

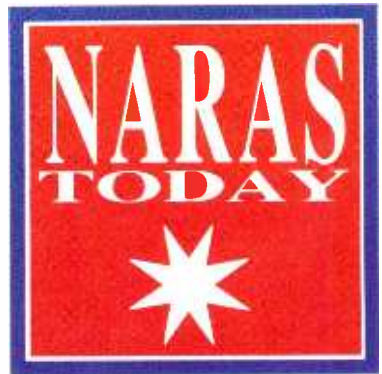
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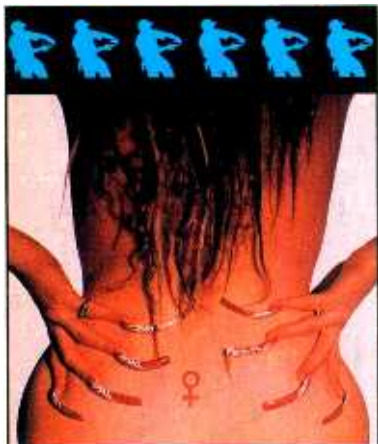


FOLLOWS PAGE 48

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 14, 1992

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"I just flipped off
 President George
 I'm going to
 Dizz Knee Land"

puzzle
 X-13141



Trade Cheered By Clinton's Victory Sees Better Climate For Free Expression

BY BILL HOLLAND

WASHINGTON, D.C.—The music and video industries, the arts community, and civil-liberties groups are hopeful that the election of Democratic Arkansas Gov. Bill Clinton as President of the United States will mean a reversal of the increasing government intrusion into matters of artistic content after 12 years of Republican rule.

"Overall, this is a very happy day for creativity in this country," says James Fitzpatrick, a veteran Washington attorney who has been at the forefront of freedom-of-expression issues.

While industry representatives and arts-group officials say it is too early to predict details, they are happy the Democrats are coming to town in January.

"A lot of people in our industry

were involved in Clinton's campaign," says Hilary Rosen, executive VP of the Recording Industry Assn. of America. "And I think that everyone has a pretty good comfort level with this new Administration's policies."

Don Rosenberg, executive VP of the Video Software Dealers Assn., sums up the overall reaction succinctly: "I'm thrilled the Republicans are gone."

Generally, the mood of music-industry officials can be described as elation tempered by caution, and the focus a day after the election was on expected changes at such important arts/government crossroads as the Justice Department and the courts, rather than on Capitol Hill. Despite a few membership changes, and a few



CLINTON

Photo: Brett Lee/Starfile

Alan Jackson Shines Brightly In The Country Constellation

BY EDWARD MORRIS

NASHVILLE—Of all the new traditionalists, none has been more faithful to the sounds and themes of country music's past than Arista Records' Alan Jackson. His hook-laden lyrics and honky-tonk arrangements are vivid and visceral—and they're



JACKSON

paying off big.

Arista released Jackson's third and latest album, "A Lot About Livin' (And A Little 'Bout Love)," Oct. 9, with an initial shipment of 760,000 units, and reorders are already coming in, the label says. This week, "A Lot About Livin'" is at No. 22 on The Billboard 200 and at No. 8 on the Top Country Albums listing.

"Here In The Real World," Jackson's first album, has sold 1.7 million copies, and "Don't Rock The Jukebox," his second, now stands at 2.2 million, according to Arista.

With sales like these, Jackson is

(Continued on page 29)

Broader Audience Catching Wave Of Hawaiian Music

BY DON WELLER

HONOLULU—Hawaii, a "melting pot" with no ethnic majority, has developed an equally diverse musical culture. The traditional music of the original Polynesian inhabitants has evolved into contemporary Hawaiian and Hawaiian pop; and, more recently, a mixture of island sounds with Jamaican reggae has given rise to a danceable teen genre known as "Jawaiian"

music.

Jawaiian has had no impact beyond the islands, but other kinds of Hawaiian music are attracting mainland attention once again, as evidenced by new recordings on Private Music and George Winston's Cat Dancing label.

Throughout this century, Hawaiian recordings have sold side by side with mainland product

here. Until just after Hawaii be-

(Continued on page 72)



IN THE NEWS

'Beauty' Vid Flying Out
 Of U.S. Retail Stores

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No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ HOW DO YOU TALK TO AN ANGEL THE HEIGHTS (CAPITOL)	
THE BILLBOARD 200	
★ THE CHASE GARTH BROOKS (LIBERTY)	
HOT R&B SINGLES	
★ AIN'T NOBODY LIKE YOU MIKI HOWARD (GIANT)	
TOP R&B ALBUMS	
★ WHAT'S THE 411? MARY J. BLIGE (UPTOWN)	
HOT COUNTRY SINGLES	
★ NO ONE ELSE ON EARTH WYNONNA (CURB)	
TOP COUNTRY ALBUMS	
★ THE CHASE GARTH BROOKS (LIBERTY)	
HOT DANCE CLUB PLAY	
★ SAVED MY LIFE LIL LOUIS & THE WORLD (EPIC)	
HOT DANCE SALES	
★ SESAME'S TREET SMART E'S (PYROTECH)	
HOT RAP SINGLES	
★ LOST IN THE STORM CHUBB ROCK (SELECT)	
HOT ADULT CONTEMPORARY	
★ TO LOVE SOMEBODY MICHAEL BOLTON (COLUMBIA)	
HOT LATIN TRACKS	
★ ANGEL JON SECADA (SBK)	
TOP VIDEO SALES	
★ BEETHOVEN (MCA/UNIVERSAL HOME VIDEO)	
TOP VIDEO RENTALS	
★ BASIC INSTINCT (LIVE HOME VIDEO)	

HOME & ABROAD

NPR Afropop Series
 Celebrates Fifth Anniv.

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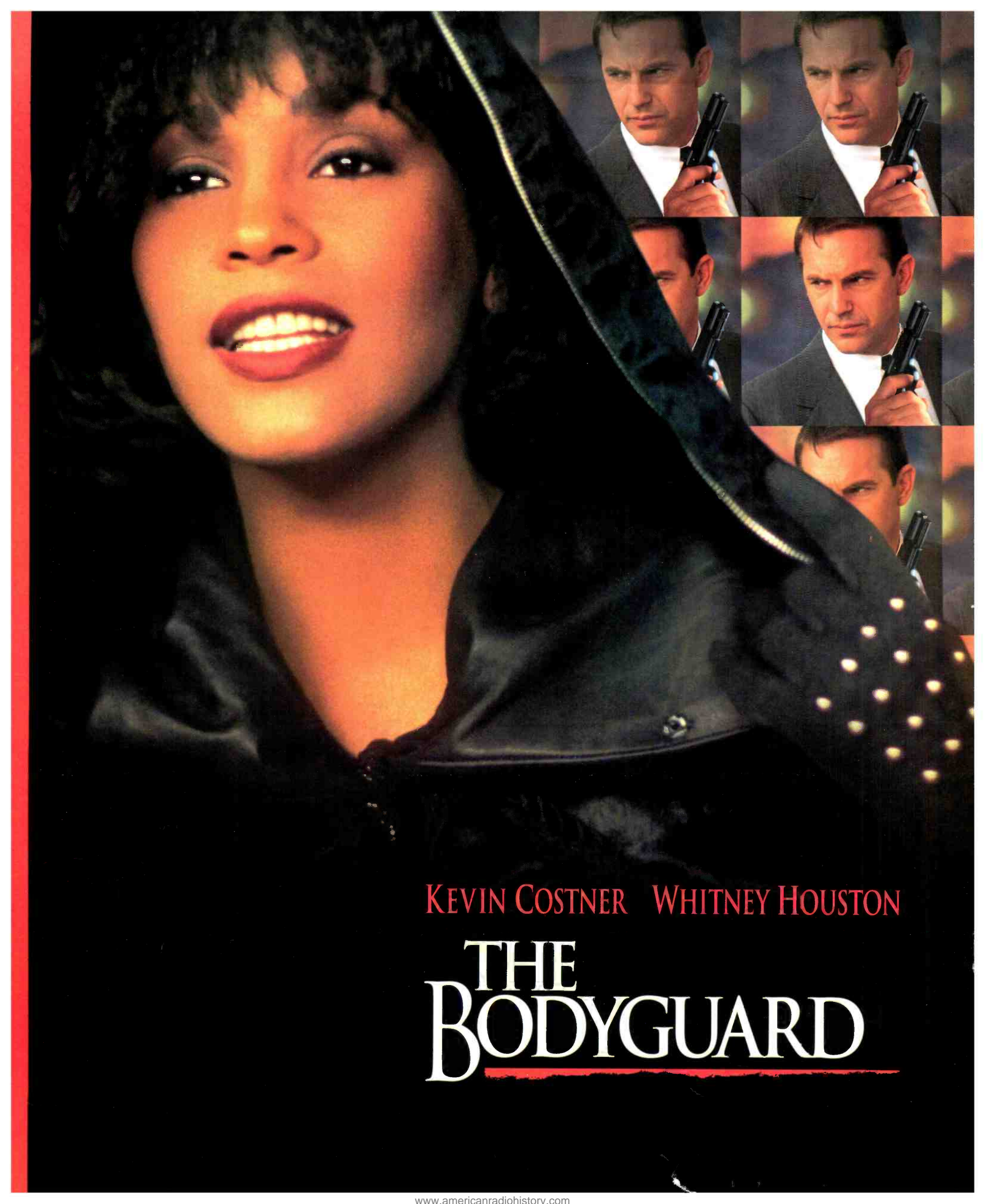


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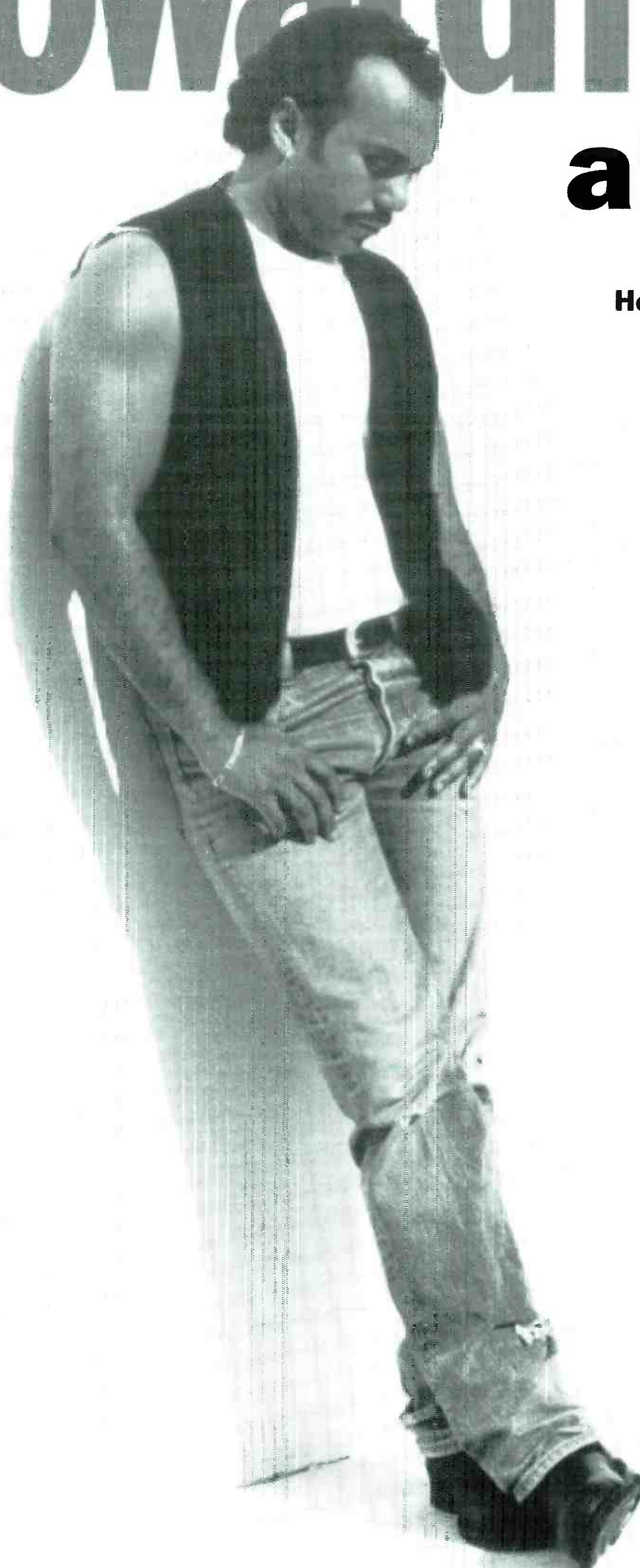


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edit fax 212-536-5358
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806 15th St. N.W.
Wash., D.C. 20005
202-783-3282
fax 202-737-3833

Los Angeles
5055 Wilshire Blvd.
Los Angeles, CA 90036
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telex 66-4969
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London
3rd Floor
23 Ridgmount St.
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edit fax 011-81-3-3867-0216

'Beauty & Beast' Vid Sets Sales Record Observers Say Title May Hit 20 Million Units

This story was prepared by Seth Goldstein in New York and Jim McCullaugh and Earl Paige in Los Angeles.

NEW YORK—"Beauty And the Beast" is setting the records expected of it. Disney, releasing the title on its Buena Vista Home Video label, took orders for an estimated 16-17 million copies several weeks in advance of the Oct. 29 street date. Now cassettes have landed on store shelves—briefly.

Buena Vista Home Video domestic president Ann Daly claims consumers bought 7 million copies of "Beauty" in the first week. "Fantasia," last year's 14.2 million-unit blockbuster and the previous all-time home video seller, "took a month to reach the same number," she says. As usual, mass merchants and deep discounters predominate, slashing prices as much as \$15 below the \$24.99 suggested list. "Everyone who had product had a phenomenal first week," says Daly. "This

isn't the result of a couple of retailers."

A lot of retailers agree, lending credence to predictions that "Beauty" will top 20 million by year's end. Bob Pollack, Target Stores' divisional merchandise manager for movies, music, and books, says sales in the first two days were nearly three times greater than the chain's next best title, "101 Dalmatians."

Reorders are strong: 25%-30% of their original purchases for some wholesalers. The 62-unit Tower chain, based in Sacra-

mento, Calif., has gone back for "15% of its initial buy," according to purchasing VP John Thrasher, who says the title has contributed "to a great uptick in sell-through overall."

That's good news for stores carrying the largest selection of direct-to-sell-through releases in home video's history. When "Beauty" arrived, "almost every title in the children's or family category went up two or three times," says Music-

(Continued on page 93)

U.K. Publishers Group Forms European Rights Organization

This story was prepared by Mike Hennessey in Hamburg and Susan Nunziata in New York.

HAMBURG—The 200-member Music Publishers Assn. in the U.K. is forming a subsidiary, the European Music Rights Organization, to handle "certain aspects" of mechanical licensing on a pan-European basis. MPA president Jonathan Simon says its aim "is to make sure that copy-right owners have greater control over their rights in a free-trade Europe."

It marks the latest phase in a controversy being played out among European rights societies and publishers in the U.K. and the U.S. over the collection and distribution of funds to rights holders, and attendant costs. The U.K. move closely follows the decision by three Continental rights societies—France's SACEM, Holland's STEMRA, and Germany's GEMA—to work together in setting up a European

mechanism to collect mechanical royalties (Billboard, Oct. 24). All three have individual central licensing deals with various majors.

"British publishers have been looking at central licensing for the last six years," says Simon, "and the Europeans had the idea of a jointly run organization 18 months ago. What better than to pave the way with a new organization? We have a body and a board of directors, and we already have the MCPS in being, which could administer EMRO."

The Mechanical Copyright Protection Society is an MPA subsidiary that collects U.K. mechanical royalties. Simon denies the EMRO move is to pressure Continental societies into concessions. He had been due to visit GEMA—at its invitation—as news of EMRO became public, but was obliged to cancel the trip at the last minute, due to other business commit-

(Continued on page 92)

Video Veteran Blattner Killed In Plane Crash

BY JIM McCULLAUGH

LOS ANGELES—Rob Blattner, president of MCA Home Video, was killed in a small, twin-engine Alpine Air plane crash Oct. 31 outside Grand Junction, Colo. He was 40 years old.

The crash, attributed to both inclement weather and instrument failure, also took the life of independent entertainment industry publicist Dale Berliner, 32, and pilot Kevin James, 32.

The MCA executive was returning (Continued on page 82)

THIS WEEK IN BILLBOARD

GERMAN, FRENCH MUSIC SCORECARD

Two of the top three European music markets show a decline in album units for the period of January-September this year. There is good news, however: CD shipments, for singles and albums, are up in both Germany and France. Emmanuel Le-grand, Wolfgang Spahr, and Adam White discuss the consequences for the music industry. **Page 44**

LOOKING A-LIVE AT ANNUAL CONFAB

LIVE Specialty Retail Group used its annual meet to thank employees for the commitment and teamwork that helped pull the chain out of financial doldrums this year and to expound on plans for growth. Ed Christman was there. **Page 49**

STOPPING IN AT BOP

Bop Recording Studios in Southern Africa is working to overcome a diminishing client roster by seeking to tap into the region's rich crop of local talent. Jon Bridger reports. **Page 56**

SUPERMARKETS COOK UP VIDEO PLANS

Though it didn't exactly roll out the red carpet for the video trade at its recent FMI convention, the food sector declared its commitment to the medium. So reports Seth Goldstein, who attended the meet and tells of several ingredients in the super-market-video mix. **Page 59**

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CLASSIFIED/REAL ESTATE



First MD Units Shown. Sony demonstrated MiniDisc production units in the U.S. for the first time when the Sony-owned Digital Audio Disc Corp. officially opened its prerecorded MD plant Oct. 29 in Terre Haute, Ind. The first MD title will be Mariah Carey's "MTV Unplugged." Expected to retail at \$15.98, it will have an initial pressing of 7,500-10,000 units. Over 45 days beginning in early December, MD software is due in 1,000 music outlets, while 1,500 electronics stores are slated to carry MD decks in the U.S. (Most of the hardware retailers will also get 20-title MD prepacks.) About 200 titles, including 100 from Sony Music labels, are due in stores by Dec. 31, with another 100 expected by the end of January. Recordable 60-minute blank MDs will list for \$13.98. The \$750 portable MD player/recorder unit, shown above, and the \$550 playback-only portable each weigh 1.8 pounds, including rechargeable NiCad battery, and measure 4.5-by-1.7-by-5.5 inches. Sony is in the process of obtaining sample decks for U.S. testing from its factory in Japan.

Sony Launches MiniDisc: Releases 90 Titles In Japan

■ BY STEVE McCLURE

TOKYO—Sony's MiniDisc launch in Japan went ahead Nov. 1 as scheduled, with three hardware units and close to 90 software titles, including albums by Bruce Springsteen and Harry Connick Jr.

Sony introduced the MZ-1 record/playback portable unit, priced at 79,800 yen (\$654); the MZ-2P playback-only portable, priced at 59,800 yen (\$490); and the MDX-U1 in-dash car stereo player (with AM/FM tuner) at 100,000 yen (\$819). Initial monthly production of the three models will be 15,000, 10,000, and 3,000 units, respectively.

The electronics firm has also begun marketing blank 60-minute MD software priced at 1,400 yen (\$11.47). Sony plans to introduce 74-minute blank discs next spring for an as-yet undetermined price.

In terms of prerecorded software, Sony Music Entertainment (Japan) began selling 88 MD titles Nov. 1 at prices ranging from 2,300 yen (\$18.85) to 3,000 yen (\$24.59). Of the 88 titles, 64 are by domestic artists such as Nokko and Kome Kome Club, 19 are by foreign acts including Bruce Springsteen ("Born In The U.S.A.") and Harry Connick Jr. ("Blue Light White Light"), with classical product making up the remaining five. SME (Japan) is to release a further 104 MD titles before Christmas, of which 71 will feature domestic acts, 28 are by foreign performers, and five by classical artists.

Nippon Columbia launched 15 MD titles Nov. 1, 12 of which are by domestic artists and three by foreign classical artists. The firm will market another 15 MD titles Dec. 1, of which seven will be by foreign classical acts.

Toshiba-EMI says it will release 21 domestic MD titles Dec. 2 and five foreign MD titles Dec. 16, including Jesus Jones' "Doubt," David Bowie's "Ziggy Stardust & The Spiders From Mars," and Roxette's "Tourism." The company says it plans to introduce a total of 60 MD titles by next March.

Rockworld Label Debuts With Sony Pact, Pop Roster

LOS ANGELES—Rockworld, a label imprint operated by manager David Krebs, will make its bow this month via a pressing and distribution agreement with Sony Music.

Krebs was partnered in the '70s and '80s with Steve Leber. The Leber-Krebs firm handled such artists as Aerosmith, AC/DC, Ted Nugent, the Scorpions, Def Leppard, and Michael Bolton.

Krebs says his label, which is negotiating for distribution in territories outside the U.S., will cover acts across the width of the pop-music spectrum: "My tastes range from Michael Bolton to AC/DC. That's a lot of territory, and I don't think it'll go beyond that."

Rockworld will be inaugurated Tuesday (10) with the release of "Five Easy Pieces" by the former Atlantic Records hard-rock act Dirty Looks. The debut album by Croatian rocker Nenad Bach will follow in December; pop-rock artist Adam's debut is set for a January release.

The label, which plans to issue up to six new album projects a year, has a staff of four and is run out of the Krebs Media Corp. offices in New York.

CHRIS MORRIS

Elton & Bernie Renew Pub Ties

Warner/Chappell Advances Record \$39 Mil

■ BY IRV LICHTMAN

NEW YORK—Having recently renewed mega-buck associations with Madonna and Prince, Warner/Chappell Music says it has done both deals one better with a renegotiated pact for global publishing rights to songs by longtime hitmakers Elton John and Bernie Taupin.

In fact, says company president, chairman and CEO Les Bider, the advances to John and Taupin specified in the deal, totaling nearly \$39 million, set a music publishing record. The deal calls for the advances to be delivered in segments over a period of time, adds Bider.

The agreement gives Warner/Chappell exclusive rights to the hit-making duo's copyrights, including songs written since 1974 that were already represented by Warner/Chap-

pell and those to come in new product. John will record for MCA and for his future label, PolyGram.

John, currently a best-selling artist with his "The One" album, is obligated to give MCA one more album before his product rolls out on a PolyGram logo.

While the creative arrangement is tied to a set amount of John albums, the actual length of the deal is 12 years, retroactive to the "The One" release, says Bider.

Bider refers to the new pact as a subpublishing arrangement rather than the more traditional administration deal that Englishman John and Taupin previously had with Warner/Chappell. "The difference really is that we now 'stand in the feet' of the publisher in terms of our control of the songs," Bider says. Strictly speaking, the Warner/Chappell ties are with the John & Taupin publishing company, Big Pig (ASCAP).

(Continued on page 91)

Entertainment Biz Profits Rise 273% In 3d Quarter

■ BY DON JEFFREY

NEW YORK—Entertainment company profits skyrocketed 273% in the third quarter over last year's anemic results as corporate efforts to reduce debt and other costs produced better bottom lines.

The increase for music, video, and broadcasting companies far exceeded the average profit performance of industries across the U.S. economic spectrum in the June-to-September quarter. The Wall Street Journal's survey of 621 major corporations showed a 30% year-to-year increase in net profit.

The third-quarter rise in entertainment profits also dwarfed the second-quarter results. The Billboard survey of companies for the March-to-June quarter indicated a 49.2% jump in year-to-year net income.

The Billboard sample consists of 16 companies, including marketers, distributors, and retailers of music and home video product; radio and television broadcasters; and trade publishers.

