manages INXS, is going to be spending more time looking after his top band and his company's U.S. interests. MMA includes the rooArt label, which signed a worldwide licensing deal with Warner Music International earlier this year.

### SHIFT MARLEY SINGLE IN U.S.

Recently discovered Bob Marley song "Iron Lion Zion" will be the first single release in the U.S. from the upcoming four-CD Marley box, "Songs Of Freedom." Originally, "Jammin'" was the choice set by Island's Tuff Gong logo via PolyGram (Billboard, Sept. 19), but the "Iron" track is already a smash in the U.K. Island chief Chris Blackwell, noting its U.K. chart debut at No. 11 as the reason the U.S. single was switched, tells Bulletin he's also "particularly excited that Johnny Barbis of PLG, who worked the first-ever Marley single released in America when he worked with Shelter Records in the early '70s, will be handling this record." Box is due in the U.S. Oct. 6.

### BMG INT'L: WE SIGNED BOWIE

Last week's Bulletin item on David Bowie's solo deal with Savage for the U.S. should have specified his deal with BMG International for other markets was directly made through BMG International and doesn't involve Savage. Savage is distributed in the U.S. by BMG.

## Vince Helps Gill(d) The Country Lily

UNTIL MAY, three country albums had never appeared in the top 10 on The Billboard 200 at the same time. But in the past four months, this triple-play has become a common occurrence, thanks to hit albums by Garth Brooks, Wynonna, Billy Ray Cyrus, and Clint Black. It happens again this week as Vince Gill's "I Still Believe In You" vaults from No. 23 to No. 10, pulling alongside albums by Cyrus and Brooks.

Cyrus' "Some Gave All" tops The Billboard 200 for the 16th straight week, tying Vanilla Ice's "To The Extreme" as the longest-running No. 1 debut album of the rock era. Brooks' "Beyond The Season"—the highest-charting Christmas album since 1958—dips from No. 2 to No. 4 in its third week.

"I Still Believe In You" is Gill's first top 10 album on The Billboard 200. It comes a dozen years after he landed his first top 10 single on the Hot 100, singing lead on Pure Prairie League's "Let Me Love You Tonight."

THE TWO R&B/pop soundtracks that dominated the summer, "Boomerang" and "Mo' Money," continue to spawn smash singles as we enter fall.

Boyz II Men's "End Of The Road" from "Boomerang" logs its seventh week at No. 1 on the Hot 100. This ties Bryan Adams' 1991 smash, "(Everything I Do) I Do It For You," as the biggest hit from a feature film since Diana Ross & Lionel Richie's "Endless Love" reigned for nine weeks in 1981. "End Of The Road," which is on Motown's Biv 10 subsidiary, is also Motown's biggest hit since "Endless Love."

P.M. Dawn's "I'd Die Without You," another hit from "Boomerang," leaps from No. 50 to No. 29 in its

third week on the Hot 100.

And Color Me Badd's "Forever Love" from the "Mo' Money" soundtrack is the top new entry on the Hot 100 at No. 24. The group co-produced the song with Jimmy Jam & Terry Lewis, who also did the honors on the first "Mo' Money" single—Luther Vandross & Janet Jackson's "The Best Things In Life Are Free"—which reached No. 10 in June.

FAST FACTS: Eric Clapton's "Unplugged" jumps to No. 2 on The Billboard 200. It's his best showing since another live release, "Just One Night," reached No. 2 in 1980.

The "Honeymoon In Vegas" soundtrack jumps to No. 18 on The Billboard 200. It's the first time an album of Elvis Presley songs has cracked the top 20 since shortly after he died in 1977.

Ugly Kid Joe's "America's Least Wanted" is the top new entry on The Billboard 200 at No. 29. The band's breakthrough EP, "As Ugly As They Wanna Be," hit No. 4 in April.

Patty Smyth's "Sometimes Love Just Ain't Enough" holds at No. 1 on the Hot Adult Contemporary chart for the second week and jumps to No. 2 on the Hot 100. Smyth's MCA debut album jumps to No. 48 on The Billboard 200.

K.W.S.' cover version of K.C. & the Sunshine Band's "Please Don't Go" jumps to No. 10 on the Hot 100. The song was K.C. & Co.'s fifth—and final—No. 1 hit in early 1980.