The company whose third-quarter profit took the biggest percentage leap was Acclaim Entertainment, a marketer of video games. Its net income rose 907% to \$5.08 million from \$505,000 a year ago. Acclaim has benefited from new agreements with major video-game makers and a plethora of new product.

In dollar terms, the companies whose profits took the biggest jumps were Blockbuster Entertainment, the home video retailer, whose net income rose \$13.9 million to \$41.2 million, and Reader's Digest Assn., a leading direct marketer of music and home video, whose earnings increased \$13.8 million to \$68.6 million. Blockbuster benefited from rapid international expansion and from improved profit margins. Reader's Digest also enjoyed better margins.

Reader's Digest's profit of \$68.6 million was also the biggest in the Billboard sample.

The largest losses were suffered by radio companies that are paying large interest expenses on debt: Heritage Media, with a \$10.7 million loss, and Westwood One, with a \$7.7 million deficit.

The company that showed the biggest improvement in its bottom line over last year was Time Warner, whose operating units include Warner Music Group and Warner Home Video. Last year it reported a \$62 million loss (before payment of preferred dividends); this year it posted a \$6 million profit. The turnaround resulted from a reduction in debt expense and from a big increase in cable TV profits.

Of the companies surveyed by Billboard, 12 made profits and four booked losses. Besides Westwood and Heritage, the losers were an-

(Continued on page 92)

Billboard Debuts Billie Awards To Fete Ad Creators

NEW YORK—Billboard magazine will present the inaugural Billie Awards at a ceremony in March 1993 in New York.

The first competition of its kind, the Billie Awards will be presented to creative departments and advertising agencies to acknowledge the best consumer and trade advertising for music, video, professional audio, and retail.

"The Billie Awards are a salute to excellence in marketing for the music, video, and home entertainment industry. Billboard launches this awards ceremony to recognize the contribution that the creative departments make toward the popularity and sales successes of an artist, group or company," says Howard Lander, publisher of Billboard magazine and senior VP/group publisher of BPI Communications.

Entries will be submitted by any party involved in the ad campaign—the client, the ad agency, the creative department of a record label, etc. The eligibility period

(Continued on page 93)



Classical Contest. PolyGram violinist Gil Shaham, third from left, picks the winning entry in Billboard's Classical Music Contest. The winner of a Sony CD player is Ivan Gorelik of Columbia, Md. Looking on, from left, are Billboard deputy editor Irv Lichtman; Billboard associate publisher Gene Smith; and Deutsche Grammophon president Karen Moody. Contestants had to identify the composers pictured on the cover of Billboard's Sept. 19 issue, shown above right. The correct answers are as follows: top row, from left, are Schumann, Brahms, and Handel. Middle row, from left, are Mendelssohn, Beethoven, and Weber. Bottom row, from left, are Schubert, Bach, and Haydn. (Photos: Jeff Nisbet)

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ENTERTAINMENT

Commentary

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

BIEM SHOULD OVERSEE CENTRAL LICENSING *European Rights Societies Ought To Cooperate More*

BY LARS WIGGMAN

After reading reports and viewpoints on the subject of central European licensing and the recently concluded BIEM/IFPI negotiations, I would like to make the following comments on behalf of the Swedish Music Publishers Assn.

Mechanical societies should be acting on behalf of *all* copyright owners: i.e., composers, lyricists, and music publishers, regardless of their origin and native country. Therefore, it is crucial to understand that the whole system will erode if the societies compete by giving the record companies attractive discounts or "kick-backs" just in order to obtain central licensing deals with the major multinational record companies. In this era of the European Community, there should be a nonpolitical, cost-concerned, and flexible cooperation between the existing societies and their customers, the record labels, in order to obtain the most efficient, accurate, and cost-effective organization for the collection of mechanical royalties in Europe and, of course, the rest of the world.

Payments for administrative services between the BIEM member societies and between a BIEM society

and the record industry should take place only as a fair payment for a valuable service that the "customer" wishes to receive and pay for. (Ed. note: BIEM is an organization representing rights societies in 16 European nations.)

It is our impression that the 10-year-old central licensing system entails significant overhead costs for



'The cost of the operation should be minimized'

Lars Wiggman is managing director of AIR Music Scandinavia AB.

the BIEM societies, aside from the alleged discounts to the record industry.

Since the central licensing contracts concern all rightholders, they should be part of the BIEM/IFPI agreement. There should also be a special central licensing board within BIEM that would oversee the whole process and make sure that royalties are collected and distributed in the most efficient way for *all* right-

holders.

In principle, there is nothing wrong with two or more societies being responsible for the process, as long as there is no delay or duplication of work. In fact, there is a logic in the philosophy that one society should make an agreement with a particular multinational record producer to take care of central registration and subsequent distribution of record information to the other BIEM societies.

On the other hand, the local BIEM society in the country of sale should be responsible for invoicing and distribution to the rightholders. The total cost of the operation should be minimized and the commission should be divided between the societies according to the actual work burden. How can this cause any arguments? After all, the societies are—or should be—nonprofit organizations with one interest in common: to keep the collection and accounting costs as low as possible for the rightholders.

Nordisk Copyright Bureau, the Nordic mechanical rights society that

represents Denmark, Iceland, Norway, Sweden, and Finland, is heading in the right direction by simply staying out of all the political power battles between the European societies. Instead, NCB is building relationships with its sister organizations, as well as with the record companies in Northern Europe; implementing efficiency and cost-cutting programs; and lowering its commission to 7% (including the commission taken by societies like GEMA and STEMRA for the centrally licensed repertoire). NCB plans to decrease even further the total commission in connection with the fee charged for collection from the Nordic industry.

It is in all rightholders' and record companies' interests to maintain the strength of a local society like NCB by preserving close contacts to the local marketplace.

I hope European societies will improve their cooperation in order to make this system work. Time is of the essence, especially in the wake of the new BIEM/IFPI agreement. In the long term, both copyright holders and owners of recording rights have a lot of common interest in a structure that works and that will retain the respect and earning power of music copyright in modern society.

VOICES CARRY

(The following is part of an occasional series of articles by Billboard readers outside the entertainment industry.)

BY ADAM A. DOBRIN

Should the recording industry ever decide to give an award for the silliest music story of the year, it would surely go to Meg Cox in 1992 for her recent page-one article in *The Wall Street Journal*, "Rock Is Slowly Fading As Tastes In Music Go Off In Many Directions."

Cox's story trots out specious symptoms of rock's decline with the added bonus of misinterpreting her own statistics. Compounding the confusion, she never even defines what rock actually is. Cox's bogus evidence: rappers Kris Kross are outselling Bruce Springsteen; country boys like Garth Brooks are running a stampede through Billboard's pop charts; and the 1991 Grammy for best song went to Natalie Cole's rendition of the 40-year-old "Unforgettable."

However, extrapolating rock's demise from "Unforgettable"'s victory is just plain dopey—the Grammys have a long anti-rock bias. Remember, "Toto IV" won six Grammy Awards in 1982, and the Rolling Stones collected their sole Grammy in 1986 in the "Lifetime Achievement Award" category.

Cox admits that rockers U2, Def Leppard, and Guns N' Roses are

still selling millions of albums, as is the "grunge rock" of Nirvana. "But the age of rock as a prevailing cultural force is over," Cox insists. "The music business as a whole is far bigger than it was when rock reigned supreme, but no unifying musical movement has taken rock's place."

But exactly when "rock reigned supreme" isn't stated anywhere in the article. In order to answer the question, one needs a firm definition of rock, which Cox fails to provide. Thus, her diagnosis of rock in decline is purely a matter of semantics. In the mid-'70s, for example, the country rock of the Eagles charted as rock, but today's country rock, typified by Garth Brooks and Mary-Chapin Carpenter, registers as country. For further proof of the semantic quality of the debate, listen to the "country" hits of Billy Ray Cyrus, Highway 101, and others. The rock influence on country is at the very root of country's revival.

One wonders whether Cox would classify '60s soul and R&B from Motown, Stax/Volt, and Atlantic as rock or non-rock. Do the rock guitar-saturated recordings of Michael Jackson (our era's biggest-selling artist) belong to R&B, adult contemporary, or rock? Cox doesn't say. And what about Prince? The point is that a record's sound, not the radio format that plays it, defines its musical genre; anyway, so much of rock has become essentially pop music that

stylistic terms mean little these days.

When Cox abandons the anecdotal for the statistical, she inadvertently summons testimony proving that rock lives! Rock's share of the record market "plunged," she reports, from about 47% in 1987 to 36% in 1991. However, over the same period, record sales grew from \$5.6 billion to \$7.8 billion, which means that the total spent on rock—according to Cox's own stats—actually rose by more than \$220 million. Cox also cites soaring country-music sales to illustrate rock's troubled state, but a chart accompanying her story indicates that country, not rock, is the unstable genre. Only recently did country regain the market share it lost between 1987 and 1989.

The resurgence of country music is an overreported trend, anyway. There is no doubt that sales are up, but everyone who reads this magazine knows that country records are charting well because Billboard revamped its research to reflect a more accurate census. That change also benefitted the other major "non-rock" genre—rap.

Another graph purporting to illustrate Cox's thesis also backfires on her: It notes that only one rock album (by Elvis, of course) was in Billboard's list of the 100 top albums of 1960. Of course, rock was a radio and singles phenomenon in those days, making

the Billboard album chart a poor measure of cultural force. In 1970, 50% of the year's top 100 albums were rock titles, the chart notes; in 1980, they comprised 48%, a statistically insignificant change. But in 1990 rock album titles slid to about 25% of the Billboard top 100.

Indeed, rock faltered in 1990 because so many records in the genre were mediocre that year. But rock sales quickly rebounded in 1991 and 1992 as acts like U2, R.E.M., Skid Row, Metallica, Van Halen, Guns N' Roses, and Pearl Jam released multi-platinum-selling discs.

Finally, the article does not take into account the continuing sales of rock catalog albums. Consider the longevity of '60s recordings by the Who, which still sell a lot of copies today. Billboard's "Catalog Albums" chart of best-selling backlist records is dominated by such guitar-oriented rock albums. That pattern continues today as new R.E.M. fans, for instance, who purchase the band's latest hit album, return to the record store and buy the band's decade-old records. Rap and country fans hardly ever shop the backlist.

Smart industry executives, who know all about the staying power of rock, spend long hours balancing their talent rosters between acts that sell millions in a short burst and those whose careers ripen and bear a bountiful back catalog. In fling her trend story, Cox has grossly misdiagnosed the state of rock.

LETTERS

COUNTRY AND SCHLAGER

In a recent interview (*Billboard*, Oct. 24), Rudi Gassner, president of BMG International, compares the market potential of country music to that of German schlager, saying it would be limited because of its specifically American message.

To my mind, both assumptions are wrong. Being in charge of a country music program at a local radio station, I have been following country music and its development for almost a decade. As it has emerged in recent years, country doesn't bear any resemblance to 90% of so-called schlager music; it is much more diverse and musically superior in both quality of the songs and (I am sorry to say this) the artistic talents of most German artists. There are several good schlager acts, but you will not find such a large number of highly talented singers (let alone songwriters).

Regarding the message of country music, I think that a closer comparison to any kind of pop music would reveal there are no important differences that might deter Europeans from listening to and liking country records.

Country music still suffers from prejudices ("hillbilly," "reactionary," etc.) that are partly due to poor marketing (or no marketing at all) of the genre in Europe. Those who want to encourage people to listen to country have hardly any support from the European music industry or from Nashville labels.

Breaking country artists and selling their product is possible over here—but only if executives like Gassner and the Nashville music industry support the effort.

Franz-Karl Opitz
Freiburg, Germany

REMEMBERING GRAHAM

Congratulations on devoting such substantial space to Mike Klenfner's reminiscence about Bill Graham.

I found the article not only moving, but also Proustian in the way it triggered my own recollection of the Fillmore East.

The U.S. music industry is blessed with innovators, entrepreneurs, and people who nurture the creative process of the ever-changing musical landscape, which still dominates the world markets. But Bill stood out as a man of enormous passion and compassion, whose energy and dynamic style galvanized the industry. It was refreshing to read and be reminded of him and what he stood for.

Kudos to Billboard and Klenfner.

Freddie Gershon
CEO/Chairman
Music Theatre International
New York

Artists & Music

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

Columbia Heralds The Age Of Harry With 2 Albums

■ BY JANINE McADAMS

NEW YORK—Critically hailed jazz artist Harry Connick Jr., who has three platinum and two gold albums to his credit, is set to make another assault on the jazz and pop charts Nov. 24, when Columbia Records releases two new Connick albums simultaneously.



CONNICK

The album's arrangements—Connick playing piano unaccompanied or with occasional guest players and supplying vocals on some tracks—mirrors that of his second Columbia album, "20."

"It's exactly the same," says Connick of the similarity to "20," "just five years later. It's the same format, same kind of guest musicians."

An introductory single, "Stardust," featuring label mate Ellis Marsalis on piano, will be serviced to jazz, AC, and "quiet-storm" outlets the week of Nov. 23; a video shot in New Orleans will be delivered to video outlets soon after.

Tracks include "On The Street Where You Live," "Tangerine," "I'm An Old Cowhand," and "Caravan." In addition to Marsalis, guests on the album include Johnny Adams, who sings on "Lazy Bones," and bassist Ray Brown and tenor saxophonist Ned Goold, who assist on "On The

Atchison, Topeka, And The Santa Fe." The album was recorded over three days at the BMG Studios in New York.

Accompanying "25" to retail will be "11," Connick's first recording, which he made at age 11 as pianist with an adult Dixieland band. A rerelease of a regional album recorded in 1978 and titled "Pure Dixieland," "11" is a group effort that includes traditional chestnuts "Sweet Georgia Brown," "Muskrat Ramble," and "Way Down Yonder In New Orleans." In an amusing twist, the young Connick provides a gruff, Louis Armstrong-style vocal on "Dr. Jazz."

Connick is matter-of-fact about his reasons for releasing "11"—a fairly awkward age to accomplish anything
(Continued on page 28)



Sales Call. Joe Cocker's current album "Night Calls" recently hit the 1-million mark in copies sold worldwide, and executives from Capitol Records were on hand at L.A.'s Greek Theatre to congratulate the artist and commemorate the event. Shown, from left, are Art Jaeger, Capitol executive VP; Paul Bishow, senior director of A&R, Capitol; Cocker; Hale Milgrim, president and CEO, Capitol; and Tom Corson, VP of artist development, Capitol.

Politics Of Music Biz In Focus At CMJ Censorship, Sexism, & (Yes) College Music Also Mulled

This story was written by Phyllis Stark with reporting from Barbara Davies, Melinda Newman, and Ed Christman.

NEW YORK—The Nov. 3 election was on the minds of the 5,500 attendees at the 12th annual CMJ Music Marathon held here Oct. 28-31, and Bill Clinton seemed to be the primary beneficiary of that political awareness.

Panelists at a session called "Are We Really Voting Tipper Gore Into The White House?" had

an "anti-Tipper-but-voting-for-Clinton-anyway" theme. Phyllis Pollack of Def Press said that Gore, who co-founded the Parents' Music Resource Center, was still very active in censorship activities. Atlantic's Danny Goldberg agreed with Pollack but added: "The difference between Tipper Gore and Marilyn Quayle is the difference between a bad toothache and a heart attack."

With that having been said, the panel focused on censorship in general. Philip Steir of the group Consolidated raised the question, "Why are we against censorship but have no problem consuming misogyny and sexism?" He went on to say, "We should demand an end to sexual violence as entertainment. We need to ask ourselves, 'Why is there a demand for it?'"

Michael Goff, editor and president of Out magazine, replied,

"Some hate-oriented music may be the price for protecting our freedoms."

As further evidence of the Marathon's political bent, the hourlong keynote speech by the Rev. Jesse Jackson was packed to capacity. Jackson's theme, "It's time for a change," criticized the policies of President George Bush and his administration and made a strong case for Clinton's candidacy.

In Lou Reed's keynoter, the rock star defended Sinead O'Connor, criticized both the Catholic Church and black leadership, and denounced the Oct. 29 verdict in a Brooklyn, N.Y., racial murder case.

Although he said he hadn't seen O'Connor rip up a picture of the Pope during her controversial appearance on "Saturday Night Live," Reed did witness the singer
(Continued on page 87)

Country Music Industry Expands Fight Against AIDS

■ BY DEBBIE HOLLEY

NASHVILLE—The Nashville entertainment community is positioning itself more strongly in support of AIDS-related campaigns, as evidenced by the plan for a country music album benefiting AIDS research, spearheaded by recording artist Kathy Mattea, and the citywide "From All Walks Of Life" pledge walk Sunday (8).

The latter is the city's first big-league AIDS-related event and the first effort to mobilize the country music industry in the fight against the disease.

Apparently, much of the widespread industry support was a positive spinoff of a controversy that took place just prior to the Country Music Assn.'s recent awards show.

The hubbub began when it emerged that the CMA was going to distribute to CMA attendees green ribbons, showing ecological

awareness, rather than red ones, symbolizing AIDS awareness.

According to Mattea, Project Ribbon, which has spearheaded the wearing of red ribbons to symbolize AIDS awareness, has no Nashville representative. But Earth Communications Organization, an environmental group, has a very strong presence in the city and its entertainment community. ECO approached the CMA with the idea of distributing green ribbons at the awards show, but no one approached the CMA about distributing red ribbons.

Nevertheless, a negative undercurrent began to stir, with some alleging that the CMA had avoided the red-ribbon issue out of fear of offending its television audience. However, when the controversy surfaced, CMA offered to distribute red ribbons, and Project Ribbon forwarded enough for the artists backstage. In addition, Mattea
(Continued on page 82)

Judge Bars Enforcing Of Wash.'s Erotic Music Law

■ BY CHRIS MORRIS

LOS ANGELES—A Superior Court judge in Washington State on Oct. 29 granted an injunction barring enforcement of the state's so-called "erotic music" statute.

But both opponents of the law and Washington law-enforcement officials acknowledge that it may not be dead yet and that it could be reinstated on appeal or redrafted by the Washington state legislature.

Following a hearing of argu-

ments by representatives of the state and the law's opponents, King County Judge Mary Brucker ruled that HB 2554, which was signed into law in March (Billboard, March 14 and April 4), is unconstitutionally vague and could have a chilling effect on the arts.

Judge Brucker also stated that the statute opens up the possibility that a jurist in one county could declare a recording obscene and that the ruling would be applicable statewide. She noted that a retailer
(Continued on page 92)

Loud Records Making Noise Via WEA Latina

■ BY DEBORAH RUSSELL

LOS ANGELES—Loud Records has joined the ranks of WEA Latina labels with the release of a new EP by veteran British post-punk rockers the Mekons.

The rock'n'roll-based Loud imprint will be distributed by WEA through WEA Latina, which also distributes the world music labels Sound Wave and Tropical Storm, as well as the hip-hop label 4100 West, and the pop/salsa/dance imprint Biscayne Europa.

"WEA Latina has always had a reputation for releasing Latin music, but it's not that way anymore," says Alan Shapiro, director of national sales at WEA Distribution. To distinguish Loud's mainstream catalog from WEA Latina's Latin product, the covers of the Loud releases will note they are distributed by WEA through arrangement with WEA LTA Inc.

Rick Laudati, who owns both Loud and Sound Wave, says Loud has been in the development stages for about a year.

"We were making so many contacts in alternative circles with Sound Wave that we figured we might as well take advantage of them," Laudati says.

Loud really took shape when Laudati signed the Mekons and ac-
(Continued on page 92)

Brazil's Gil Is Back With New 'Parabolic' Set

■ BY JOHN LANNERT

MIAMI—As he winds down his political career, Brazilian superstar Gilberto Gil has begun to redirect his attention toward his international musical ambitions.

Last summer, Gil—currently a city councilor in Bahia, Salvador—kicked off a European tour in support of his latest effort, "Parabolic," which has been released in the United States on the Tropical Storm/WEA Latina imprint.

Now Gil is planning to once again take on the U.S. market with a series of New York concerts that begin Friday (13). He is also slated to perform Nov. 20 on "Late Night With David Letterman," which will be followed by an appearance Nov. 30 with the house band of "The Tonight Show."
(Continued on page 35)



GIL

JOE SATRIANI • GOLD

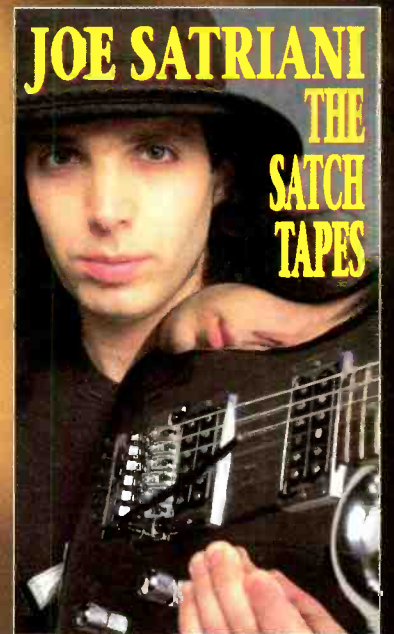
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LOS ANGELES (11/14)	PHILADELPHIA (12/5)
DALLAS (11/17)	BOSTON (12/8)
AUSTIN (11/18)	NEW YORK (12/9)
HOUSTON (11/19)	PITTSBURGH (12/10)
SAN ANTONIO (11/20)	CLEVELAND (12/11)
NEW ORLEANS (11/21)	DETROIT (12/12)
ATLANTA (11/25)	CHICAGO (12/13)
MIAMI (11/28)	MORE DATES TO FOLLOW

Catch Joe Satriani on Late Night
with David Letterman on December 9
and The Tonight Show with
Jay Leno on December 30.
See the Extremist video
on MTV's Headbanger's Ball.

The Extremist is produced by
Andy Johns & Joe Satriani
Additional production by John Cuniberti
Direction: Bill Graham Management

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TV Music Specials Boost Album Sales High Hopes For Sinatra, Jacksons Series

■ BY CRAIG ROSEN

LOS ANGELES—Recent music-related prime-time network TV specials have translated into sales for record and video labels and ratings for the networks—and there are more on the way.

On Sunday (8), CBS kicks off "Sinatra," a five-hour, two-part miniseries. ABC will air "The Jacksons: An American Dream," a five-hour, two-part miniseries about the musical family, beginning Nov. 15.

Warner Bros./Reprise and Motown, respectively, have released soundtrack albums from the Sinatra and Jacksons miniseries, and they expect to see a surge in sales for both

those titles and the artists' catalogs after the specials run.

In addition, it is likely both series will make their way into the home video market.

According to sources, Warner Home Video will release "Sinatra" in time for the holiday rush in December, although a spokesperson for the label declined to comment.

Motown announced plans to inaugurate its Motown Home Video imprint with "The Jacksons" but later rescinded the announcement (Billboard, Aug. 15). Still, it is expected Motown will eventually release the miniseries on home video after its network run.

"Sinatra" and "The Jacksons"

come in the wake of other recent music-related specials that have turned into sales success stories for record labels.

This week, sparked by the Oct. 25 NBC-TV special "This Is Michael Bolton," Bolton's Columbia album, "Timeless (The Classics)," is the Top 20 Sales Mover, jumping four places to No. 2 on The Billboard 200.

Bolton catalog titles also benefited from the TV exposure. His 1991 album, "Time, Love & Tenderness," is the Power Pick, moving from No. 59 to No. 30, while 1989's "Soul Provider" leaps from No. 155 to No. 75 with a bullet. Bolton's 1987 album "The Hunger" re-enters the Top Pop Catalog chart at No. 40.

In the TV ratings race, however, the Bolton special didn't fare as well, coming in at No. 54 for the week with a 9.8 rating and a 17 share. But it did pull in strong young adult numbers, according to the network.

Although Columbia Records declined to comment, it is considered possible that the Bolton show will be repackaged into a longform home video.

Earlier this year, Garth Brooks experienced a similar sales surge following NBC's Jan. 17 telecast of "This Is Garth Brooks." The week following the special, Brooks had three albums bulleted in the top 15 of The Billboard 200. "Ropin' The Wind" (Continued on page 93)

Beatles Invade Pop Catalog List With 11 Classic Albums

LOS ANGELES—Capitol Records is experiencing a Beatles catalog sales bonanza, as "Sgt. Pepper's Lonely Hearts Club Band" and "Abbey Road" move into the No. 1 and No. 3 positions, respectively, on Billboard's Top Pop Catalog Albums chart this week and nine of the band's other albums re-enter the chart.

The surge of interest in the Beatles can be attributed to an extensive marketing campaign Capitol launched in early September, tied into the 30th anniversary of the band's Capitol Records debut single, "Love Me Do."

Beatles titles re-entering the Top Pop Catalog Albums chart this week include "Rubber Soul" at No. 6; "Magical Mystery Tour," No. 13; "Revolver," No. 15; "A Hard Day's Night," No. 20; "Help!," No. 29; "Past Masters, Vol. 2," No. 30; "Please Please Me," No. 38; and "Past Masters Vol. 1," No. 39.

In addition, "Sgt. Pepper's Lonely Hearts Club Band" climbs 14 places to No. 1, while "Abbey Road" goes

from No. 26 to No. 3.

According to Capitol Records senior VP of sales Lou Mann, the label has spent more than \$500,000 on TV, radio, and print advertising as part of the campaign.

"That's a huge expenditure for us, but we're not just trying to create numbers—we really wanted to create sell-through," he says.

In a program that runs from Sept. 8 through Nov. 20, Capitol is offering accounts a 5% discount on the Beatles catalog. "The retailers that are participating with us, and are putting it up front and pricing it, are moving it through the system faster than they expected," Mann says.

Mann reports that one major account experienced 12 times its normal rate of sales on Beatles titles, selling more than 20,000 units during the first week of the program.

Mann adds that more than 87,000 pieces of Beatles product were sold last week. "The significant thing is that we probably did about 15 times

(Continued on page 92)

HELP!



HELFEN STATT HAUEN

Deutsche Musiker gegen Ausländerfeindlichkeit

Helping If They Can. Four of Germany's leading rock musicians strike a Beatles-like pose as part of the pro-foreigner "Helfen Statt Hauen" (Help Instead Of Beating) campaign launched by the country's Ministry of the Interior (Billboard, Nov. 7) with the magazine Musik Express/Sounds. Pictured, from left, are Udo Lindenberg, Wolfgang Niedecken of BAP, Marius Mueller-Westernhagen, and Peter Maffay. A further 200 German musicians of every type are participating in the anti-foreigner bashing campaign, and their names appear at the bottom of the illustration.

Helping If They Can. Four of Germany's leading rock musicians strike a Beatles-like pose as part of the pro-foreigner "Helfen Statt Hauen" (Help Instead Of Beating) campaign launched by the country's Ministry of the Interior (Billboard, Nov. 7) with the magazine Musik Express/Sounds. Pictured, from left, are Udo Lindenberg, Wolfgang Niedecken of BAP, Marius Mueller-Westernhagen, and Peter Maffay. A further 200 German musicians of every type are participating in the anti-foreigner bashing campaign, and their names appear at the bottom of the illustration.

Wynonna Hits Double-Platinum Vandross, GN'R Also Come Up Roses

■ BY PAUL GREIN

LOS ANGELES—Wynonna's solo debut album went double-platinum Oct. 22, just seven months after its release by Curb/MCA. Wynonna received two double-platinum awards with the Judds—though both al-

bums took years to reach the 2-million sales mark. The duo's 1988 "Greatest Hits" set was certified double-platinum in January; its 1984 breakthrough album, "Why Not Me," went double-platinum in July.

Luther Vandross also received his third double-platinum album in October with "The Best Of Luther Vandross . . . The Best Of Love." The previous Vandross albums to top the 2-million sales mark were "Give Me The Reason" and "The Night I Fell In Love."

Guns N' Roses' "Use Your Illusion II" was certified for U.S. sales of 4 million copies. "Use Your Illusion I" has been certified at 3 million. Combined sales of the two 1991 albums are approaching the 8-million sales of the band's 1987 debut title, "Appetite For Destruction."

Two A&M albums went multiplatinum in October. Bryan Adams' (Continued on page 91)

MARLEY ESTATE CASE GOES TO JURY

■ BY FRED KIRBY

NEW YORK—The case on the alleged diversion of Bob Marley estate assets finally went to the jury Nov. 4, three months after the federal district court trial here began. A verdict was not reached by press time.

Jurors were to decide whether federal racketeering statutes had

been violated in the alleged diversion of millions of dollars in assets, as well as whether fraud or negligence was committed by six defendants, including accountant Marvin Zolt, attorney David J. Steinberg, and tax attorney Martin Oliner. Firms the latter two were connected with are the other principal defendants.

(Continued on page 91)

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Jerry Sharell is named executive VP of Billboard Entertainment Marketing in Los Angeles. He was executive VP of entertainment marketing for Westwood One.

RECORD COMPANIES. RCA Records in Los Angeles appoints Ron Fair senior VP of A&R West Coast/staff producer and Nick Bull manager of national alternative promotion. They were, respectively, senior VP of A&R/staff producer at EMI Records in New York and research editor with Hits Magazine.

Bob Merlis is promoted to senior VP/director of media relations for Warner Bros. Records in Los Angeles. He was VP/director of publicity.

Epic Records in New York promotes Dwayne Cunningham to VP of black music promotion and Randy Franklin to national director of black



SHARELL



FAIR



MERLIS



CUNNINGHAM



SIMONE



CZORNYJ



MARTINE



DALVA

music promotion. They were, respectively, national director of black music promotion, and Florida regional promotion manager.

David Simone is appointed VP of business affairs for Capitol Records in Los Angeles. He was a consultant to Atlanta-based entertainment law firm Katz, Smith and Cohen.

Peter Czornyj is named head of Archiv Produktion in Hamburg. He was executive producer in the A&R department of Deutsche Grammophon.

Pat Martine is appointed national

director of promotion for The Imago Recording Co. in Los Angeles. He was national director of promotion for MCA.

John Knox is promoted to manager of finance and administration for the Columbia and Sony Soho Square labels at Sony Music Entertainment (U.K.) in London. He was assistant controller of financial analysis and planning.

Arista Records promotes Steve Williams to manager of West Coast regional promotion in Phoenix and Lori Dawe to manager of national

secondary and Gavin promotion in Nashville. They were, respectively, manager of West Coast regional promotion and West Coast media/promotion coordinator.

Sony Music names Jeff Wasdon marketing manager for the Northwest branch in San Rafael, Calif., and Andrew Collor black music marketing manager, West Coast, in Los Angeles. They were, respectively, GM of Warehouse Records in San Francisco and account service representative for the Los Angeles branch of Sony Music.

DISTRIBUTION. Michael Greene is appointed Cleveland branch manager for CEMA Distribution. He was VP of sales for the EMI Records Group.

Karen Padgett is promoted to director of administration for Sony Music Distribution in New York. She was associate director of administration.

RELATED FIELDS. Eddie Dalva is promoted to VP of acquisitions and co-productions at VH-1 in New York. He was director of acquisitions and co-productions.

Charles Trenet

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EMF Aims To Make Believers Of Fans New 'Stigma' Set Highlights Rawer Sound

BY CATHERINE APPLEFELD

NEW YORK—The title of EMF's second album, "Stigma," contains no word plays, no puns, and no hidden meanings. "Some people had misconceptions about us and we're just setting the record straight now," says Ian Dench, the band's guitarist and chief songwriter.

Indeed, the U.K. quintet's lightning-speed trip into the spotlight, spurred by the single "Unbelievable" and its EMI Records platinum debut, "Schu-



EMF. Band members, from left, are Ian Dench, Zac Foley, James Atkin, Marc Decloedt, and Derry Brownson.

bert Dip," created a media blitz that focused nearly as much attention on the possible meaning of its name and the members' off-stage antics as their music, something Dench says EMF never intended to happen.

"None of the hype was because we sat down at a board meeting and said, 'This is how we're going to do this.' I would talk [to the press] about music, and the other guys would just talk about what they were doing," he says.

"The best articles we've ever had are when they've seen us in our writing environment. They can see how committed we are in terms of the music and also how well we get on with each other."

Dench says the band now "wants to do it the artistic route, not the commercial route." During the past two years, Dench, singer James Atkin, bassist Zac Foley, keyboardist Derry Brownson, and drummer Marc Decloedt embarked on a lengthy world tour and put out a longform video compilation, "Smoke The Banger."

When time came for EMF to create

new material, it opted to put the driving dance beats that propelled such songs as "Unbelievable" on the backburner while highlighting a rawer, rock sound—a move reflected on its "Unexplained" EP, released earlier this year.

"The EP was a testing ground to see how people took the change in direction, and to see how comfortable we were about it," says Dench. "The masses still only know 'Unbelievable.' People don't think we're a real, live band, but we're much more live than they think."

"Stigma," which graced stores Nov. 3, cements the band's commitment to a
(Continued on page 16)



Tramps Like Us. Chameleon act Sonia Dada celebrates a performance at New York nightclub Tramps, where it performed its first single, "You Ain't Thinking About Me." Pictured in front row, from left, are band members Dave Resnick and Paris Delane; Larry Braverman, Chameleon VP of marketing and sales; band vocalist Sam Hogan; Chameleon Records president Bill Berger; band keyboardist Chris Cameron; Chameleon Entertainment president Bob Buziak; and drummer Hank Guaglianone. In back, from left, are band members Michael Scott and Erik Scott.

Black 47 & Other Red-Letter Bands; Sony Eco-Pak Enters With Collision

IT WAS a big week for music in New York City. There were way too many bands to take in, but we did the best we could and saw some music that energized our hearts and souls. Among the best of the best: new SBK signee **Black 47** brought down the house at **Paddy Reilly's** with its rock tunes that are bolstered with traditional Irish stylings . . . Also on the Irish-American tip, **Speir Mor** (Gaelic for Big Sky) attracted major-label interest at its showcase on the strength of lead singer **Pat McGuire's** impassioned vocals. The band, a cross be-

3-D Virtual Audio. The event is being produced by the **Walt Tucker Group**; among the audio producers is **Alan Parsons**. The possibility of a video and audio release of the event is being discussed. Proceeds from the show, as well as the proceeding **Chili Cookoff**, sponsored by **Micrografx**, will be donated to the **National Center For Missing & Exploited Children**. The audience is limited to 15,000 of the conference's expected 125,000 attendees.

tween **U2** and the **Call**, with an electric cello thrown in for good measure, will probably be signed by the time this goes to print . . . New Zealand's **Tall Dwarfs**, a guitar duo who play stripped-down rock accompanied by a programmed Casio Autocord, were signed to **Matador** during the week . . . **Domino Records** signee **Cowboy Mouth** whipped the crowd at **Bang On!** into a frenzy with its frenetic, yet melodic rock.



by Melinda Newman

Drummer **Fred LeBlanc** gives new meaning to the word "maniacal" and does everything but foam at the mouth . . . **American Music Club** front man **Mark Eitzel** gave a stirring acoustic set that was marked by his emotionally charged intensity . . . Despite their polymorphous name, **Deep Jimi & the Zep Creams** proved to be mainly Zep followers as proved by their tunes' explosive interludes . . . **Shudder To Think** delighted crowdgoers with its combo plan of melodic punk and tender vocals . . . **Verve**, the first band signed to new **Virgin** imprint **Vernon Yard**, wove a hypnotic spell with its psychedelic metal . . . **Tumbleweed** showed its connection to loud, soulful hard rock while performing music from its debut on **Seed Records** . . . For bigger names, a songwriter's night featuring **Guy Clark**, **Radney Foster**, **Rosie Flores**, **Jimmie Dale Gilmore**, and **Jim Lauderdale**, proved to be a music fan's delight with stories and songs spun by all the participants . . . **MCA's** the **Mavericks**, who opened for **Trisha Yearwood** earlier in the week, made suitable headliners at **Bang On!** and had the crowd cheering for more with their high-energy country rock.

CHIPS OF A FEATHER: A number of artists will take a quantum leap into the future when they participate in the **Grand Scientific Musical Theater**, which takes place Nov. 17 at the **COMDEX** computer trade show in Las Vegas. Among the artists participating in the multimedia entertainment event are **Jon Anderson**, **Jeff "Skunk" Baxter**, **John Entwistle**, **Graham Nash**, and drummer **Jim Keltner**. They will perform with the assistance of some of the new technology, including a new **JBL** sound system that utilizes a technique called

COLLISION COURSE: **Sony Records** has released its first **Eco-Pak** with the debut release by **Chaos/Columbia** act **Collision**. The first 25,000 units of the record are available in the **Eco-Pak** packaging. According to a label spokesperson: "We put it out for **Collision** because we feel that metal fans are collectors. This way, the initial fans will have something special." Each **Eco-Pak** includes a special **CD** booklet and decal with the band's

logo.

THIS AND THAT: **Mr. Mister's** **Richard Page** and **Toy Matinee's** **Patrick Leonard** (also known for his work with **Madonna**) have formed a new band and are working on their label debut while their people negotiate with a major label . . . We can only hope it's intentional: **Charisma Records** recently sent out a bio that starts "**Loudon Wainwright III**, the most misspelled name in popular music, releases an outstanding new album, 'History' on Nov. 17." To prove its point, the label misspelled **Wainwright's** last name at the top of the bio, and then misspelled his first name on the advance cassette . . . Contemporary instrumentalist **Oystein Sevag**, who was without a deal after **Music West** dissolved, has signed with **Windham Hill** . . . **Annie Lennox** has recorded "Love Song For A Vampire" for the largely instrumental "Dracula" soundtrack. The album will be in stores Nov. 17, four days after the movie's release . . . Showcase applications for the **South By Southwest Music & Media Conference**, slated for March 17-21, must be post-marked by Nov. 16 . . . **Sire Records** has signed **Ford** model **Caron Bernstein** to a record deal. Her debut will be released in spring 1993 . . . **Litl Willie**, a rock'n'blues act composed of a father and his four sons, is working on its debut EP, which will be released on **Cry Baby Records**, an imprint formed by manager **Doc McGhee**. The band is managed by **Danny Zelisko**, head of Arizona concert promotion company **Evening Star Productions**.

Assistance in preparing this column was provided by **Ed Christman** and **Barbara Davies**.

Mexico's Trevi Gets Ahead By Going Against The Grain

BY JOHN LANNERT

MIAMI—If ever there were an artist who has followed her own soul and instinct, it is Mexico's 22-year-old singing star, **Gloria Trevi**.

In the past two years, the intrepid Trevi has gone completely against the grain of the conservative Latin music establishment, putting out three albums that deal frankly with prickly issues facing young adults, such as sex, drugs, and abortion.

The response from young Hispanic audiences has been instantaneous and enthusiastic. Trevi's first two albums, "Que Hago Aqui" ("What Am I Doing Here") and "Tu Angel De La Guardia" ("Your Guardian Angel"), have sold a combined total of more than 750,000 copies. Her latest effort, "Me Siento Tan Sola," sold more than 200,000 units within a week after its international release in August.

Trevi, a husky-voiced belter in the tradition of **Janis Joplin**, also has become a potent live act, routinely performing two-hour stadium shows in Mexico before 20,000-30,000 fans. She has played to sold-out crowds in

10,000-15,000-seat arenas in Puerto Rico, California, and Chicago.

Trevi has been a singular hit off-stage as well. In late 1991, she starred in "Pelo Suelto" ("Wild Hair"), a film based loosely on her smash single of that name. The movie grossed \$4 million, a record for a Mexican-made film. About the same time, Trevi caused a stir by releasing a very revealing calendar that sold more than 300,000 copies.

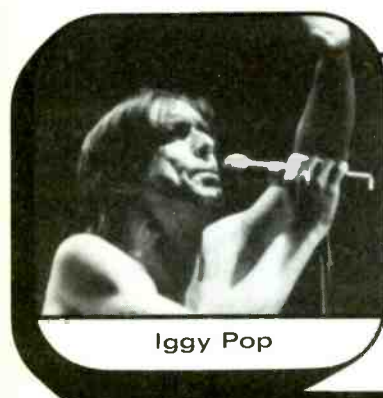
Despite her meteoric success, Trevi's perceived anti-establishment posture, which perhaps would be considered tame in the U.S., has drawn heated criticism from the international Hispanic press community.

But, as Trevi tells it, "I sing about what's happening. Many people criticize me because—for example, I have a song called 'Hoy Me Ire De Casa' ["Today I Will Leave Home"]

(Continued on page 16)



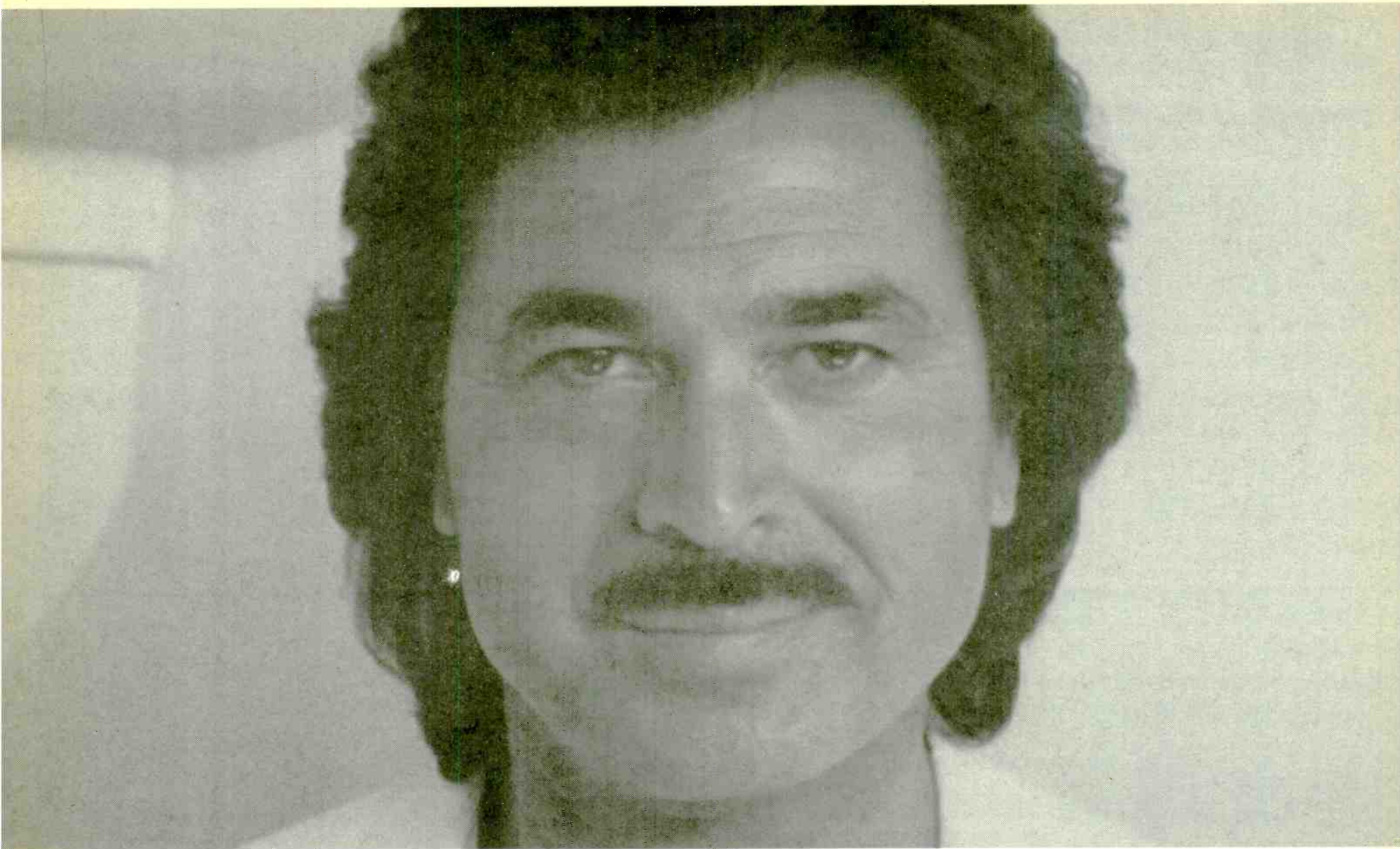
TREVI



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Thomas Dolby Delves Into Personal Realm On Giant Debut

BY PAUL VERNA

NEW YORK—Once a self-described "whiz kid" who dazzled fans with adventurous one-man synthesizer music, memorable self-directed videos, and subsequent excursions into such areas as film-score composition and production for other artists, Thomas Dolby is now content just letting his own music speak for itself.

On his Nov. 3 release, "Astronauts & Heretics," Dolby has taken a decidedly personal approach to his art. The album is dedicated to Terry Nelson Jackson, the late bass player for Dolby's band, the Lost Toy People, who died in the airplane crash that also took the lives of several members of Reba McEntire's band. Jackson had recorded several of the bass tracks before his passing.

The disc also contains Dolby's most

personal song, "Neon Sisters," in which neon is a metaphor for a drug that killed a childhood friend of his. Dolby introduces the song with the announcement, "This song is for a friend, because I never got to tell him."



DOLBY

Another distinguishing characteristic of "Astronauts" is that Dolby—once a one-man performance artist—is increasingly receptive to seeking the help of his friends. Among the guest musicians on the album are Jerry Garcia and Bob Weir ("The first time they've both guested together on an album," says Dolby), Ofra Haza, Eddie Van Halen, who provides rhythm and solo guitar on "Close But No Cigar" and "Eastern

Bloc," and Beausoleil's Jimmy Breaux and Michael Doucet, who color the first single, "I Love You Goodbye," and the catchy "Silk Pyjamas" with their Cajun accordion and fiddle.

Dolby explains that the players were chosen because of their relevance to particular songs: "There are certain groups that I listened to at one time or another, and they serve as the soundtrack to that particular period in my life," says Dolby, noting that "Neon Sisters" harks back to a time in his life when he was listening to Siouxsie & the Banshees, hence the appearance of that band's Jon Klein and Budgie.

This motley crew of musicians helps explain the title of the artist's fourth album, and first for Giant. Dolby says, with a hint of irony, "Astronauts are people who have been out in space and returned to tell about it, and heretics are people who are out there now. As-

tronauts and heretics are also people I've encountered in my life, including some of the people who play on the album."

He speaks affectionately of this extended musical family, as he does of his own wife and daughter, whom he credits for transforming his musical focus.

"I don't want my daughter to look at a video of me and say, 'Dada, who is that?'" he says, referring to the mad-cap characters who have appeared in such clips as "She Blinded Me With Science" and "Airhead."

Not that Dolby's singularly wry sense of humor has disappeared from his work—quite the contrary. "I Love You Goodbye" is a fictionalized account of an incident with the Louisiana police that occurred during the recording of the song. He and some of the other musicians were driving a rental car when they were pulled over by a patrolman,

whom they appeased by offering him a part in the videoclip to the tune.

His wit is also on display in such songs as "Cruel," with its overt references to the Beach Boys' "Pet Sounds" album, and "Silk Pyjamas," about a PJ-clad woman who wanders off in search of "a slurpy and a tofu dog."