Vanessa Williams' cover version of the Isley Brothers' "Work To Do" enters the Hot 100 at No. 96. The Isleys' original version reached No. 51 in 1972.



by Paul Grein

You May Be Reflecting  
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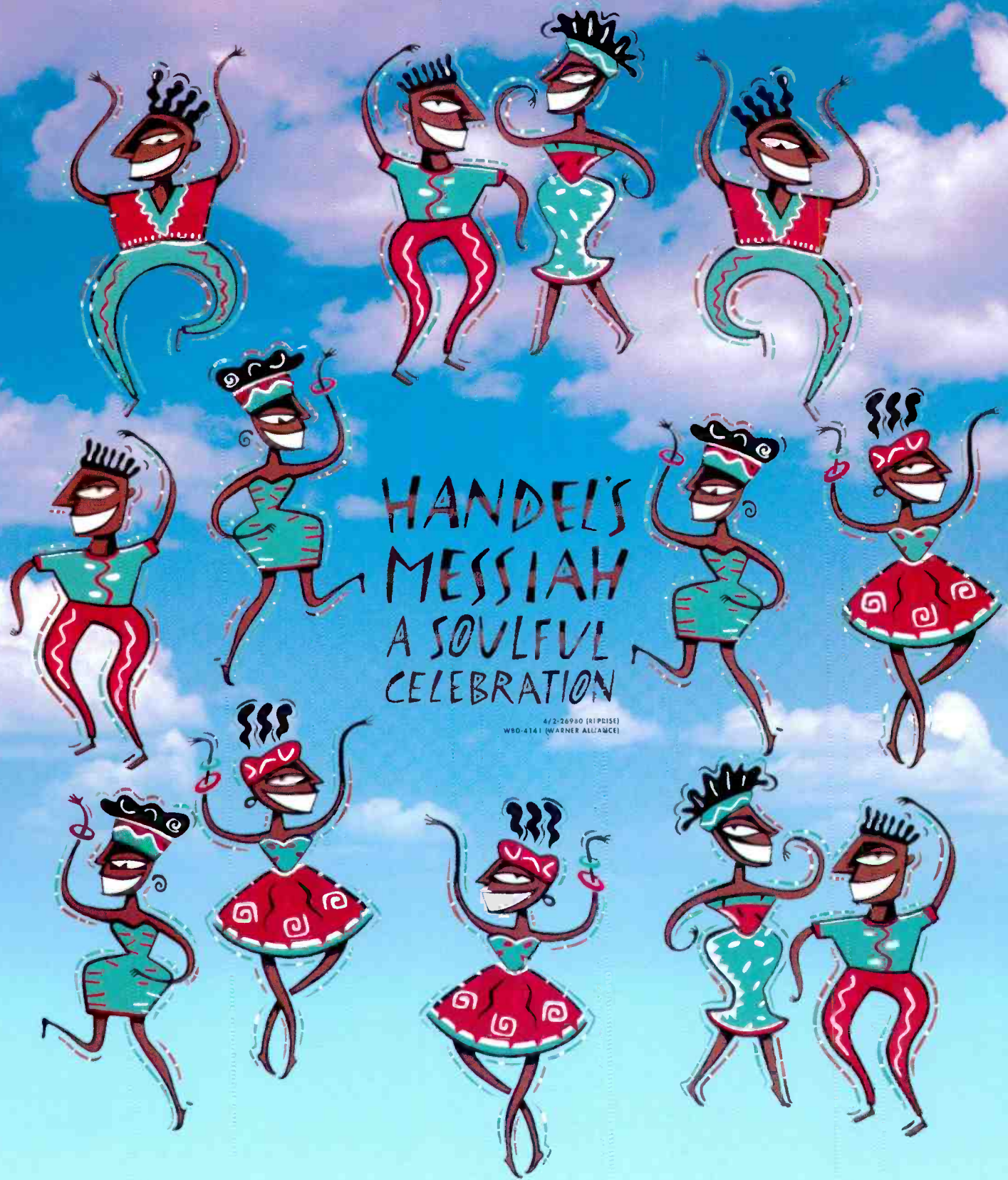
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