From the label's point of view, the album's diversity means its contents could appeal to several radio formats. "We have a record that contains enough musical elements that we find ourselves entertaining formats and radio stations we haven't thought about before with regard to a Thomas Dolby record, most notably AC and NAC," says Giant Records head of marketing and promotion John Brodey.

Following lead single "I Love You Goodbye" (the AC candidate Brodey refers to), Giant plans to work "Eastern Bloc" at alternative radio, he says.

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EMF AIMS TO MAKE BELIEVERS OF FANS

(Continued from page 14)

harder-rocking sound. First single "They're Here," the clip for which is now getting MTV play, pounds a heavy beat over psychedelic guitar-driven chords. On other songs, such as "It's You That Leaves Me Dry" and "Never Know," the band receives a sonic boost via backing by a Hammond organ and a 14-piece string orchestra.

"On 'Schubert Dip' we were finding our feet as far as recording went," says Dench, who served as a co-producer on both albums and the EP. "It was a very much more excited album, without all the responsibilities. The new album has a kind of stability—we really know what we're doing."

"Anybody that saw us from the beginning knows we're raw, but it's how you catch it on record," he continues. "There are no obvious singles on the new album. It's something we steered clear of, but that had more to do with internal things than external things. This time we took a heavier approach."

Dench says this heavier quality also is reflected in the lyrics. "There are a lot of references in the songs; they're somewhat autobiographical. I'm going through some changes and reflecting on how two years of success have affected [me]."

Despite this move toward a more unpolished sound and approach, Dench says EMF is not worried about diminishing its fan base. "The ones that went crazy over the first album because they liked the music will definitely be into the new album," he says. "People who were just into us because we're five good-looking blokes will be far more interested in Boyz II Men now, and good riddance to them!"

EMI's promotional scheme this time around seems to echo that sentiment. Ben Nygaard, VP of marketing, says the initial phase is geared toward "the true EMF fans. There were almost a half-million of their first album sold before 'Unbelievable' kicked in, and we're trying to reach those people."

To ensure access to the college and club communities, Nygaard says special mixes of "They're Here" shipped to clubs in mid-September, about a month before going out to college and modern-rock radio.

"Of course, our plan is to make the band as big as possible," Nygaard con-

tinues. "As the record progresses and matures, we'll gear toward the ultimate CHR audience. But who knows when that will happen. It could be six months, a year from now. We plan on working this album for a long time."

To reach a wider audience, the label began running ads last week touting the new album on "120 Minutes," MTV's alternative-music show, and in music publications such as Spin.

According to Dench, however, the band's best promotional tool is its concerts. "Our live show is a bit of a phenomenon. That's when we really pull it off," he says.

EMF is currently doing a series of European dates before crossing the

Atlantic for a three-week U.S. club tour beginning Dec. 2 in Chicago that'll hit "every major market," according to Nygaard. In conjunction with the tour, EMI is staging a promotion in which people who live in the cities the band hits will receive a free copy of "Unexplained" with their purchase of "Stigma."

While EMF may pair up with fellow U.K. act Pop Will Eat Itself for some shows in Europe, Dench says the band shies away from big, overblown tour packages. "Playing with a big band is a bad move. People come to see them and really aren't that interested in you. They are in the bar buying a T-shirt or something while you are playing."

GLORIA TREVI

(Continued from page 14)

in which a young girl says, 'I cannot take it anymore, I'm criticized because of my clothes, my makeup.' People then said, 'Look how Gloria is sparking the disintegration of the family,' and I said, 'No, I'm simply singing about what's going on.'

"If those adults with bitter hearts would listen to that song, they would remember their own childhood and they would change their behavior. I received a letter from a girl that said, 'Gloria, I was just at the point of moving out because I couldn't stand my mother and I put on 'Hoy Me Ire De Casa' and before I left she had changed.'"

STAR-STRUCK TEENAGER

Trevi readily acknowledges that much of her material comes from her own experiences as a star-struck adolescent looking for an artistic break in Mexico City.

"I had always dreamed of being an artist," recalls Trevi, born Gloria de los Angeles Trevino Ruiz. "So when I was 14, I left the sheltered home life in my hometown of Monterrey and moved to Mexico City. I received a scholarship to study voice and dance, but when I turned 16, I fell in love with a 32-year-old man."

"He was jealous of my artistic ambitions, so I did not do anything for three years. Then he suddenly cut

me off. My family and friends had abandoned me, so I found myself alone without work, money, food, or a home. I begged for money in the streets, I sang on buses, and... I composed many songs."

Trevi subsequently linked up with noted producer Sergio Andrade and they cut an album, using money Trevi had borrowed from her now-reconciled family and friends. Only two days after first shopping the record, Trevi received two label offers. She eventually signed with BMG Mexico in 1989.

"If people like me or don't like me, there is something about my music that cannot be denied: When you listen to a song by Gloria Trevi, you know it's Gloria Trevi," she says. "I respect modern American and European music a lot, but I am fed up with Mexican acts trying to imitate contemporary music from the United States or Europe."

One breath later, however, Trevi confides that her next goal is to record an album in English.

"I want to get my English down," says Trevi, whose command of the language is limited. "I don't want people translating my songs. I mean, musically, I'm not trying to make a better American hamburger; but I'm going to bring [Americans] the best tacos."

ARTIST DEVELOPMENTS

HARFORD'S OTHER SIDE

As a record executive by day and musician by night, Chris Harford learned the music business from the inside. Harford, who, along with his band the First Rays Of The New Rising Sun, has just released his Elektra debut, "Be Headed," broke into the business at Carthage/Hannibal Records.

"I was in charge of the mail-order catalog for Carthage/Hannibal, sending out Fairport Convention records out of Carthage's farmhouse in Skillman, N.J.," says the Princeton, N.J., native.

Harford eventually became Carthage's director of marketing and promotion, also handling press and tour visas for its East European acts.

"I learned what's expected from an artist from the record company's point of view," says Harford. "It also

opened up the doors for me musically, because we had artists like Nick Drake, Sandy Denny, Fairport Convention—and, of course, Richard



HARFORD

Thompson—and world music like the Budapest folk group Muzsikás."

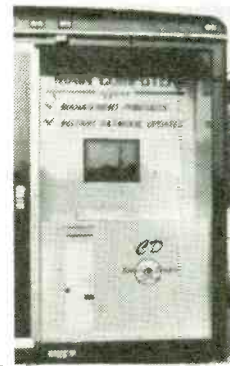
Harford cut a couple of demo tapes, ultimately landing the future "Be Headed" track "Take Me (For All I'm

Worth)" on a New Music Seminar compilation. Frequent club gigging attracted A&R interest, including that of Elektra's Steve Ralbovsky, who signed Harford.

Harford also paints, and did the cover art for "Be Headed," opting for a solo head rather than a visual pun

(Continued on next page)

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U2 PUBLIC ENEMY SUGARCUBES	Mile High Stadium Denver	Oct. 21	\$1,654,390 \$38.50/ \$30.25	54,450 sellout	Fey Concert Co.
U2 SUGARCUBES	Arrowhead Stadium Kansas City, Mo.	Oct. 18	\$1,154,944 \$30.50	37,867 40,000	Fey Concert Co. New West Presentations Contemporary Prods.
U2 PUBLIC ENEMY SUGARCUBES	Sun Bowl Univ. of Texas- El Paso El Paso, Texas	Oct. 27	\$1,066,920 \$30	35,564 39,500	Fey Concert Co.
U2 PUBLIC ENEMY SUGARCUBES	Sun Devil Stadium Arizona State Univ Tempe, Ariz.	Oct. 24	\$1,055,310 \$30	35,177 40,000	Fey Concert Co.
NEIL DIAMOND	Delta Center Salt Lake City	Oct. 8-9	\$1,018,975 \$25	40,759 two sellouts	United Concerts
BRUCE SPRINGSTEEN	Shoreline Amphitheatre Mountain View, Calif.	Oct. 21-22	\$1,008,000 \$28.50/ \$23.50	40,000 two sellouts	Bill Graham Presents
NEIL DIAMOND	McNichols Sports Arena Denver	Oct. 11-12	\$957,473 \$27.50/ \$22	35,392 two sellouts	Fey Concert Co.
MORRISSEY GALLON DRUNK	Hollywood Bowl Los Angeles	Oct. 10-11	\$839,855 \$45/ \$27.50/ \$20	27,720 32,966, two shows, one sellout	Bill Silva Presents Andrew Hewitt
JETHRO TULL	National Auditorium Mexico City	Oct. 20-21	\$678,726 (2,121,020,000 Mexican pesos) \$57.60/ \$48/ \$25.60/ \$16	19,804 two sellouts	Opkon
BRUCE SPRINGSTEEN	Target Center Minneapolis	Oct. 31	\$447,575 \$25	17,903 sellout	Jam Prods. Company 7

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Happy (Mondays) Days Are Here Again

BY LARRY FLICK

NEW YORK—To count Happy Mondays among the bands that survived the saturation of the famed, late-'80s Manchester sound is as incorrect as assuming they were actually born out of that scene in the first place.

According to the band, the truth is that Happy Mondays were making records for nearly five years before the English music craze caught fire. "We were already hanging at [top Manchester club] the Hacienda regularly by then," says Paul Davis, the band's keyboardist. "Our connection to the whole Manchester thing came more out of coincidence than anything else."

As the group stokes up to promote its fourth Elektra album, "Yes, Please," Davis says it is just beginning to hit a creative stride. The band members have emerged from a tumultuous year that was marked by better-forgotten personal problems with a refreshed outlook, and are ready to get back to the business of being a working unit again.

"We're feeling a bit more serious about our music these days," Davis says. "It's not a game. Even though we still have a lot of fun while we're working, we're more conscious that this is serious shit. I think this new album reflects that."

With Tom Tom Club principals Tina Weymouth and Chris Frantz at the production helm, "Yes, Please" takes the band in a brighter, more accessible

musical direction without losing any of the clever lyrical bite of past hits. Davis says Frantz and Weymouth help revive a sense of "focus and confidence within the band. The fact that they are musicians themselves was so helpful. There weren't any communication barriers. They brought a lot of new ideas and gave us a fresh perspective."

Among the ideas that worked best was using live drums and percussion for the first time. "[Drummer] Gary Whelan captured the raw sensation of the songs, and gave them a firmer and harder feel. We're looking forward to possibly incorporating real drums into our live gigs."

After more than a year sequestered away from performing—and often even listening to other music—Happy Mondays are itchy to get back on the road. "When you're in the studio for a long period of time, you lose sight of

the music being good," Davis notes. "Sometimes, you have to put it out there for other people to touch and respond to in order to know whether you really are heading in the right direction."

The band has just begun rehearsing for a tour that will likely begin in the U.K. shortly, and find its way to the U.S. by the end of the year. Meanwhile, Elektra is now knee-deep in a radio and club campaign behind "Stinkin' Thinkin'," the first single from "Yes, Please." The track, which is fueled by a vocal duet by band leader Shaun Ryder and frequent guest vocalist Roweta, has been remixed by Terry Farley, and is currently duking it out for the No. 1 spot on Billboard's Club Play chart. It is also getting top 10 reports from a number of alternative and college radio stations. A push at top 40 was slated to commence at the beginning of the month.

The label is also picking through the album for a follow-up single. Word has it that the top contenders are "Dustman," with its catchy pop hook and neo-psychedelic tendencies, and "Cut 'Em Loose Bruce," a lively tribal-dance number that would keep the fires burning for the band in both club and radio sectors.

"We are all quite pleased with the progression we've made as a band," Davis says. "To have survived a tough period of time with our lives, heads, and music intact is gratifying. We can't wait to see what happens next."



HAPPY MONDAYS. Shown in foreground, from left, are Paul and Shaun Ryder. Standing, from left, are Paul Davis, Gary Whelan, Mark Dey, and Bez.

Vid Song Fees At Issue In EMI's Suit Against Turner

GROWING PAINS? When CBS purchased the music publishing assets of MGM/UA Entertainment Co. back in 1982, it included an agreement by which MGM/UA could use its previous copyrights free in releases of home video, then a fledgling industry. A section of the agreement, however, apparently left open the possibility that in time payment for such usage would be made, that point being when, in effect, payment for such usage became the industry norm. That time arrived several years ago, says EMI Music, the successor company to the M G M / U A publishing catalog, in a suit in U.S. district court against **Turner Entertainment Co.**, which



by Irv Lichtman

acquired the MGM/UA film catalog in 1986. EMI claims TEC has failed to make payments based on worldwide sales since 1986. In the complaint, EMI says it doesn't have the data to cite actual damages, but it estimates them to exceed \$15 million. The action notes TEC has refused to make such payment. A spokesperson for TEC says the company does not comment on pending litigation.

A RETREAT ADVANCES: IRS chairman Miles Copeland was so pleased with the first **Bugle Publishing Group Songwriters Retreat**, held last month in a Copeland-owned castle in the Dordogne region of France, that he's expanded the event: It will be held twice a year—the next is to start April 18—and run 12 days instead of five days. Bugle Publishing is the umbrella company for **IRS Music, Magnetic Music (Sting/Police), and Illegal Songs.**

With a theme of collaborations at the October gathering, Copeland notes, "What our publishing company did was put the songwriters in a pressure situation against an inspiring backdrop and diverse company." Matches were made in some instances with writers who are not IRS staffers. The groupings included **Glenn Tillbrook of Squeeze, Bonnie Hayes, Liam Sternberg** and Nashville writers **Mary Ann Kennedy and Pam Rose.** Guests at the event included **Sony Music** writer **Phil Roy** from the U.S.; **Des'ree** from the U.K., and **Beverly Joe Scott**, an American living in Belgium and published there by **Sony Belgium.** EMI Denmark sent artists **Annika Askman** and **Nikolaj Christensen.**

As for the upcoming retreats, they'll be expanded to 12 days with every fourth day designated a "free day." Bugle Publishing Group will be offering the seminar to labels that have artists preparing to go into the studio shortly after the event and who need material. The American contingent was headed by L.A.-based **Daniel Graeff**, creative director.

WITH A NOTABLE track record in films, independent producer **Edward R. Pressman** and music supervisor **Jolene Cherry** have formed **PressmanCherryMusic** as a joint venture with **Warner/Chappell Music.** Under the aegis of Pressman, some 35 films have been produced, including "Wall Street," "Reversal Of Fortune," "Das Boot," "Talk Radio," and the upcoming "Hoffa." Cherry, a former Warner/Chappell staffer in talent acquisition, has been an independent supervisor for the last 12 years with credits that include

"1969," "The Morning After," and "Inside Moves." The current Pressman-Cherry writing staff includes **Tonio K., Steve Schiff,** and **John Keller.** Cherry says she will pursue co-publishing deals with other independent producers.

A HELPING SONG: The **Harburg Foundation**, a charitable trust created by the late lyricist **E.Y. Harburg** to help alleviate social and economic injustices, has received the support of the **Recording Industry Assn. of America** in a national fund-raising campaign to aid the homeless. A project under way, with RIAA assistance, is the creation of a promotional CD containing various renditions of "Brother Can You Spare A Dime," the ageless Depression-era song penned by Harburg and **Jay Gorney.** The song, written in 1932, was made available this year for use as a jingle in specialized circumstances.

DINNER GUEST: New York attorney **Bill Krasilovsky**, co-author with the late **Sidney Shemel** of the classic industry tome "This Business Of Music," will be honored Thursday (12) by **Howard Univ.** for his support of Washington, D.C.'s Howard School of Law and its academic program. The award relates to Krasilovsky's services as trustee of the **Thomas W. Waller Trust Fund**, established to further black music business studies under the will of the late **Thomas W. Waller Jr.**, the son of the great writer/performer **Fats Waller.** Krasilovsky says more than \$100,000 has been obtained from Estate proceeds and substantial additional sums flow in annually based on royalties from such **Fats Waller** evergreens as "Ain't Misbehavin'" and "Honey-suckle Rose."

P RINT ON PRINT: The following are the best-selling folios from **Warner Bros. Publications:**

1. **Rush Anthology**
2. **Black Crowes, The Southern Harmony & Musical Companion**
3. **Queen, Live At Wembley**
4. **Falsettos**
5. **Queensryche, Operation Mind-crime.**

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ARTIST DEVELOPMENTS

(Continued from preceding page)

on the title "of me with my head in my hands." Otherwise, the album reflects his diverse pop influences, with input from his many musical associates over the years.

"This record is very much me," he says. "It has a real down-home, family-and-friends atmosphere, with people whom I've come across in my life."

Thompson guests, as does fellow former Carthage/Hannibal artist **Loudon Wainwright III.** Also appearing are the Proclaimers and **Toshi Reagon**, who share Harford's Basement Music management. Other participants include musicians **Harford** went to secondary school with, other former **Three Colors** mates, **Rollins Band** members, and assorted players from the late-'80s CBGB's scene like **Ween, Tiny Lights,** and **Skunk.**

As "Be Headed" was mixed at **Electric Lady Studios**, Harford named his band after the conglomerate that worked there on **Hendrix's** last album. Retaining an "open door" policy on band members, he expects to take a stripped-down four-piece on the road.

JIM BESSMAN

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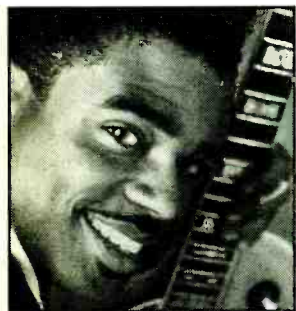
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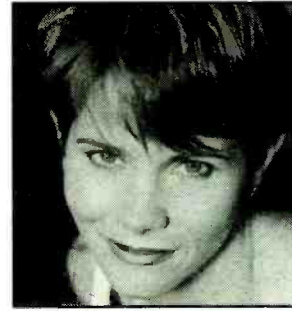
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Play Guitar. Guitarist Norman Brown is putting Motown's new MoJazz label on the map. His album, which rose to No. 15 last week on the biweekly Top Contemporary Jazz Albums chart, bullets at No. 57 on Top R&B Albums and enters Heatseekers at No. 35. His cover of Stevie Wonder's "Too High" is playing on VH-1, BET, and multiple radio formats.



Picture This. The self-titled debut by rookie R&B quartet Portrait sees an 18% sales gain, good for a 28-21 jump on Heatseekers. Two of its members hail from Los Angeles, which may explain why the strongest sales to date are in the Pacific region, where it ranks No. 5. Sales are also growing in the East North Central and South Atlantic.



Steady Onward. Despite lackluster radio support—her "Lost Soul" peaked at No. 16 on the Hot Adult Contemporary chart and at No. 84 on Hot 100 Singles—Shawn Colvin's 1989 album, "Steady On," reached No. 111 on The Billboard 200. The singer/songwriter is supporting her new set, "Fat City," with a 25-night, 20-city, club and theater tour.

SAY HEY, TREY: Elastic-voiced **Trey Lorenz**, a pet project in the Epic stable, rises to the top slot of the Heatseekers chart. Sales on his self-titled debut increase by 25% over the previous week, which pushes a handsome 143-111 leap on The Billboard 200.

Leading the charge for Lorenz is the continued success of his "Someone To Hold" single. That title jumps 7-5 on Hot R&B Singles and 26-22 on Hot 100 Singles while bulleting at No. 22 on Hot Adult Contemporary.

HIGH JUMPERS: The largest percentage increase on Heatseekers belongs to **Utah Saints**. A 36% gain places the Saints on The Billboard 200. The act's title track, "Something Good," is on Buzz Bin at MTV and is picking up steam at radio... Other Heatseekers with double-digit percentage gains: **Bad 4 Good**, 32% (40-31); **Chante Moore**, 25% (37-32); **Lo-Key?**, 23% (9-5); **A Lighter Shade Of Brown**, 19% (32-26); **Portrait**, 18% (28-21); **Screaming Trees**, 14% (24-16); and **Curtis Stigers**, 14% (11-8).

SEEN: Steve Berman, director of sales and marketing for Interscope, credits a band profile offered on pay-to-see cable channel The Box as an exposure vehicle that helped create a buzz for Bad 4 Good... Two clips by new artists are among the 10 most requested at The Box: Mango's **Chaka Demus & Pliers**, with "Murder She Wrote," and LaFace/Arista's **Toni Braxton**, with "Love Shoulda Brought You Home," her second hit from the "Boomerang" soundtrack... **Charles & Eddie's** "Would I Lie To You?" has found a home on VH-1. The clip started out on the channel's What's New rotation before moving on to Heavy and Greatest Hits saturation.

ROAD WORK: **Shawn Colvin**, who bows this week at No. 3 on Heatseekers, starts a 20-city tour Monday (9) in Cleveland. November stops include New York, Washington, D.C., Boston,

and Chicago. Atlanta, Houston, Los Angeles, San Francisco, and Seattle are among the places she'll play in December... Another compelling female vocalist from the House of Sony, Epic's **Shona Laing**, started a 15-city North American tour Nov. 7 in Eugene, Ore. The New Zealander hits the West Coast and the Southwest,

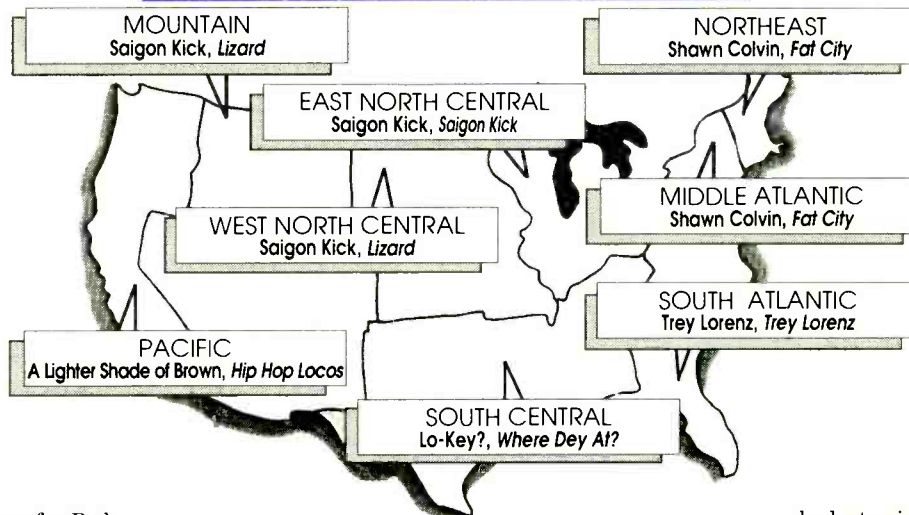
then finishes this leg with a night in Minnesota... Rhino's classic act **War** is back on the road, and the veteran band has a couple of Heatseekers in the warmup slots. Joining the "Rap Declares War" circuit are **Lighter Shade Of Brown** and **Hispanic MC's**. The tour started Nov. 7 in Rochester, N.Y.; it continues with three nights in New York City, a night in Cherry Hill, N.J., and four nights in Washington, D.C. Dates in the Midwest are in the works, too... Chameleon's **Sonia Dada** has been on the stump, visiting radio stations and playing industry showcases from coast to coast. Among the band's stops: Seattle, Phoenix, Tucson, Ariz., Boston, Philadelphia, and New York. Sonia Dada has been scheduled to sing the national anthem before the New York Knicks' game with the Chicago Bulls Nov. 28 at New York's Madison Square Garden.

ENDORSED: **Matt Sevier & Souls On Parole**, an unsigned Philadelphia band, has received an 18-month, nonexclusive endorsement contract with Gibson. That and \$10,000 were the top prize package in the third annual Tanqueray Rocks Talent Contest. As at last year's Tanqueray contest, all four finalists will be featured on a

budget-priced CD at the Tower Records chain, with proceeds benefiting the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. The other finalists were Chicago's **Jak Makral**, Las Vegas' the **Deans**, and New Orleans' **Mari Serpas & the Instigators**... **Julian Coryell**, who has an endorsement pact with Ovation, got high visibility from the finale on "The Jerry Lewis MDA Telethon." Coryell, whose father is famed jazz guitarist **Larry Coryell**, continues to shop for a pop-album label deal. The younger Coryell is the Berklee College of Music's youngest-ever graduate.

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

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Saigon Kick, Lizard	1. Shawn Colvin, Fat City
2. Jackyl, Jackyl	2. Scott & Todd, The Shannon In The...
3. Lo-Key?, Where Dey At?	3. Curtis Stigers, Curtis Stigers
4. Rodney Foster, Del Rio, TX 1959	4. Saigon Kick, Lizard
5. Dream Theater, Images & Words	5. MC Serch, Return Of The Product
6. Soul Asylum, Grave Dancers Union	6. Izzy Stradlin, Izzy Stradlin
7. Confederate Railroad, Confederate Railroad	7. Trey Lorenz, Trey Lorenz
8. Curtis Stigers, Curtis Stigers	8. Charles & Eddie, Duophonic
9. Trey Lorenz, Trey Lorenz	9. 2 Unlimited, Get Ready
10. McBride & The Ride, Sacred Ground	10. Utah Saints, Something Good

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	5	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ
2	2	22	SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD
3	—	1	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
4	1	3	IZZY STRADLIN AND THE JU JU HOUNDS GEFEN 24490* (10.98/15.98)	IZZY STRADLIN
5	9	4	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?
6	6	7	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC
7	7	12	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL
8	11	56	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
9	4	9	MC SERCH DEF JAM/CHAOS 5296*/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT
10	5	6	K.W.S. NEXT PLATEAU/LONDON 828368*/PLG (9.98 EQ/13.98)	PLEASE DON'T GO
11	19	10	UTAH SAINTS LONDON 869843*/PLG (6.98 EQ/9.98)	SOMETHING GOOD
12	10	27	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD
13	15	4	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION
14	12	5	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
15	13	8	SUGAR RYKODISC 10239* (10.98/15.98)	COPPER BLUE
16	24	8	SCREAMING TREES EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
17	14	19	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
18	16	46	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
19	8	10	JUDE COLE REPRIS 26898*/WARNER BROS. (9.98/15.98)	START THE CAR
20	22	29	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS

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	28	2	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT
22	17	28	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
23	20	27	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND
24	21	29	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
25	23	7	THE MOVEMENT SUNSHINE 18261*/ARISTA (6.98/9.98)	THE MOVEMENT
26	32	2	A LIGHTER SHADE OF BROWN PUMP 19114*/QUALITY (9.98/14.98)	HIP HOP LOCOS
27	27	11	DJ FURY ON TOP 9011* (8.98/14.98)	FURIOUS BASS
28	31	20	SUPER CAT COLUMBIA 52435 (9.98/13.98)	DON DADA
29	29	21	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE
30	30	5	DARRYL & DON ELLIS EPIC 48807* (9.98 EQ/13.98)	NO SIR
31	40	4	BAD 4 GOOD INTERSCOPE 92185*/AG (9.98/15.98)	REFUGEE
32	37	4	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS
33	18	3	MUDHONEY REPRIS 45090*/WARNER BROS. (10.98/15.98)	PIECE OF CAKE
34	26	3	MANOWAR ATLANTIC 82423*/AG (10.98/15.98)	TRIUMPH OF STEEL
35	—	1	NORMAN BROWN MOJAZZ 7000*/MOTOWN (9.98/13.98)	JUST BETWEEN US
36	—	1	MOODSWINGS ARISTA 18619* (9.98/13.98)	MOODFOOD
37	33	56	PRIMUS INTERSCOPE 91659*/AG (9.98/13.98)	SAILING THE SEAS OF CHEESE
38	—	1	DREAM THEATER ATCO EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS
39	25	5	ROBBEN FORD & THE BLUE LINE STRETCH 1102*/GRP (9.98/13.98)	ROBBEN FORD & BLUE LINE
40	36	25	HARDLINE MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE



ASCAP Hosts Song Summit. At New York's China Club, panelists for ASCAP's 1992 East Coast R&B Songwriters Workshop complete a successful session attended by more than 300 aspiring songwriters. Shown standing, from left, are Patrick Adams, songwriter/producer; Greg Riles, A&R director, Select Records; Claude Mitchell, creative manager, EMI Music; and Dwayne Alexander, membership rep, ASCAP. Seated, from left, are Bobby Douglass, songwriter; CeCe Rogers, Atlantic recording artist and moderator; Lonette McKee, 40 Acres & A Mule artist, songwriter, producer; and Bryant McNeil, songwriter/producer.

Jive Records Jibing In R&B Arena *R. Kelly, Fu Among Label's New Guard*

■ BY JANINE McADAMS

NEW YORK—This has been a good year for Jive Records on the R&B chart. Known primarily as a hip-hop bastion, Jive has also hit R&B heights in the past with R&B/pop favorite Billy Ocean and the first album by Hi-Five. But more recently, the label's R&B profile was strengthened by the top-five showing of singles from the debut album by R. Kelly & Public Announcement (whose "Hey Mr. DJ (Slow Dance)" and "Honey Love" both went to No. 1) and a first single from the sophomore effort by Hi-Five ("She's Playing Hard To Get" went to No. 2 last month).

Two things have changed at Jive since the last Ocean and Hi-Five albums: The label is now distributed directly by BMG and not through the

RCA Records label, and Varnell Johnson is now VP of urban promotion with a regional staff of four reporting to him.



JOHNSON

RCA Records system. "We control our own destiny, so to speak. If we want to put something out tomorrow, we can."

While having its own promotion muscle is a help, Johnson is quick to point out that the company's recent fortunes are very much a collaborative effort.

"The fortunate thing with Jive is there are a lot of great ears in the company from the chairman [Clive Calder] on down," says Johnson. "You're only as good as your last hit. If we got the hits, I'm a hero; if not, I'm a fall guy. There's just been a lot of good product, from new artists and from established artists." He cites the breakthrough of newcomers R. Kelly and rap group Fu-Schnickens and the continuing success of young quartet Hi-Five and rap act A Tribe Called Quest. "That's a lot of stuff!" he says.

Working with Johnson in the promotion department are Jeffrey Sledge, manager, rap promotion, who spearheads the rap campaigns; Larry Khan, national director; and LaTanya White, coordinator; and regionals Cheryl Winston, Midwest; L.T. Clay, West Coast; Greg Powell, Southwest; and Bradley Davison, Southeast. Jack Satter is VP of pop promotion.

Johnson, who previously spent 15 years in promotion and marketing at Capitol-EMI Records (the last two as senior VP of promotion), stresses

careful setup for breaking artists, citing R. Kelly in particular.

"Barry Weiss [VP/GM] talked about him since I got there [in June 1990]," he says, "and Robert was still in the studio working. I got a chance to sit down with him." Kelly's first single, "Vibe," was released in November 1991, an unusual time to break an artist because of the holidays, says Johnson. "It turned out beautifully—we were able to come with the album, 'Honey Love,' and build... We knew we had an artist that could perform, so we ended up doing a lot of track dates and he won with them."

A unique strategy has also been key to breaking R&B vocalist Mike Davis, who has met with some resistance from radio. It included a special 800 number to promote his first single. "With Mike Davis, the video is spearheading the record [his remake of "Ain't No Stoppin' Us Now"]—it gave the record a whole new meaning and whole new acceptance," says Johnson. While it is often an uphill battle breaking artists in a competitive market, Johnson says that at Jive, "We've had a pretty good batting average. The good thing with this company is that everything is going to get a fair shake. We exhaust every avenue, because we believe in the music." Davis' next single will be "Slow Motion."

There are several other Jive projects waiting in the wings for the first quarter of 1993. Among them are hip-house artist Mr. Lee, whose next album is currently being led off by the single "Hey Love" with R. Kelly, whose album it also appears on. "We've got new Billy Ocean coming in January as well as new product by Angela Bofill [who recorded previously for Arista]—I'm excited about that," says Johnson. Another new project is due in '93 from respected gospel stylist Vanessa Bell
(Continued on page 23)

Day Time: Morris Back With New Solo Set *Also, Warm Warfield Reception, Rowdy Kickoff*

MORRIS DAY is dressed to the nines. It's 11 a.m. in his New York hotel room, the front end of what will prove to be a full day of promotion activities for his new Reprise album, "Guaranteed," and Day is the epitome of "cool." But then again, as lead singer for the Time, "Cool" was his signature tune.

So what's Day been doing since his last solo outing, 1988's "Daydreaming" (which spawned the hit "Fishnet")? "I've been involved in acting, the Time reunion album, a bunch of things," he says. He appeared in the films "Ford Fairlane" and Prince's "Graffiti Bridge" and starred as a libidinous hairdresser in the short-lived NBC-TV series "New Attitude." He took a little time off before jumping feet first into "Guaranteed," the 10-track outing for which he co-wrote seven tracks and co-produced three. Other producers include Bernard Belle, Stanley Brown, and Michael Stokes.

"What I do I didn't change a whole lot, but the music is more contemporary, more with my flavor," he says. He's still the cool, wisecracking playboy, but with more finesse, particularly since in real life he's a family man. The album displays Day's essential cool with hot '90s tracks, particularly the Belle-penned cut, "Gimme Whatcha Got," now climbing the Hot R&B Singles chart. But Day's new sound took a while to arrive at. "We went through a lot of changes," says Day. "Bernard and Stanley Brown and [keyboardist] Gordon Williams weren't even pulled into the picture until the second version of the album. It started to feel like not enough progression on the record, it felt like the things I had done in the past. I wanted it more decisive."

It is that, covering more topics than just love and desire. "Circle Of Love" and "Everlasting" address the need for peace: peace and harmony among people in the former and personal peace of mind in the latter. And while Day admits he's not a hip-hop fan, Big Daddy Kane guests on the funky "Changes."

Upcoming for Day, who lives in L.A., is a spate of television appearances in support of the album as well as the development of his own production company, Green-

house, to which Day has already signed artists and producers. In addition, he and former Time sidkick Jerome Benton have been collaborating on some screen projects they hope to get off the ground in '93.

HAPNIN'S: The first Radio Tribute To Excellence dinner honoring WRKS New York GM Charles Warfield was quite a success. Held at the Sheraton New York Oct.

29, this warm celebration included a performance by traditional African dancers, a set by Pendulum Records artist Chris Walker, and a charming video documentary featuring Warfield's professional achievements and tributes by family, friends, co-workers, and colleagues, some of which were hilarious. According to Cynthia Badie Rivers, who helped organize the

event, the dinner raised about \$10,000 for the Special Olympics, a pet project of Warfield's... Rowdy Records kicked off with a launch party at New York's Shelter Club. The bash celebrated the new pacting of producers Dallas Austin and L.A. Reid with Arista. The new GM of the operation is Rocky Bucano; among the label's first projects will be the group Y'All So Stupid... LIFEbeat's Black Music Industry committee held a reception Oct. 27 at New York's B. Smith's, where EMI Records Group execs Daniel Glass, co-founder of LIFEbeat, and Glynice Coleman spoke, as did Melba Moore, about the need for involvement to fight this killer disease. Plans are afoot for a number of events to benefit AIDS research organizations.

ON THE HORIZON: Atlantic forges ahead with two album releases by female duos. The sophisticated M&M, which performed recently at the popular WBLN New York Quiet Storm Live show hosted by Vaughn Harper at Sweetwater's in New York, have a smooth contemporary feel with silky soprano voices on get-down up-tempo tunes and atmospheric ballads. Their album, "Get Ta Know Ya Betta," features 10 tunes, most co-written by M&M's Marsha McClurkin and Mary Brown (David Guppy, aka Redhead Kingpin, lends a hand); Floyd
(Continued on page 23)



by Janine McAdams



ARTIST DEVELOPMENTS

RED-HOT REDMAN

"A snowball hit me on the cheek when I was 11," Redman says, explaining his hip-hop nickname. "My face got real red. And everybody started calling me Redman."

The newest addition to the Hit Squad, a collective of like-minded rap artists founded by EPMD's Erick Sermon and Parrish Smith and consisting also of K-Solo and platinum newcomer Das EFX ("We all stay true to the underground sound," Redman says of the Hit Squad), Redman is a New Jersey native whose debut album on RAL/Chaos/Columbia is titled "What? Thee Album."

The title is retailing well. Since debuting Oct. 30, it has sold more than 300,000 units. Its booming first eruption, "Blow Your Mind," became a

No. 1 hit after a seven-week climb up the Billboard Hot Rap Singles chart. To date, it has sold more than 200,000 copies. The single, moreover, has reached the ranks of the 30 top-selling titles at Universal, Record Theatre, Musicland, Wholesale, and other retail outlets. "It's really hitting in suburban areas," notes Columbia product manager Angela Thomas.

Having already scored at college radio and on numerous mix shows, "Blow Your Mind" now has 36 adds at urban outlets, including WUSL Philadelphia; WOWI Norfolk, Va.; WRKS New York; WAMO Pittsburgh; and WZAK Cleveland. Thomas says, "It's also getting some top 40 play."

Before becoming a rapper at age 16, Redman was a DJ. "My mom bought

(Continued on page 24)

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING NOV. 14, 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	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	2	1	14	MARY J. BLIGE ▲ UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
2	1	2	10	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	1
3	5	8	6	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	3
4	7	9	6	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THE MIST	4
5	3	3	31	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
6	4	4	18	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
7	6	5	35	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	3
8	13	19	4	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	8
9	8	6	40	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
10	14	16	7	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	10
11	10	12	10	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	10
12	9	7	12	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7
13	17	26	3	PRINCE AND THE NEW POWER GENERATION PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♀	13
14	11	10	7	PUBLIC ENEMY DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	10
15	18	21	5	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	15
16	12	13	12	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9
17	19	22	5	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	17
18	21	24	6	CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WIILD	18
19	15	11	14	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5
20	22	25	8	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	20
21	16	14	32	EN VOGUE ▲ ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
22	25	32	5	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	22
23	45	—	2	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	23
24	26	29	8	CHUBB ROCK SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO!	24
25	24	18	31	KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
26	20	15	19	SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	2
27	39	59	3	LO-KEY? PERSPECTIVE 1003*/PLG (9.98/13.98)	WHERE DEY AT?	27
28	28	30	7	WILLIE D RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	28
29	32	33	9	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	29
30	27	27	73	JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
31	23	17	13	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12
32	35	48	4	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	32
33	31	28	22	TROOP ATLANTIC 82393*/AG (10.98/15.98)	DEEPA	21
34	29	20	16	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
35	34	36	15	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
36	30	23	28	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
37	33	31	17	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
38	46	52	4	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	38
39	41	40	19	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
40	38	38	37	CECE' PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	13
41	36	37	50	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
42	43	41	24	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
43	37	34	30	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1
44	52	72	3	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	44
45	47	43	10	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
46	42	42	14	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	19
47	40	35	15	DJ QUIK ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
48	44	39	21	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
49	65	93	3	BIG BUB ATCO EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	49

50	53	70	4	PRINCE MARKIE DEE AND THE SOUL CONVENTION COLUMBIA 48686 (9.98 EQ/15.98)	FREE	50
51	49	45	14	RUDE BOYS ATLANTIC 82401*/AG (9.98/15.98)	RUDE HOUSE	33
52	60	50	10	ART PORTER VERVE FORECAST 511877*/VERVE (9.98 EQ/13.98)	POCKET CITY	50
53	48	47	17	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
54	56	62	62	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
55	51	46	15	DAVID BLACK BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY	41
56	55	74	4	SUCCESS-N-EFFECT UMOJA 8113*/ICHIBAN (9.98/16.98)	DRIVE-BY OF UH REVOLUTIONIST	55
57	57	79	4	NORMAN BROWN MOJAZZ 7000*/MOTOWN (9.98/13.98)	JUST BETWEEN US	57
58	67	78	4	DIAMOND AND THE PSYCHOTIC NEOTICS CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	58
59	50	44	18	MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10
60	58	75	4	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	58
61	61	53	25	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	53
62	54	63	6	EVERETTE HARP MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP	54
63	77	73	5	LITTLE MILTON MALACO 7465 (9.98/16.98)	STRUGGLIN' LADY	63
64	78	—	2	HOME TEAM LUKE 120 (9.98/15.98)	VIA SATELLITE FROM SATURN	64
65	64	56	8	FRESH KID ICE LUKE 3007* (9.98/15.98)	FRESH KID ICE IS THE CHINAMAN	56
66	74	69	7	BOBBY CALDWELL SIN-DROME 8893* (9.98/15.98)	STUCK ON YOU	66
67	75	68	13	TOTALLY INSANE IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET	61
68	66	55	38	GLENN JONES ATLANTIC 82352*/AG (10.98/15.98)	HERE I GO AGAIN	22
69	62	61	21	MEN AT LARGE ATCO EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
70	76	77	5	RONNY JORDAN 4TH & BROADWAY 444047*/ISLAND (9.98 EQ/15.98)	ANTIDOTE	70
71	88	—	2	THE 2 LIVE CREW LUKE 122 (9.98/15.98)	THE 2 LIVE CREW'S GREATEST HITS	71
72	59	49	16	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	28
73	72	66	26	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
74	63	54	54	GERALD LEVERT ● ATCO EASTWEST 91777*/AG (10.98/15.98)	PRIVATE LINE	1
75	71	67	58	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
76	80	71	9	K-STONE BRYANT 4127*/ICHIBAN (9.98/15.98)	6.0.1.	70
77	73	51	29	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
78	69	64	6	JIMMY CLIFF JRS 35808* (9.98/13.98)	BREAKOUT	60
79	68	58	19	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	9
80	79	57	26	GANG STARR CHRYSALIS 21910*/ERG (9.98/13.98)	DAILY OPERATION	14
81	82	82	76	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
82	85	80	10	CLARENCE CARTER ICHIBAN 1141* (9.98/15.98)	HAVE YOU MET CLARENCE CARTER...YET?	73
83	83	88	3	SHOWBIZ & A.G. LONDON 828334/PLG (9.98 EQ/13.98)	RUNAWAY SLAVE	83
84	93	94	5	JOHNNIE TAYLOR MALACO 7463* (9.98/16.98)	THE BEST OF JOHNNIE TAYLOR...ON MALACO VOL. 1	84
85	97	99	49	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
86	90	89	18	DENISE LASALLE MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	73
87	70	60	8	ZHIGGE POLYDOR 513241*/PLG (9.98/13.98)	ZHIGGE	55
88	94	92	29	POISON CLAN LUKE 3006* (9.98/15.98)	POISONOUS MENTALITY	62
89	86	87	38	LUKE LUKE 118* (10.98/15.98)	I GOT SHIT ON MY MIND	20
90	NEW ►	1	1	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	90
91	87	76	39	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765*/WARNER BROS. (9.98/15.98)	MACK DADDY	19
92	NEW ►	1	1	NONA GAYE THIRD STONE/ATLANTIC 92181*/AG (10.98/15.98)	LOVE FOR THE FUTURE	92
93	89	81	13	CHARLIE WILSON BON AMI 10587*/MCA (9.98/15.98)	YOU TURN MY LIFE AROUND	42
94	96	96	3	SHINEHEAD ELEKTRA 61139 (10.98/15.98)	SIDEWALK UNIVERSITY	94
95	84	85	27	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
96	NEW ►	1	1	SHANTE LIVIN' LARGE 3001 (10.98/16.98)	THE BITCH IS BACK	96
97	99	95	30	THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO	25
98	92	86	49	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
99	81	65	12	QUAD FORCE ATTITUDE 14002* (9.98/14.98)	FEEL THE REAL BASS	47
100	100	—	2	INSANE POETRY NASTYMIX 7108*/ICHIBAN (9.98/16.98)	GRIM REALITY	100

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

RHYTHM & BLUES

(Continued from page 20)

Norris and Trinny produced. The groove-oriented title tune was released in August; a follow-up is due soon. More on the street level is the First Priority debut by fly girls **Proven Innocent**, whose album "And Then There Were 2" shows off the pair's funky, youthful vocals and strident rapping style. The production, by various teams, could stand some polish, but singers **Onnika Watson & Marsha Donigan** show potential. First single, the slowburn "Run Around," is due Nov. 19.

JIVE JIBES IN R&B ARENA

(Continued from page 20)

Armstrong. "This lady can blow!" says Johnson. "We made some breakthroughs with A Tribe Called Quest: They got themselves a different and new audience," he continues. "They are the only rap group on the soundtrack of 'Boomerang' [with "Hot Sex On A Platter"]. They're the kind of rap group that other rappers like." Tribe is currently in the studio working on its third album, due for release next spring, says Johnson. A new album is also expected early next year from

Grammy winners D.J. Jazzy Jeff & the Fresh Prince.

Other Jive acts that made strong showings this year are Fu-Schnickens, whose "La Schmoove" single stayed at the No. 3 position on the Hot Rap Singles chart for four weeks; "gangsta" rapper Too Short, whose current "Shorty The Pimp" album has been certified gold; and rap artist Spice 1, whose eponymous debut album has fared well.

Johnson stresses the synergistic nature of the company, in which "every-

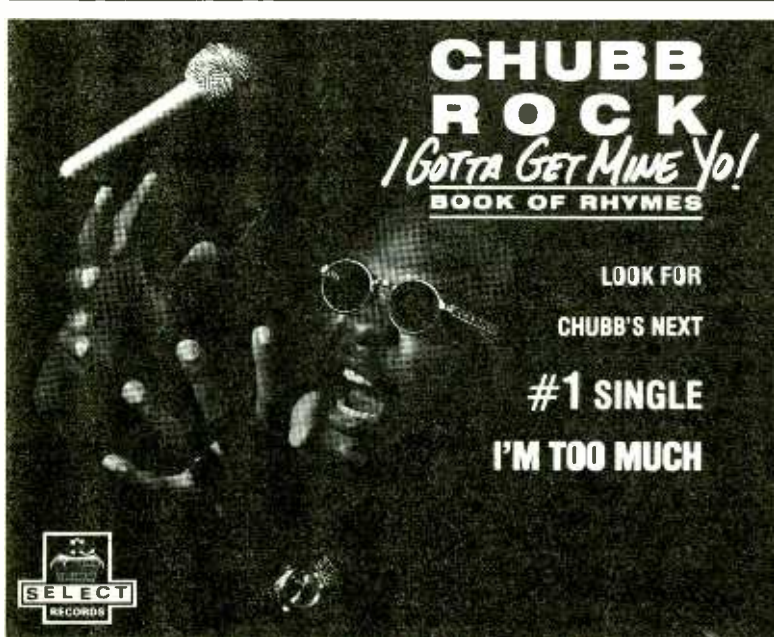
body's opinion means something," as important to the label's operation. It starts with A&R, including Jeff Fenster, VP, and Sophia Chang, manager; Sean Carasov, West Coast manager; senior VP of artist development Ann Carli; Tom Carabba, VP of marketing; and senior VP/GM Weiss. "Everybody in the company has ears," says Johnson, "and Clive Calder is very involved. "It really all starts with the music," he continues. "People know that we've started to be a really well-rounded label."



From: New Hope Baptist Church 8am Choir, Directed by Cissy

Vocal Performance in Whitney E. Houston Choir scene "All the Man I Need"

In a Word - Sexy Bad Boy



ARTIST DEVELOPMENTS

(Continued from page 20)

me my first turntables when I was 11 or 12," he recalls. "I taught myself how to use them."

Redman then played local parties, where he developed a rep. He made the transition from spinner to rhymers in a group called 1 2 + 3. "We were inspired by Run-D.M.C., UTFO, the Fat Boys, Slick Rick," he remembers.

Redman's solo career got a boost in 1989, when he performed a freestyle rap during an EPMD set at a New Jersey nightclub. Following that display, Sermon slipped Redman his telephone number. When each of his separated parents kicked him out of their respective homes ("Too much hood-type shit," he shrugs), Redman called Sermon. "I went to live with him—for about two years."

During this time, Redman made cameo appearances on two EPMD tracks: "Brothers On My Jock," from 1990, and "Headbanger," from EPMD's current release, "Business Never Personal." He also worked on his own material, with Sermon serving as co-producer. "We did 30 cuts," says Redman. Twelve made it onto "Whut? Thee Album," whose sound, according to Redman, is funkadelic hardcore. Among such tracks as "How To Roll A Blunt" (the B side of "Blow Your Mind"), "Jam 4 U," "A Day Of Sooperman Lover," and "Rated R" are skits Redman calls drama. "They really enhance the record," says Def Jam/RAL A&R director Tracy Whaples.

The buzz on Redman started when he was a street DJ and an MC doing battle at various clubs. "He always made a crazy impact," says Whaples, who signed Redman.

Prerelease work began as early as last November. "In November we shot a 51-second teaser that consisted of Redman's verse from 'Hardcore,'" recalls Whaples. "We serviced it, and it got airplay on 'Yo! MTV Raps,' 'Rap City,' and 'Jukebox.'"

Later, in January, director Pamela Burke shot a video news release wherein Redman spoke about himself and the upcoming album. "We tagged that onto the teaser and reserved it," says Whaples.

In May and June, Def Jam/RAL distributed free cassettes that included the Redman cuts "Blow Your Mind" and "How To Roll A Blunt." "We knew that would catch on fire right away," says Whaples.

Working with art director Timothy Carr, Whaples then came up with an image for Redman that included hoods, palms dipped in red paint designed to look like blood, and dark photos showing the rapper holding an axe. "After the shoot, I knew we were outta here," Whaples says. "These days, visuals are just as important as the music, and I was sure we had something there."

Still, both Whaples and Thomas agree the catchiest thing about Redman is his music and presence. He's on the Hit Squad tour through next month. In January, he will most likely hit the road with Ice Cube. In between the two stage extravaganzas, Whaples hopes to place Redman on a college tour. She says, "The buzz on Redman at colleges is ridiculous."

HAVELOCK NELSON



THE FINAL CONTENDERS: With two more charts until the conversion, singles at the top of the Hot R&B Singles chart are slugging it out to see which records will reign supreme at the end of this era. "Ain't Nobody Like You" by Miki Howard (Giant) is this week's lucky single. It nabs the No. 1 spot with reports from 100 stations. "Games" by Chuckii Booker (Atlantic) snuggles up, at No. 2, with reports from 100 stations, as it gets readds at two stations, WEAS Savannah, Ga., and WVOI Toledo, Ohio. It has No. 1 reports from 33 stations and could be next week's topper. Two records are positioned to vie for No. 1 the following week. "What About Your Friends" by TLC (La-Face) has reports from 97 stations. This week it is readded at WQMG Greensboro, N.C., and has No. 1 reports from seven stations, including WRKS New York; WAMO Pittsburgh; WPEG Charlotte, N.C.; and WGCI Chicago. "Work To Do" by Vanessa Williams (Wing) has reports from 99 stations. It is new at XHRM San Diego, and has top-five reports from 46 stations.

POWER PICKS: "Baby, I'm For Real/Natural High" by After 7 (Virgin) gains nine stations and the points to earn the Power Pick/Airplay single. Some of the new activity is from WQUE New Orleans; WCKX Columbus, Ohio; KJLH Los Angeles; and WZAK Cleveland. "No Ordinary Love" by Sade (Epic) makes a strong gain in retail points with new listings from 38 dealers. It is on 100 stations, gaining WWCZ Charleston, S.C.

BIG NUMBERS: A number of this week's debut singles garnered serious adds at radio. Some of the new winners are "Gangsta" by Bell Biv DeVoe (MCA), with 66 stations; "I Will Always Love You" by Whitney Houston (Arista) from her new movie, "Bodyguard" (50); "Quality Time" by Hi-Five (Jive) (51); "Confused" by Tevin Campbell (Qwest) (42); "Don't Walk Away" by Jade (Giant) (25); "I'm Calling You (Do-Po-Little-Lo-Le-Yeah)" by Oscar (Epic) (23); and "Reminiscence" by Mary J. Blige (Uptown) (21).

A NUMBER OF RECORDS already on the chart had a strong week, garnering double-digit adds. "Happy Days" by Silk (Reia) gains 21, moving it upward 70-51. Some of the new reports come from WBLN New York; WEDR Miami; KIPR Little Rock, Ark.; WZHT Montgomery, Ala.; and WJLB Detroit. "Go Ahead And Cry" by the Rude Boys (Atlantic) gains 18 for a total of 52. Some of the adds are from WBLK Buffalo, N.Y.; WJLB Detroit; WENN Birmingham; WBLX-FM Mobile, Ala.; and WEDR. It leaps 85-61. "Nice 'N' Sleazy" by Full Force (Capitol) gains 16, for a total of 44, including WHRK Memphis; WQXL Baton Rouge, La.; WJTT Chattanooga, Tenn.; and WBLX-FM Mobile. There is also another version of "Nice 'N' Easy" available. "So What!" by II Close (Tabu) gains 14 adds, including WWIN-FM Baltimore; WHRK; WPLZ Richmond, Va.; KPRS Kansas City, Mo.; and WQOK Raleigh, N.C. Two records gained 10 stations each. "All Right Now" by Patti LaBelle (MCA) moves up 67-57; some of its new stations are WCDX Richmond, Va.; WQQK Nashville; and WLOU Louisville, Ky. "Let It Be Me (Say You Love Me)" by Shomari (Mercury) advances 88-75. Some of its new activity is from WPLZ; WZAK Cleveland; and WKYS Washington, D.C.

CHANGE—THIS WEEK'S WATCHWORD: As a political message of hope for our future, "change" as the campaign's central theme worked for the Democrats. We are two charts away and counting for the change to BDS and SoundScan information for use in the Hot R&B Singles and Top R&B Albums charts. We hope this change will be well received by and beneficial to the industry. Test charts have been circulated to industry executives, and retail recommendations are being reviewed. I strongly urge all of you who are receiving test charts to scrutinize them carefully, and then let me know what you think.

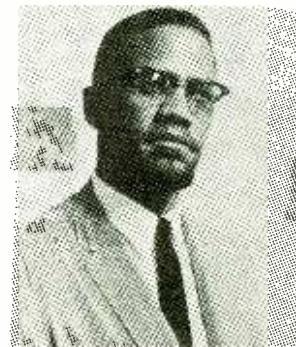
Billboard® FOR WEEK ENDING NOVEMBER 14, 1992

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	7	★★★ NO. 1 ★★★ LOST IN THE STORM (C) (T) SELECT 64716/ELEKTRA	◆ CHUBB ROCK 1 week at No. 1
2	1	3	8	BLOW YOUR MIND (M) (T) RAL/CHAOS 4755/COLUMBIA	◆ REDMAN
3	4	6	6	RUMP SHAKER ● (C) (M) (T) MCA 54388	◆ WRECKX-N-EFFECT
4	3	1	11	EVER SO CLEAR (M) RAP-A-LOT 53807/PRIORITY	◆ BUSHWICK BILL
5	7	11	6	BEST KEPT SECRET ◆ DIAMOND & PSYCHOTIC NEUROTICS (C) (T) PWL AMERICA 863 334/MERCURY	
6	9	10	7	CLEAN UP MAN (M) (T) RAP-A-LOT 53806/PRIORITY	◆ WILLIE D
7	18	19	4	NOT GONNA BE ABLE TO DO IT (C) (M) (T) BIG BEAT 10076	◆ DOUBLE XX POSSE
8	15	18	4	STRAIGHTEN IT OUT ◆ PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64711	
9	8	5	13	360 DEGREES (WHAT GOES AROUND) ◆ GRAND PUBA (C) (M) (T) ELEKTRA 64708	
10	10	13	6	TRIPPIN' OUT ◆ PRINCE MARKIE DEE & SOUL CONVENTION (C) (M) (T) COLUMBIA 74379	
11	16	22	5	HOOD TOOK ME UNDER ◆ COMPTON'S MOST WANTED (C) (T) ORPHEUS 74448/EPIC	
12	13	12	7	LATIN LINGO (M) (T) (X) RUFFHOUSE 74478/COLUMBIA	◆ CYPRESS HILL
13	12	15	5	HAZY SHADE OF CRIMINAL (M) (T) (X) DEF JAM 74487/CHAOS	◆ PUBLIC ENEMY
14	17	23	5	BLACK PEARL (C) (M) (T) ATCO EASTWEST 98494/AG	◆ YO-YO
15	6	2	12	HERE IT COMES/BACK TO THE GRILL (C) (M) (T) DEF JAM/CHAOS 74414/COLUMBIA	◆ MC SERCH
16	22	26	3	TAKE IT EZ (M) (T) (X) RELATIVITY 1134*	◆ COMMON SENSE
17	5	7	9	EX GIRL TO THE NEXT GIRL (C) (T) (X) CHRYSALIS 50405/ERG	◆ GANG STARR
18	24	28	3	FLEX (C) (M) (T) COLUMBIA 74373	◆ MAD COBRA
19	14	14	6	I MISSED THE BUS (C) (T) RUFFHOUSE 74498/COLUMBIA	◆ KRIS KROSS
20	21	25	5	TRUE FUSCHNICK (C) (T) (X) JIVE 42079	◆ FU-SCHNICKENS
21	11	8	12	PEOPLE EVERYDAY ● (C) (T) CHRYSALIS 50397/ERG	◆ ARRESTED DEVELOPMENT
22	19	20	6	PSYCHO/CHECK IT ◆ LORDS OF THE UNDERGROUND (M) (T) PENDULUM 66383/ELEKTRA	
23	25	—	2	PICK IT UP (M) (T) LUKE 454*	◆ HOME TEAM
24	26	29	4	WE IN THERE (C) (T) JIVE 42071	◆ BDP
25	NEW ▶	1		HUMPIN' (C) (T) VIRGIN 12614	◆ THE COLLEGE BOYZ
26	29	—	2	IN THE TRUNK (C) (T) JIVE 42073	◆ TOO SHORT
27	20	9	10	TOSS IT UP (M) (T) POLYDOR 865 861/PJL	◆ ZHIGGE
28	NEW ▶	1		PUNKS JUMP UP TO GET BEAT DOWN ◆ BRAND NUBIAN (C) (T) ELEKTRA 64687	
29	NEW ▶	1		CASUALTIES OF WAR ◆ ERIC B. & RAKIM (C) (M) (T) MCA 54498	
30	23	17	9	AIN'T TOO MUCH WORRIED ◆ MC BREED (C) (T) WRAP 118/CHIBAN	

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

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Dance

ARTISTS & MUSIC

K. London Bridges Pop, House; Kinchen Cooks

BURIED TREASURES: Some of the best singles to surface this week are indie and import jams that are in danger of going unnoticed. An open mind and a willingness to program something new is essential. You never know when you might discover tomorrow's **Frankie Knuckles**, **Shep Pettibone**, or **Martha Wash**. After all, current hot properties **Roger S.** and **Marc "MK" Kinchen** were struggling newcomers not too long ago.

The **K. London Production Club** works our nerves to the nub with "Come Alive" (**K4b**, Stamford, Conn.), a breathtaking pop/house anthem that demands immediate attention if only for the virtually flawless vocal by **Maydie Myles**. Besides having the full-tilt belting power to rise above a busy arrangement, she has a lovely upper range that gives the song a depth that sets it apart from the competition. Producer/composer **Kingsley O.** has a promising ear for infectious hooks and smokin' grooves (can't wait to hear more of his work). Major-label A&R folks would be smart to investigate this one a.s.a.p.

New York-based production team **Jimmie Wilson** and **Steve Grant** show immense star potential on "Keep In Touch," on which they perform under the name **Motivation**. As on **Monique's** recent "Love & Pain," they lay a sturdy garage foundation and cover it with R&B-influenced keyboards and muted horns. Icing on the cake is **Lee Truesdale's** vocal soulful presence. Flip the record over and take note of the equally cool bonus cut, "Get Down On My Knees." Could be the record to put **Micmac's** new **Mascot** label on the map.

New York's **Nervous Records**

serves up an appetizing pair of potential underground hits with "Will U Luv Me" by the **Blue Moon Orchestra** and "Feel Like Singing" by **Sandy B.** The former is a sparse deep-houser, helmed by budding producer/radio personality **John Robinson**. He weaves vocal samples from the **Gary's Gang** classic "Keep On Dancing" into a dense-yet-rousing groove. Keyboard padding is kept to a minimum, with mucho of the focus on the track's hard and highly programmable breaks. Remixes by **William Rosario** are more garage-angled, and quite useful.

Swaggering diva-house is the order of the day on **Sandy B.'s** "Feel Like Singing." Although her formidable pipes deserve much better than the "party-hearty" lyrics she is given here, there is no denying this peak-hour anthem slams mighty hard. Kudos to producers **Shank Thompson** and **Paul Scott**, yet another new team to keep an eye on.

Despite the fact that **Active/Select** recording act **Sloppy's** moniker leaves us with a lot of unflattering mental imagery, its debut, "Can't Trust Nobody," is a juicy jam we happily recommend keeping in mind. Seasoned club songstress **Evan Sheare** offers a restrained, stylish performance, while collaborators **Julio Flecha** and **Scott Weiss** concoct several interesting beat scenarios. The "Mystic" version is a smooth early-A.M. delight, while the "Sloppy Vocal" mix is brighter.

Groovy Chicago DJ **Terry Hunter** is among the folks responsible for "Love Don't Let Go" by the **UBQ Project, Phase III (Mirage)**. The track is a glistening, retro-minded houser, etched with a lushly



by Larry Flick

arranged, sing-along chorus. The package is poppy enough to lend itself to a tight radio edit. Give a listen to "Give Can Make It" on the flip side, which is a bit darker and more underground.

U.K. act **Thunderground's** second self-titled single on **Infonet** is a refreshing combination of ideas. Rapid electro-beats pulsate while soft and futuristic keyboard fills float about. Underplayed vocal bits and the odd conga break cast a dark, ominous shadow over the track—thus giving it a unique vibe. A nice change of pace for rave sets.

London-based **Good Boy Records** is back in action after a brief break with "The Autumn Collection: Part 1," a three-track EP of slick house instrumentals. "Da Rydem" by **2 Sum** is a percolating, **Steve Hurley**-esque treat with its staccato percussion and amusing beep effects. Meanwhile, collectors will dig the original dub of **Clubland's** "Adventures In Clubland" . . . très delish.

However, the centerpiece of this EP is "K-K-Taboule" by **Frankie Leoni**. The track is a body-invading gem that dabbles in traditional salsa and balaeric culture, and is heated by sexy and swarthy Latino chants. Feel the sweat.

ON THE MAJOR-LABEL TIP: Although we have been flinching with fear that the way-talented **Marc "MK" Kinchen** is burning out from overexposure as a remixer in recent

weeks, we're calmed by the strength of "Always" (**Charisma/Virgin**), the follow-up to his own recent hit, "Burrin'." The track has a smooth deep-house tone and is embellished with a tasty hook and stylish lead vocals. There are six fat mixes to choose from . . . make at least one.

Gospel/R&B act **Sounds Of Blackness** continues to court club DJs with silky **David Morales** remixes of "Joy," its contribution to the "Mo' Money" soundtrack. Soaring Hammond organs and anthemic choir chants sit well within an elastic mid-tempo bass line. Not nearly as immediate as the now-classic "Pressure," but a cleansing spiritual journey that should be taken nonetheless.

Clubland can sometimes be a cold place to live. Being yesterday's DJ darling does not ensure a comfy home on the turntable tomorrow. **Deee-Lite** has learned exactly that with its recent project, "Infinity Within" (**Elektra**). Despite its extremely strong content, the album has met with shrugs for the most part. In fact, the last single, "Thank You Everyday," did not even chart.

Fortunately, the trio has not given up the fight. It gets deep and trippy with "Pussycat Meow," a fun jam that is somewhat reminiscent of the cat's No. 1 smash "What Is Love." Trance-induced house remixes are provided by group members **Towa Tei** and **Dmitri Brill**, and **Murk** dudes **Ralph Falcon** and **Oscar Gaestan**. Not necessarily the track to get **Deee-Lite** back on radio, but hot enough to fill dancefloors. Give it a whirl.

TID-BEATS: The street is abuzz with word that **Maurice Joshua** is about to leave Chicago's **I.D. Productions**. For the past two years, he has been the cool underground voice of the company's highly successful trio

of club producers—alongside **Steve Hurley** and **E-Smoove**. Rumors of dissension between **Joshua** and **I.D.** have been circulating for several months now. In the meantime, **Joshua** is producing material for **Lidell Townsell's** upcoming second **Mercury** album. Watch this space for de-

(Continued on page 28)



A Lovely Evening. Producers **David Cole** and **Robert Cliviles** unveiled their latest act, **S.O.U.L. S.Y.S.T.E.M.**, at a recent **AmFAR AIDS** benefit hosted by fashion designer **Gianni Versace**. The act, fronted by ex-Seduction rapper **Michelle Visage** (pictured), is on the verge of scoring its first multiformat hit with "It's Gonna Be A Lovely Day." The single, which has been getting considerable play in New York on pre-release tape, has just shipped to clubs and radio nationally. An album is due early next year.

Hot Dance Breakouts

CLUB PLAY

1. LET THIS HOUSEBEAT DROP YA KID K SBK
2. ONLY TIME WILL TELL TEN CITY ATCO EASTWEST
3. I MUST INCREASE MY BUST LORDS OF ACID CAROLINE
4. THE MESSAGE SOFIA SHINAS WARNER BROS.
5. I WANT YOUR BODY NYMPHOMANIA XX

MAXI-SINGLES SALES

1. ONLY TIME WILL TELL TEN CITY ATCO EASTWEST
2. IF YOU DON'T LOVE ME PREFAB SPROUT EPIC
3. TRIPPIN' OUT PRINCE MARKIE DEE COLUMBIA
4. DEM NO WORRY WE SUPER CAT COLUMBIA
5. DON'T YOU WANT ME FELIX PYROTECH

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

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LIBERATION LIBERATION	TECHN
D.J. LEWEL: TALK ME WITH THE FEEL	CLUB
TECH-MAKER: BODY MIND	TECHN
JOHNY CARABASCO presents "UNDERGROUND ANDREWS" (DUB MIX)	UNDERGROUND
DISCASS: PUSSED SPACE	TECHN
MC FEAR: TRIP TAPPA	TECHN
DE MASTER: CYBER SPHERE	TECHN
MIMI MOUSE: DIXIE RIDE	CLUB
SHAGGIE: SAKI SAKI	CLUB
MILBA CO: TONIGHT'S THE NIGHT	CLUB
THE BEE: THE NEW LINE	CLUB
MASADA: MASADA	ALTERNATIVE
DOUBLE FM presents AMNESIA: AMNESIA REMIX	UNDERGROUND
EUROPA: OPEN YOUR MIND	TECHN
RED INTERCOURSE: SEXY RHYTHM	TECHN
WILLIE B CO: YOU LEAVE ME NOW	CLUB
RONNIE JONES: GARDEN STATE	CLUB
SHAGGIE: EVERYTIME I TAKE YOU	CLUB
MOON: MY KINGS SHADOW	CLUB
PHOCCHO: PHOCCHO	TECHN

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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
1	2	2	9	★★★ No. 1 ★★★ SAVED MY LIFE EPIC 74410 1 week at No. 1	LIL LOUIS & THE WORLD
2	3	3	7	SAMBA FREEZE 50019	HOUSE OF GYPSIES
3	5	9	5	FOLLOW YOUR HEART VIRGIN 12613	◆ INNER CITY
4	1	1	8	STINKIN' THINKIN' ELEKTRA 66363	◆ HAPPY MONDAYS
5	7	15	5	ARE YOU READY TO FLY? EPIC 74729	◆ ROZALLA
6	6	10	6	SO MUCH LOVE A&M 0071	MALAIKA
7	15	46	3	EROTICA MAVERICK/SIRE 40585/WARNER BROS.	◆ MADONNA
8	4	6	7	EVAPOR-8 VIRGIN 12599	◆ ALTERN 8
9	11	25	4	CARRY ON RCA 62367	MARTHA WASH
10	8	8	7	WORK TO DO WING 863 541/MERCURY	◆ VANESSA WILLIAMS
11	13	21	4	WHAT ABOUT THIS LOVE? MCA 54485	MR. FINGERS
12	18	27	4	SOUL FREEDOM (FREE YOUR SOUL) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI
13	20	24	5	PEACE & LOVE INC. TOMMY BOY 544/WARNER BROS.	◆ INFORMATION SOCIETY
14	10	4	10	HYPNOTIZED GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
15	9	7	9	FREE LOVE WARNER BROS. 40529	JULIET ROBERTS
16	24	31	4	TRUE FUSCHNICK JIVE 42078	◆ FU-SCHNICKENS
17	22	32	4	UNDERSTAND THIS GROOVE RCA 62371	SOUND FACTORY
18	16	5	9	GROOVY BEAT GUERILLA 13865/I.R.S.	D.O.P.
19	17	18	7	I'LL KEEP HOLDIN' ON ACTIVE 66385/ELEKTRA	DSK
20	23	28	4	SESAME'S TREET PYROTECH 10082/ATLANTIC	◆ SMART E'S
21	12	16	7	YOU LIED TO ME POLYDOR 863 453/PLG	◆ CATHY DENNIS
22	19	19	7	TIMEBOMB TOMMY BOY 540	808 STATE
23	14	12	11	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) COLUMBIA 74431	◆ C+C MUSIC FACTORY
★★★POWER PICK★★★					
24	36	—	2	THE NEW ANTHEM STRICTLY RHYTHM 12104	REEL 2 REAL
25	35	48	3	MY NAME IS PRINCE PAISLEY PARK 40700/WARNER BROS.	◆ PRINCE & THE N.P.G.
26	25	29	5	EDGE OF NO CONTROL MUTE 66370/ELEKTRA	◆ MEAT BEAT MANIFESTO
27	29	38	4	A LITTLE LOVE DOUBLE J 55008/SALSOL	◆ AURRA
28	42	—	2	WHAT ARE YOU UNDER CHARISMA 12611	◆ DEFINITION OF SOUND
29	21	11	11	PEOPLE EVERYDAY CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
30	33	44	3	TUMBLIN' DOWN E-LEGAL 846210	HERMANN
31	37	—	2	RUMP SHAKER MCA 54389	◆ WRECKX-N-EFFECT
32	26	13	9	OBSESSION GIANT 40545/WARNER BROS.	◆ ARMY OF LOVERS
33	46	—	2	RISING SUN SIRE 40532/WARNER BROS.	◆ THE FARM
34	27	17	7	HEART EPIC 74464	KATHY SLEDGE
35	32	37	5	JUST CALL ME MOTOWN 0631	◆ GOOD GIRLS
★★★HOT SHOT DEBUT★★★					
36	NEW ▶	1	1	SYMPHONY I.D. 1013/RCA	DONELL RUSH
37	44	—	2	A MILLION COLOURS CAROLINE 2524	CHANNEL X
38	NEW ▶	1	1	THEY'RE HERE EMI 56256/ERG	◆ EMF
39	NEW ▶	1	1	LEASH CALLED LOVE ELEKTRA 66364	THE SUGARCUBES
40	31	23	9	TAKE A CHANCE ON ME MUTE PROMO/ELEKTRA	◆ ERASURE
41	43	49	3	WALKIN' ON FFRR 350 006/LONDON	◆ SHEER BRONZE
42	39	45	3	FREE YOUR MIND ATCO EASTWEST 96128/ATLANTIC	◆ EN VOGUE
43	30	20	11	SOMETHING GOOD LONDON 869 843/PLG	◆ UTAH SAINTS
44	NEW ▶	1	1	FIRE ELEKTRA 66370	◆ THE PRODIGY
45	NEW ▶	1	1	LOVE CAN MOVE MOUNTAINS EPIC 74378	◆ CELINE DION
46	38	42	4	SEE THE DAY BIG BEAT 10064/ATLANTIC	ANN CONSUELO
47	NEW ▶	1	1	TRIPPIN' OUT COLUMBIA 74380	◆ PRINCE MARKIE DEE
48	NEW ▶	1	1	IF YOU DON'T LOVE ME EPIC 74743	◆ PREFAB SPROUT
49	34	26	9	STYLOPHONIA RADIKAL/SBK 12308/ERG	TWO LITTLE BOYS
50	28	22	10	LOOK TO THE FUTURE MUTE 66395/ELEKTRA	◆ FORTAN 5 FEATURING LARRY GRAHAM

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
1	2	4	8	★★★ No. 1 ★★★ SESAME'S TREET (M) (T) (X) PYROTECH 10082/AG 1 week at No. 1	◆ SMART E'S
2	6	8	7	RUMP SHAKER (M) (T) MCA 54389	◆ WRECKX-N-EFFECT
3	3	2	15	RHYTHM IS A DANCER (M) (T) ARISTA 1-2445	◆ SNAP
4	1	3	9	SAVED MY LIFE (M) (T) EPIC 74410	LIL LOUIS & THE WORLD
5	8	11	5	ARE YOU READY TO FLY? (T) (X) EPIC 74729	◆ ROZALLA
6	7	7	8	WORK TO DO (T) (X) WING 863 541/MERCURY	◆ VANESSA WILLIAMS
7	5	5	9	REAL LOVE (M) (T) (X) UPTOWN 54456/MCA	◆ MARY J. BLIGE
8	10	12	7	BLOW YOUR MIND (M) (T) RAL/CHAOS 74424/COLUMBIA	◆ REDMAN
9	4	1	13	LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401	◆ THE SHAMEN
10	12	27	3	SLOW AND SEXY (M) (T) (X) EPIC 74742	◆ SHABBA RANKS (FEATURING JOHNNY GILL)
11	9	6	9	YOU LIED TO ME (M) (T) (X) POLYDOR 863 453/PLG	◆ CATHY DENNIS
12	11	9	7	FREE YOUR MIND (M) (T) (X) ATCO EASTWEST 96128/AG	◆ EN VOGUE
13	20	28	4	PEACE & LOVE INC. (M) (T) (X) TOMMY BOY 544/WARNER BROS.	◆ INFORMATION SOCIETY
14	18	22	5	OBSESSION (T) (X) GIANT 40545/WARNER BROS.	◆ ARMY OF LOVERS
15	16	21	8	HOUSE OF MAGIC (M) (T) (X) CHEETAH 9511	◆ D.J. MAGIC MIKE
16	21	25	4	YOU GOTTA BELIEVE (M) (T) INTERSCOPE 98492/AG	◆ MARKY MARK & THE FUNKY BUNCH
17	17	19	6	SAMBA (M) (T) FREEZE 50019	HOUSE OF GYPSIES
18	24	32	3	STINKIN' THINKIN' (T) ELEKTRA 66363	◆ HAPPY MONDAYS
19	27	—	2	CARRY ON (M) (T) (X) RCA 62367	MARTHA WASH
20	22	23	5	WHAT ABOUT THIS LOVE? (M) (T) (X) MCA 54485	MR. FINGERS
21	23	20	13	PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
22	13	15	7	HEART (T) EPIC 74464	KATHY SLEDGE
23	25	33	4	GOOD TIME (M) (T) ATCO EASTWEST 96143/AG	◆ TRILOGY
24	15	13	16	THE HITMAN (M) (T) INTERSCOPE 96168/AG	◆ AB LOGIC
★★★POWER PICK★★★					
25	48	—	2	FLEX (M) (T) (X) COLUMBIA 74390	◆ MAD COBRA
26	26	26	10	SOMETHING GOOD (T) LONDON 869 843/PLG	◆ UTAH SAINTS
★★★HOT SHOT DEBUT★★★					
27	NEW ▶	1	1	LOVE CAN MOVE MOUNTAINS (T) EPIC 74378	◆ CELINE DION
28	19	14	11	HUMPIN' AROUND (M) (T) (X) MCA 54343	◆ BOBBY BROWN
29	NEW ▶	1	1	RIGHT NOW (T) (X) WARNER BROS. 40525	◆ AL B. SURE!
30	14	10	12	THE COLOUR OF LOVE (T) (X) GIANT 40401/WARNER BROS.	THE REESE PROJECT/RACHEL KAPP
31	41	45	6	HAZY SHADE OF CRIMINAL (M) (T) (X) DEF JAM/CHAOS 74487/COLUMBIA	◆ PUBLIC ENEMY
32	33	40	3	I WANNA LOVE YOU (T) (X) GIANT 40595/WARNER BROS.	◆ JADE
33	36	41	4	FIRE/JERICHO (T) (X) ELEKTRA 66370	◆ THE PRODIGY
34	39	—	2	HERE IT COMES/BACK TO THE GRILL (M) (T) DEF JAM/CHAOS 74413/COLUMBIA	◆ MC SERCH
35	32	36	8	HOT SEX (M) (T) (X) JIVE 42094	◆ A TRIBE CALLED QUEST
36	37	37	6	TIMEBOMB (M) (T) (X) TOMMY BOY 540	808 STATE
37	38	39	5	STRAIGHTEN IT OUT (T) ELEKTRA 66382	◆ PETE ROCK & C.L. SMOOTH
38	NEW ▶	1	1	I NEED YOU (M) (T) (X) ZYX 6663	SPACE MASTER
39	NEW ▶	1	1	THE BEST THINGS IN LIFE... (T) (X) PERSPECTIVE 7406/A&M	◆ LUTHER VANDROSS & JANET JACKSON
40	NEW ▶	1	1	SOUL FREEDOM (FREE YOUR SOUL) (M) (T) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI
41	NEW ▶	1	1	SO MUCH LOVE (M) (T) A&M 0071	MALAIKA
42	28	24	7	HE SAID SHE SAID (M) (T) CUTTING 264	GIGGLES
43	NEW ▶	1	1	UNDERSTAND THIS GROOVE (T) RCA 62371	SOUND FACTORY
44	50	49	6	LATIN LINGO (M) (T) (X) RUFFHOUSE 74478/COLUMBIA	◆ CYPRESS HILL
45	31	30	7	PSYCHO (M) (T) PENDULUM 66383/ELEKTRA	◆ LORDS OF THE UNDERGROUND
46	34	31	20	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	◆ THE MOVEMENT
47	42	—	2	HERE WE ARE (M) (T) ATCO EASTWEST 96140/AG	VOYCE
48	47	48	3	LOST IN THE STORM (T) SELECT 66386/ELEKTRA	◆ CHUBB ROCK
49	40	42	20	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	◆ K.W.S.
50	29	16	11	FREE LOVE (T) (X) WARNER BROS. 40529	JULIET ROBERTS

○ 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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Artists & Music

THE AGE OF HARRY CONNICK JR.: NEW SETS PROVIDE MEANS FOR COMPARISON

(Continued from page 10)

of lasting value. "I knew [all the musicians]; I had played with them since I was 6 years old," he says. "I didn't know any different life. It was my decision to release '11.' I thought it would be neat, after all these years, for people to hear something that I had done long ago and that I am proud of."

Though the albums are separate packages, they will be advertised and marketed together, says Diarmuid Quinn, VP of marketing, West Coast, for Columbia. "25" will retail for \$16.98 CD (\$10.98 cassette), while "11" will be priced at \$11.98 CD (\$7.98 cassette). "They are completely different records in texture and sound... We're marketing them essentially as 'from '11' to '25,'" his first recording to his latest recording, and everybody's seen everything in between," says Quinn.

Regarding the appeal of "11," Quinn adds, "It's where he comes from. That's the most important thing about that record: growing up in New Orleans and being influenced by all those players."

"We'll be looking for airplay rotation on tracks from both albums," adds Kevin Gore, Columbia director of jazz promotion and marketing. "Jazz radio is able to program multiple tracks at one time, so your burn factor is a lot less."

This is the second time two distinctly different Connick albums have been released simultaneously: In July 1990, Columbia issued his original jazz trio work, "Lofty's Roach Souffle," and a big-band vocal album featuring Connick compositions, "We Are In Love." While "Lofty" reached No. 1 on the Traditional Jazz chart, "We Are In Love" was a crossover success, reaching the No. 22 position on The Billboard

200. "We Are In Love," which was certified platinum, also won a Grammy Award in the best-male-jazz-performance category. Columbia is clearly hoping for similar success with the two new releases.

Another album of all-original Connick vocal works, "Red Light, Blue Light," was issued in September 1991 and was certified platinum as well.

Exposure via film, television, and the concert stage has provided a major boost to Connick's career. The charismatic pianist has spent most of the last 2 1/2 years on the road. In September, he completed a national tour with his own orchestra that began in May and included a 15-night sellout engagement at New York's Paramount Theatre. In February, he toured Australia. Connick appeared in the 1990 films "Memphis Belle" and "Little Man Tate"; he sang the theme song, "Promise Me You'll Remember," from "Godfather III"; and, of course, he performed the soundtrack tunes for the successful film, "When Harry Met Sally..." a project that gained him international attention.

MORE EXPOSURE

Though Connick has no plans to tour behind the release of "25" and "11," TV exposure will continue to be key for his new releases. In addition to key appearances on "The Tonight Show" and other network shows, "the Disney Channel will run a special on Harry on Valentine's Day, broadcasting a date from his last tour," says Quinn. The Disney Channel is available free to anyone with a cable hookup during preview periods. "It's a massive audience—the exposure that Disney can give Harry is tremendous."

Over the next year, Connick may

act in more films, according to his management firm. Though the artist gives vague responses to questions about his acting plans, he recently switched from the APA agency to CAA, reportedly with an eye to increasing his acting opportunities.

As to composing or performing on another soundtrack after the successful "When Harry Met Sally..." Connick is blunt: "That's the last time I'll do that. You don't have much control. Though 'Harry Met Sally' proved to be the turning point in my career, it's a pain in the butt."

Connick became famous quite early in his recording career, although he has been performing since he was a child. The son of two lawyers who owned a record shop (his father is the district attorney in New Orleans), he was encouraged to play from a very early age. Con-

nick was signed by Columbia VP of jazz & progressive music Dr. George Butler, soon after he arrived in New York after high school to attend the Manhattan School of Music.

"He was 14 when I first heard him in Kansas City, Mo., at the National Assn. of Jazz Educators meeting," recalls Butler. "He was in an all-star high school ensemble, with Harry on piano, Charnett Moffett on bass, and Terri Lynne Carrington on drums [Moffett and Carrington have both become solo recording artists]. Something about Harry's performance caught my fancy; it was unusual in someone that age. He could play stride piano, which is difficult to play, but he demonstrated authority at that age."

His first album, 1987's "Harry Connick Jr.," was produced by an-

other young New Orleans jazz player: Delfeayo Marsalis, whose father, Ellis, had instructed both boys at the New Orleans Center for Creative Arts. Butler adds that Connick, like fellow NOCCA students (and Columbia artists) Wynton Marsalis and Donald Blanchard, "have complete mastery of their instruments. They really understand the fundamentals of music and have a real historical and stylistical knowledge of jazz... [Harry's] knowledge of the jazz scenario going back to ragtime is impressive, and he's able to cull from it."

With so many years of professional experience, Connick admits he doesn't spend much time preparing before recording. Before recording "25," he says, he had never heard many of the tunes brought to him by producer Tracey Freeman.

"Ninety percent of the tunes, my producer Tracey would say, 'Try this one out,' and I would lay it down," Connick explains. "I don't like saying it, but I don't put in any time. I like to have it spontaneous. I don't like it contrived."

Connick takes his success in stride. "I really do love what I do," says the New York resident, who claims New Orleans is still his favorite place. "Sometimes touring gets hard, but I really feel so lucky. I keep telling myself how lucky I am."

DANCE TRAX

(Continued from page 25)

tails as they develop... Brace yourself, pop radio icon Whitney Houston has recorded Chaka Khan's eternal classic "I'm Every Woman" for the soundtrack to her film debut, "The Bodyguard." The track has already been remixed for clubs by Robert Clivilles and David Cole. It's risky to take on a song that is so closely identified with another artist; even a so-so version could spell disaster... Ex-Boystown Gang siren Cynthia Manley is back in action as the leader of new techno/disco act Polyester Dreams. She and DJ/mixer Alexx Antaeus are currently shopping their first single, "Platform Shoes"... Lisa Michaelis, whose sweet voice warmed Frankie Knuckles' No. 1 hit "Rainfalls," has inked a solo deal with Sire Records. The album is slated for spring 1993 release. No final word yet on who will produce the set... Don't miss the Sa-

brina Johnston/Crystal Waters double-A-side 12-inch from the "Red Hot + Dance" compilation. David Morales and Satoshi Tomiie give Johnston's "Peace" a tougher edge, while Joey Negro makes Waters' "Gypsy Woman" fresh and new all over again.

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 Q-BIK-MUZ - CAN U FEEL IT - UNDER CURRENT
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You Better Work! Tommy Boy recording artist and renowned drag personality RuPaul, right, is shown with former "Sanford & Son" actress LaWanda Page putting the finishing touches on her just-released track, "Supermodel." The 12-inch single also features "House Of Love."

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Jackson Shines Brightly In Country Constellation

(Continued from page 1)

considered to be among the brightest stars in the new constellation of country artists who have been riding high on the Billboard charts.

"He has such a momentum going," says Del De Montreux, MD of WYNY New York. "It seems whatever he puts out will do just fine." He adds that Jackson's current single, "She's Got The Rhythm (And I Got The Blues)," is currently in medium rotation and will probably be upped to heavy airplay on the station.

Similarly, Keith Todd, MD at KPUL-FM Portland, Ore., says the single's a hit and that Jackson's new album could surpass "Don't Rock The Jukebox" in sales. And Chris DeCarlo, MD/assistant PD at WDSY-FM Pittsburgh, says the single is doing "extremely well" with listeners, who are already requesting more cuts

from the album. Both DeCarlo and Todd say Jackson is among the top five male country stars.

HOMAGE TO PAST

Considering Jackson's debt to his predecessors, it is fitting that his recent Country Music Assn. award—for best music video—derived from "Midnight In Montgomery," his homage to Hank Williams. And, when he talks about his years of dues-paying, it is even clearer that Williams and other country-music giants provided his inspiration.

For a long time, Jackson says, he "just sang in clubs like everybody does and imitated people that I loved, like George Strait, Hank Jr., John Anderson, Gene Watson, George Jones, and Haggard and all the greats and their kind of music. To me, the new album and the songs we put

on here reflect more on the kinds of songs I used to perform in those clubs. The new album just has a little more edge to me."

Jackson says he was "real proud" of his first two albums, "especially the first one, because those songs were from my life or stories about growing up or my wife." But, the new album, he says, is "more like I've always wanted to."

Keith Stegall, who co-produced Jackson's first two albums with Scott Hendricks and who produced nine of the 10 cuts on the new release (the 10th was co-produced by Stegall and Hendricks) says most of what is heard on Jackson's records "is pretty much live performances by the musicians. I really like to try to get as much a spontaneous approach to the music as I can. I think it adds a little bit of energy to the records you don't

get when you overdub the stuff to death."

A prolific songwriter, Jackson wrote or co-wrote seven of the 10 cuts on the album, and he penned most of the tunes on his previous two releases as well. Nevertheless, he says, "I never really considered myself a songwriter. When I moved to Nashville seven years ago, I had hardly ever written a song. I just began writing so I'd have material to help me get a record contract, because I was having a hard time getting a lot of the good songs. Songwriters would save their good songs for somebody who was already having success."

Jackson says he has always written "what I like. I never really grew up listening to a lot of different music. I just write what I like and what I hear." Though Jackson says most of his material works for him, he hopes "every now and then there might be a song somebody else could record. I've never really pitched my material much."

MARKETING CAMPAIGN

To promote Jackson's new project, Arista ran a total of 80 15-second teaser ads on Country Music Television the week before and the week after the release. In addition, the label sent postcards announcing the albums to the singer's fan club.

"We're spending a lot more advertising dollars on him," reports Frank Hamlin, Arista Nashville's marketing coordinator. "We've got a 15-inch countertop standup that were blitzing to just about every retail account."

Hamlin notes that the Wal-Mart in Jackson's hometown of Newnan, Ga., was so geared up for the new release that it broke street date by a day and had to be reined in.

Jackson debuted "She's Got The Rhythm (And I Got The Blues)" on the CMA Awards show Sept. 30. The song, which Jackson co-wrote with Randy Travis, is accompanied by a droll and energetic video now in "hot shot" rotation on CMT. It moves to No. 14 with a bullet in its fourth week on Billboard's Hot Country Singles & Tracks chart.

Jackson and Travis seem to be a winning songwriting team. Among the songs they co-wrote last year, Travis recorded three ("Forever Together," "Better Class Of Losers," and "I Surrender All") that charted on Billboard's Hot Country Singles & Tracks chart. "She's Got The Rhythm" is from that batch as well," adds Jackson.

Mattie Ruth Musick—named after Jackson's mother—is Jackson's publishing company. It is administered by Seventh Son, which he says "was the one who signed me in the beginning. They were kind enough to let me be a writer and retain part of my publishing as well."

LARGER MARKETS

In September, Jackson launched his 175-date tour under the sponsorship of Miller Lite. It will continue through most of next year and will take Jackson into markets larger than those he has played before. He

will gain additional exposure through a series of TV and radio commercials and public-service spots for Miller.

"We're starting to move into a lot of big markets," says Barry Coburn, Jackson's manager at Ten Ten Management. "We'll start to focus on those, both in the fall and in the first of the year." Among the markets scheduled, he says, are Fort Worth, Texas, Charlotte, N.C., and Atlanta.

Of the 30 Jackson tour dates reported to Amusement Business' Box Score from June through October, about 20 were fairs and exhibitions without hard concert ticket sales. Of the other 10 dates in venues ranging from 4,000-11,000 seaters, Jackson sold out only three. But, according to one amphitheater manager, he did quite well compared with other country acts.

Wilson Rogers, GM of Hardee's Walnut Creek Amphitheatre, Raleigh, N.C., says a July 10 bill featuring Jackson sold about 9,000 tickets at the 20,000-seat venue. Yet he declares, "I'd book him again in a minute," and adds that, along with Wynonna and Travis Tritt, Jackson is going to be a "serious, serious star."

Rogers says he has heard that Jackson is "getting ready to take the next step, and I think his show's going to be a lot more entertaining from what inside stuff I've been able to gather. . . . I think he is doing so many things right, and he has such good people with him that, yes, he has a chance of being huge. I think the future looks very good for him."

FILM EXPOSURE

Aside from the singles yet to be released from his new album, Jackson's version of the Burl Ives standard "Holly Jolly Christmas" is on the upcoming "Home Alone II" soundtrack and will be released around Thanksgiving as a single. It will be backed with "I Only Want You For Christmas," which Jackson released—with an accompanying video—last year.

Jackson will "wait a little longer" before recording his own Christmas album. "We've talked about doing a Christmas album, but I've only been here two and a half to three years. We did a single last year, and we did the song for 'Home Alone II' this year."

"Home Alone II" is set to open Nov. 20. The day before, the Fox Broadcasting Co. will air "The Making Of 'Home Alone II,'" which is expected to contain a segment that shows Jackson in the studio recording the soundtrack song.

NOT FLYING SOLO

As for Jackson trying his hand at producing records, he says he has no desire to fly solo. "I don't see any need in it with the kind of working relationship that Keith and I've always had, and even with Scott, when he was involved, too. Keith's the one who recorded the sides on me that got me the record contract and I've known him for a long time." Jackson says his albums are a team effort. "It's not like I'm just in there and they're the producers, we always work together and

(Continued on page 32)

The Making Of Kershaw's Starclone

Singer Works Up Sweat For Signature Perfume

Edward Morris is on vacation. This week's column was written by Debbie Holley.

A SWEAT, SWEAT SONG: Money must itch in the pockets of consumers. When they aren't buying the necessities of life, they seem to mine for something to spend the remainder of their disposable income on, and practically anything will satisfy the search.

A number of years back, pet rocks were the going item. Then came jewelry made of buffalo dung. Now, it's "celebrity sweat," as Jay Leno calls it.

Several months back, Sammy Kershaw agreed to contribute his body essences toward the making of a personalized fragrance called Sammy Kershaw's Starclone. Today, the Sammy scent has come to fruition.

Starclone is planning to market the new women's fragrance through retail stores, dance clubs, and concert halls. It will be sold in four different limited-edition packages: a two-ounce bottle for \$18, a two-ounce bottle with a Kershaw cassette album for \$22, a two-ounce bottle with a Kershaw CD for \$26, and, available through record stores and record departments only, is a one-quarter-ounce vial with a two-song cassette or CD. The suggested price on the last item is \$10.99 for cassette or \$13.99 for the CD. A one-quarter-ounce bottle packaged with an 8½-by-11-inch photo of Kershaw will be available at his concerts and is priced at \$10.

In a released statement, George Gordon, the former ad agency chief who was originator of the wearable idea, says "The 'Sammy in a bottle' or 'spray-on Sammy' concept isn't as odd as it first sounds. When Elvis wiped his brow and threw the scarves out into the crowd, he was acknowledging the obvious fact that real fans seek a personal connection with performers. Sammy's Starclone is special . . . like an aroma autograph."

Now hold on, partner. After strenuous exercise, most perspiration takes on a sort of tomato soup aroma. Since Kershaw is of Cajun heritage, are we to expect a more spicy rendition? Say, tomato soup a la cayenne pepper?

The process works as follows: Kershaw wears special pads sewn into the waist, upper chest, and back of his shirt while he is performing. After his shows, the pads are packed in dry ice and shipped to the Health and Sciences

Center at the Univ. of Colorado Medical School. Kershaw's body essences are distilled to create "pheroessence," a liquid around which a cologne is created using herbs, flowers, and exotic oils. "There's a little bit of Sammy in every drop of Starclone," says Gordon, "and fans already think it's special."

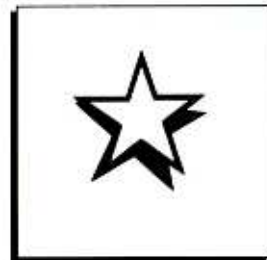
WILL HISTORY REPEAT ITSELF? "Star Search" is celebrating its 10th anniversary this season. That show was instrumental in the delivery of Sawyer Brown to the country community. Sawyer Brown won the "Star Search" finals in 1983. Now, Beverly Randall (wife of Sawyer Brown co-founder and former member Bobby Randall) is headed for the finals in the female-vocalist category. So far, she has taken home \$5,000, "which I've already blown," says her hubby. If she wins the finals Nov. 21 at the MGM studios in

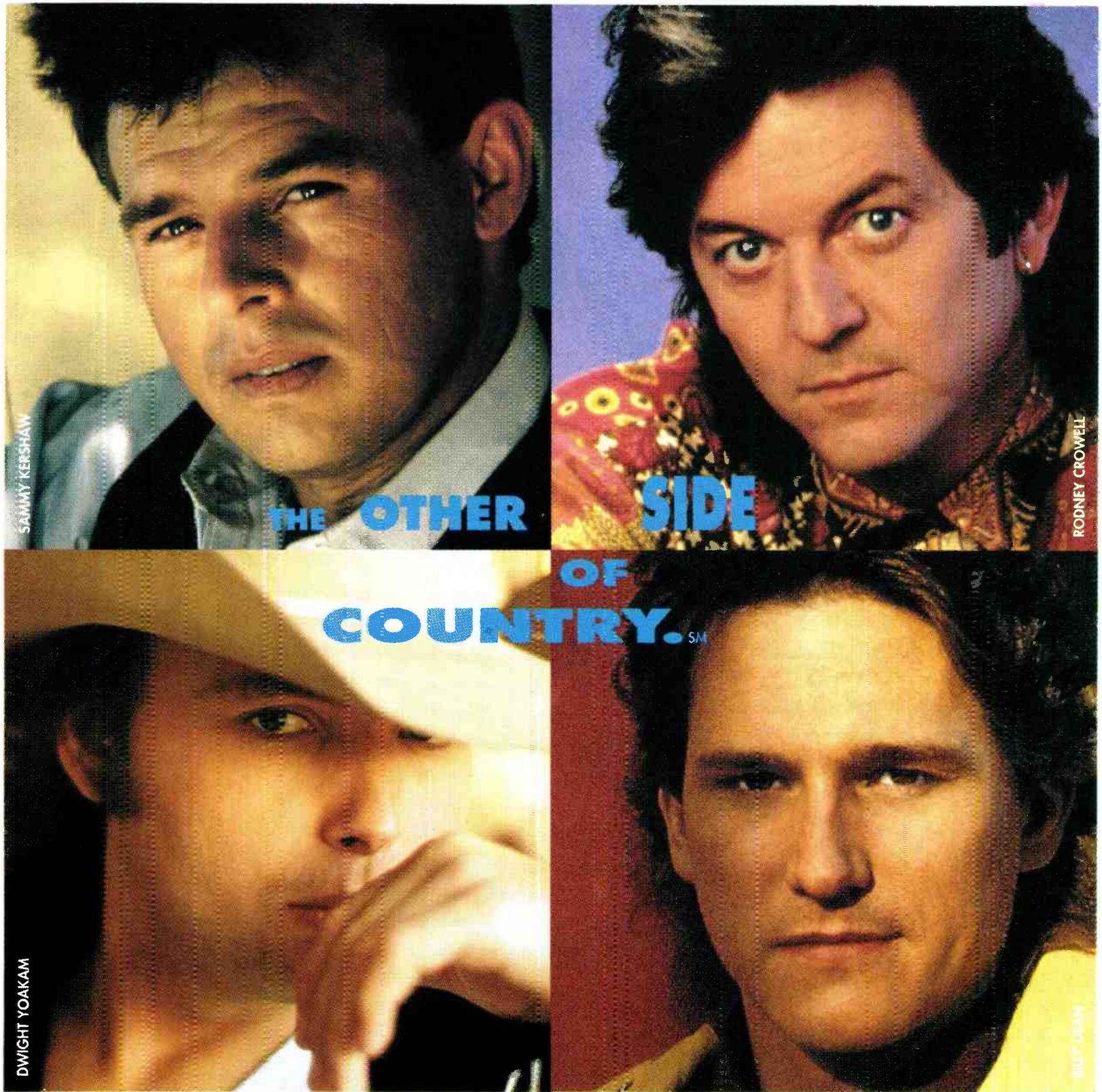
Orlando, Fla. (where "Star Search" production now takes place), she walks away with \$100,000 as the 1993 champion—exactly 10 years after her husband's band won the finals on the show. For those wishing to check out her talent, the semi-finals are scheduled to air in mid-November.

While we're on the Randall subject, Bobby Randall recently signed a new two-year deal with TNN to continue hosting the network's "Be A Star" program. He can also be seen in a currently airing, international Visa card commercial.

When Randall left Sawyer Brown in 1991, he began his career as a producer. Currently, he produces the comedy team Williams & Ree and is scheduled to begin work on a new album in December. Additionally, he is producing the Sony/Epic artist Curtis Grambo and the Sony Music development project on Jay Eric.

Randall says changing career gears hasn't been a piece of cake. He was a member of Sawyer Brown when it was one of country's hottest touring bands, but that had little influence on the ease with which he was accepted as a producer. "All of a sudden you decide you want to be a record producer, and it's like starting all over again." Randall says that producers/executives Paul Worley and Doug Johnson were "both quite helpful in helping me get my foot in the door as a producer."





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				*** No. 1 ***			
1	1	1	6	GARTH BROOKS LIBERTY 98743* (10.98/16.98)	THE CHASE	1	
2	2	2	24	BILLY RAY CYRUS ▲ ⁴ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
3	3	9	7	GEORGE STRAIT MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3	
4	4	3	10	GARTH BROOKS LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2	
5	5	4	64	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
6	6	5	31	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
7	8	6	9	VINCE GILL ● MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
8	9	10	4	ALAN JACKSON ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	8	
9	10	7	60	GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
10	7	8	112	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
11	11	11	38	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
12	12	13	11	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
13	20	20	9	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	13	
14	13	12	18	MARY-CHAPIN CARPENTER ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
15	14	16	12	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
16	21	22	4	TANYA TUCKER LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	16	
17	15	14	183	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
18	22	24	4	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	18	
19	19	19	11	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
20	18	18	16	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2	
21	16	15	7	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14	
22	17	17	57	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
23	28	33	5	ALVIN & THE CHIPMUNKS CHIPMUNK 53005*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	23	
24	25	26	5	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23	
25	24	23	77	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
26	26	27	12	RICKY VAN SHELTON COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
27	30	31	58	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
28	29	28	31	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
29	23	21	10	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
30	27	25	7	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20	
31	31	29	53	SUZY BOGDUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15	
32	33	39	4	SUZY BOGDUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	32	
33	32	30	51	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
34	38	37	14	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
35	NEW	1	1	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	35	
36	37	35	75	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
37	35	36	17	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12	
38	36	32	86	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
39	34	34	75	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	39	38	81	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
41	40	46	3	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	40
42	41	40	70	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
43	42	41	6	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
44	49	54	49	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
45	43	42	70	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
46	47	47	64	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
47	44	43	4	KATHY MATTEA MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
48	NEW	1	1	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	48
49	46	45	34	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
50	48	48	12	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
51	45	44	27	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	36
52	53	58	28	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
53	52	50	135	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
54	50	55	5	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
55	51	53	104	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
56	55	57	4	TRAVIS TRITT A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR WARNER BROS. 45029* (10.98/15.98)		55
57	56	49	10	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39
58	54	51	58	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
59	58	52	27	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
60	59	61	139	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
61	60	65	221	THE JUDDS ▲ ² CURB 8318 /RCA (9.98/15.98)	GREATEST HITS	1
62	57	56	107	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
63	61	63	138	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
64	64	64	112	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
65	62	60	149	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
66	63	69	24	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
67	69	66	29	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
68	66	68	56	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
69	67	67	54	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
70	70	72	183	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
71	68	—	4	DARRYL & DON ELLIS EPIC 48807*/SONY (9.98 EQ/13.98)	NO SIR	57
72	RE-ENTRY	40	40	GEORGE STRAIT ● MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
73	65	59	24	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
74	75	71	35	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
75	NEW	1	1	PIRATES OF THE MISSISSIPPI LIBERTY 98781* (9.98/15.98)	A STREET MAN NAMED DESIRE	75

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

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	78
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	78
3	6	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	78
4	4	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	23
5	5	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	78
6	3	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	64
7	8	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	21
8	11	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	77
9	7	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	49
10	9	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	77
11	10	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	68
12	16	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	78
13	13	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	71

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	73
15	15	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	58
16	14	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	76
17	18	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	61
18	17	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	39
19	—	RAY PRICE COLUMBIA 08866*/SONY (5.98 EQ/9.98)	GREATEST HITS	3
20	19	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	61
21	21	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	78
22	20	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	47
23	—	LYLE LOVETT ● CURB 42263/MCA (9.98/13.98)	LYLE LOVETT & HIS LARGE BAND	1
24	22	DAVID ALLAN COE COLUMBIA 35427*/SONY (6.98 EQ)	GREATEST HITS	8
25	23	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	56

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

Texas Fest Gets In The (Western) Swing Red Steagall's Cowboy Gathering Draws 20,000

BY GERRY WOOD

FORT WORTH—Mix some western swing music with cowboy poetry, add a ranch rodeo and western Americana Book Fair, stir for three days over a fire at a chuck wagon camp and you've got the recipe for Red Steagall's Cowboy Gathering and Western Swing Festival.

Held at the Fort Worth Stockyards—a massive complex that vacillates between country grit and commercial glitz—the Oct. 23-25 event drew some 20,000 cowboy and country and western music fans to this historic spot.

Featuring such performers as Steagall, Asleep At The Wheel, Leon Rausch, Johnny Gimble, and Don Edwards, the second annual version of Steagall's swing thing also featured a Cowtown Trading Post, Cowboy Exchange, book signings, and a horsemanship seminar by Pat Parelli. Other entertainers gracing the stage of Billy Bob's Texas, the self-dubbed World's Largest Honky-Tonk, and the more intimate gazebo area, included Curt Krigbaum, the Spirit Of Texas Band, and R. W. Hampton.

With songs ranging from Ernest Tubb to Bob Wills and every major Texas talent in between, the high-voltage acts at Billy Bob's had thousands of fans dancing the famed Texas two-step and singing along on the choruses. Among the cowboy poets who spouted their hypnotizing verse in

more serene surroundings were Baxter Black, Larry McWhorter, Buck Ramsey, and Steagall.

The Cowtown Coliseum housed the Ranch Rodeo, chuck wagon teams from nine Texas ranches vied for prizes in food and camp authenticity, and Texas authors, such as Bob Phillips, Clay Reynolds, Rick Selcer, Joyce Roach, and Judy Alter, autographed their works, ranging from novels to cookbooks. Merchandisers from as far away as Oregon and Washington displayed western wares, from saddles to western clothes, at the Cowtown Trading Post.

"Our major purpose is to preserve and perpetuate the image of the working cowboy who is still a very real and integral part of our society," Red Steagall told Billboard. "As Baxter Black says, 'The cowboy is alive and well—you just don't see him from the freeway.'"

The Steagall event boasts a stellar lineup of sponsors including Justin Boots, Budweiser, Delta Airlines, the Fort Worth Star-Telegram, KPLX Radio, and the Texas Agricultural Extension Service. Proceeds benefit the Texas Extension Homemakers Assn., which provides scholarships primarily to minority adults. "We feel that the scholarships can help these people become an asset to our community," says Steagall, "to become self sufficient and to help others in need."

The embers of the campfires had barely cooled before Steagall was

planning his 1993 Cowboy Gathering and Western Swing Festival: "Next year we'll change some of the acts, improve our book fair so it has more visibility and credibility and enlarge our chuck wagon camp up to 20 wagons." A larger trade show, more time devoted to the popular cowboy poetry sessions, Parelli's horsemanship seminar, and a new farriers contest complete with forges and tools to make horseshoes are also in the 1993 game plan.

Steagall, who scored with a string of Billboard country chart hits in the late '60s and '70s, has concentrated on the complete cowboy experience after leaving Nashville and returning to his home state of Texas. He plans to initiate a children's cowboy poetry contest to be staged in schools throughout the Dallas-Fort Worth metroplex area. The top 10 winners will compete for the top prize at next year's festival at the Stockyards.

Steagall cites the achievements of Michael Martin Murphey's West Fest celebrations as the "benchmark" for this kind of event. "Michael has done such a wonderful job with West Fest," Steagall stated. "He preserved the integrity of it which is very important but hard to do."

ALAN JACKSON

(Continued from page 29)

they ask for my input."

Will Jackson follow George Strait to the silver screen any time soon? "We've had some offers on several titles in the movies and television during the last couple of years," says Jackson. "I think it'd be real interesting to give it a shot if the right situation came along at the right time, but right now, I'm still trying to put a little more effort into my music career. To take two or three months off to do a movie would really be hard to do."

Assistance in preparing this story was provided by Debbie Holley in Nashville and Eric Boehlert in New York.

COUNTRY CORNER



by Lynn Shults

MAKE IT FOUR consecutive weeks at No. 1 for "No One Else On Earth," by Wynonna Judd, on Billboard's Hot Country Singles & Tracks chart. It joins "What She's Doing Now," by Garth Brooks, and "Boot Scootin' Boogie," by Brooks & Dunn, as the only songs to accomplish this feat in '92. "Achy Breaky Heart," by Billy Ray Cyrus, held the top spot for five weeks, the only song to do so far in '92.

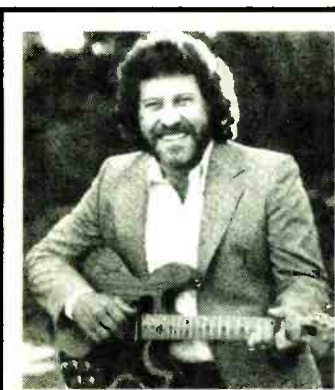
THE 10 MOST ACTIVE TRACKS on the Hot Country Singles & Tracks chart are "Walkaway Joe" (60-44), by Trisha Yearwood; "Somewhere Other Than The Night" (55-46), by Garth Brooks; "If There Hadn't Been You" (9-6), by Billy Dean; "I'm In A Hurry (And Don't Know Why)" (8-5), by Alabama; "Don't Let Our Love Start Slippin' Away" (26-17), by Vince Gill; "Even The Man In The Moon Is Cryin'" (11-9), by Mark Collie; "Two Sparrows In A Hurricane" (17-12), by Tanya Tucker; "Watch Me" (3-2), by Lorrie Morgan (3-2); "I Cross My Heart" (13-11), by George Strait; and "Wild Man" (45-35), by Ricky Van Shelton.

ALBUMS SHOWING INCREASES IN SALES ACTIVITY on the Top Country Albums chart are the soundtrack "Pure Country" (3-3), by George Strait; "Hearts In Armor" (20-13), by Trisha Yearwood; "Chipmunks In Low Places" (28-23), by Alvin & the Chipmunks; "Can't Run From Yourself" (21-16), by Tanya Tucker; and "Watch Me" (22-18), by Lorrie Morgan.

ELECTIONS ARE IMPORTANT to the world of country music and Nashville's music community. President-elect Bill Clinton and Vice President-elect Al Gore certainly have strong ties to Nashville and the country music industry. Commenting on how the Clinton-Gore victory will affect Nashville's music industry, Ed Benson, executive director of the Country Music Assn., says, "We [CMA] have had a very comfortable relationship with the George Bush administration because President Bush was such a country music fan. Obviously with Clinton-Gore we feel we will have a very good relationship, too. We expect them to be in the country music camp... As far as CMA is concerned, we couldn't have lost either way. There should be some good opportunities."

FROM THE POSITION of the performing rights organization, Broadcast Music Inc.'s Roger Sovine says, "Bush was certainly a country fan and we know Al Gore is a country fan and he has certainly done a lot for our industry, especially for copyright proprietors. Clinton is a Southerner and he is a musician. I guess you could translate that into a love for all kinds of music. As far as the industry is concerned, I think it will be just fine."

CERTAIN REPORTERS took a swipe at country consumers and radio programmers this past week by pointing to Garth Brooks' "We Shall Be Free" not entering the top 10 on the Hot Country Singles & Tracks chart. Their position being, those within the country demographic contain little social consciousness. This style of negative journalism rarely presents positive information that can refute the insinuations. Regarding "We Shall Be Free," and Brooks, here's a truth: Brooks' "The Chase" (1-1) maintains its lock on the Top Country Albums chart and The Billboard 200 for the sixth straight week, withstanding challenges from the likes of R.E.M., Prince, and Madonna.



Darrell McCall's brand new CD, "ALL SHE DID WAS FALL IN LOVE" (ART071), featuring the holiday song, "CHRISTMAS IN CELL #9", has now been shipped to all country radio stations. We would very much like to thank all of the stations who are already playing cuts from the CD, and a very special thanks to all stations who continue to support Darrell McCall and traditional country music.

Artap RECORDS P.O. BOX 3601 • BRENTWOOD, TN 37024-3601 (615) 377-3613 NAIRD

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


- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 34 ANYWHERE BUT HERE (Pri, ASCAP/Buddy Cannon, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) WBM/HL
 - 61 BIG HEART (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI/Young World, BMI)
 - 64 BOOM! IT WAS OVER (EMI April, ASCAP/Kids, ASCAP/EMI Blackwood, BMI/Okay Then, BMI)
 - 4 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) WBM
 - 15 BURN ONE DOWN (Howlin' Hits, ASCAP) CPP
 - 32 CADILLAC RANCH (Great Cumberland, BMI/Diamond Struck, BMI)
 - 28 CAFE ON THE CORNER (Beginner, ASCAP) WBM
 - 65 CAN I COME ON HOME TO YOU (David Bellamy, ASCAP)
 - 45 COULDE' BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM
 - 39 CRASH COURSE IN THE BLUES (Steve Wariner, BMI/Irving, BMI/Sony Tree, BMI/Inspector Barlow, ASCAP) HL/CPP/CLM
 - 17 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM
 - 9 EVEN THE MAN IN THE MOON IS CRYIN' (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL
 - 32 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL
 - 20 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP)

- Lion Hearted, ASCAP/Layng Martine, Jr., BMI) HL
- 74 HELP, I'M WHITE AND I CAN'T GET DOWN (Aimarie, BMI)
- 55 HE WOULD BE SIXTEEN (EMI April, ASCAP/Heartland Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys, ASCAP/My Lady, ASCAP/Walmik, ASCAP) WBM
- 66 HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI) HL
- 11 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Dorff, BMI/Zena, ASCAP) WBM/CPP
- 57 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Noreale, SESAC/Dynda Jam, SESAC/Texas Wedge, ASCAP) HL/WBM
- 23 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP
- 6 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL/CPP
- 5 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarmer, ASCAP)
- 26 IN THIS LIFE (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) CPP
- 38 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, ASCAP/Bug, ASCAP) WBM
- 48 I WAS BORN WITH A BROKEN HEART (Careers-BMG, BMI/EMI April, ASCAP) HL
- 31 JESUS AND MAMA (Tom Collins, BMI) CPP
- 13 JUST CALL ME LONESOME (St. Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL


- 72 JUST ONE NIGHT (Songs Of PolyGram, BMI/Songs Of McBride, BMI)
- 8 LETTING GO (Warner-Tamerlane, BMI/Zesty Zack's, BMI) WBM
- 36 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP) WBM/CPP
- 19 LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP) WBM/HL
- 7 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL
- 16 LOST AND FOUND (Sony Cross Keys, ASCAP) HL
- 29 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Patti Hurt, BMI) WBM
- 33 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP) HL
- 75 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI) CLM
- 50 NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Out Of State, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP) CPP
- 1 NO ONE ELSE ON EARTH (Sony Tree, BMI/Edisto Sound, BMI/Sony Cross Keys, ASCAP/EMI Golden Torch, ASCAP/Heart Street, ASCAP) HL/CPP
- 22 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getareajob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP
- 73 NO WAY JOSE (Careers-BMG, BMI/Four Of A Kind, BMI/Nocturnal Eclipse, BMI/Michael Garvin, BMI)
- 40 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM
- 18 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL

- 67 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL
- 70 OVERNIGHT MALE (Sony Cross Keys, ASCAP/Charthrob, ASCAP/Of Music, ASCAP)
- 10 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP) CPP
- 3 SHAKE THE SUGAR TREE (Sony Tree, BMI) HL
- 63 SHE LIKES TO DANCE (Fame, BMI/Bobworld, BMI/Makin' It Up, BMI/Music Of The World, BMI/Sony Cross Keys, ASCAP)
- 14 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP) WBM
- 25 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/Zomba, ASCAP/Jayna, ASCAP/Noted, ASCAP)
- 62 SOMEBODY'S IN LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM
- 46 SOMewhere OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP) CPP
- 49 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Attadoo, BMI) HL
- 51 STANDING ON THE PROMISES (Warner-Tamerlane, BMI/Long Run, BMI/Almo, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) WBM/CPP
- 59 STILL OUT THERE SWINGING (Scarlet Moon, BMI)
- 58 A STREET MAN NAMED DESIRE (Great Cumberland, BMI/Flawfactor, BMI/Longitude, BMI/August Wind, BMI) WBM/CPP
- 21 SURE LOVE (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL
- 47 SUSPICIOUS MINDS (Screen Gems-EMI, BMI) WBM
- 60 THAT'S GOOD (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI)

- 69 THAT'S ME (Millhouse, BMI/Shedhouse, ASCAP) HL
- 54 TOO BUSY BEING IN LOVE (Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP)
- 12 TWO SPARROWS IN A HURRICANE (Murray, BMI)
- 44 WALKAWAY JOE (Warner-Tamerlane, BMI/Warner-Refuge, BMI/Patrick Joseph, BMI)
- 37 WARNING LABELS (Sony Cross Keys, ASCAP/Sony Tree, BMI) HL
- 2 WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP
- 68 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI) CPP
- 71 WE CAN HOLD OUR OWN (Careers-BMG, BMI)
- 56 WELCOME TO THE CLUB (Love This Town, ASCAP/Endless Frogs, ASCAP) CLM
- 27 WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/CPP
- 53 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
- 42 WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
- 24 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM
- 35 WHER'M I GONNA LIVE? (Pri, BMI/Sly Dog, BMI/Pri, ASCAP/Music Express, ASCAP) HL
- 43 WHO NEEDS IT (Movieville, BMI/Careers-BMG, BMI/Monk Family, BMI) HL
- 35 WILD MAN (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI) WBM/CPP
- 41 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM



*In celebration
of the life and work of
Roger Miller*



*RCA Records
Nashville*

Billboard **HOT COUNTRY** SINGLES & TRACKS

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

FOR WEEK ENDING NOV. 14, 1992

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	14	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYONNNA (C) (V) CURB 54449/MCA *** No. 1 *** 4 weeks at No. 1
2	3	8	11	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN (V) BNA 62333
3	4	9	13	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS (V) ARISTA 1-2454
4	7	10	22	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT (V) MCA 54471
5	8	11	8	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA (V) MCA 62236
6	9	13	12	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	◆ BILLY DEAN (V) SBK 57884/LIBERTY
7	5	7	12	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	◆ TRAVIS TRITT (V) WARNER BROS. 18779
8	6	6	14	LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS)	◆ SUZY BOGGUSS (V) LIBERTY 57801
9	11	14	12	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE (V) MCA 54448
10	2	2	14	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON (V) BNA 62312
11	13	19	7	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT (V) MCA 54478
12	17	22	8	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER LIBERTY ALBUM CUT
13	14	20	14	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2448
14	18	28	4	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON (V) ARISTA 12463
15	20	27	8	BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER)	CLINT BLACK (V) RCA 62337
16	22	26	9	LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 1-2460
17	26	32	5	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL (V) MCA 54489
18	19	21	10	NOW THAT'S COUNTRY R. BENNETT, T. BROWN (M. STUART)	◆ MARTY STUART (V) MCA 54477
19	21	23	8	LONESOME STANDARD TIME B. MAHER (J. RUSHING, L. CORDLE)	◆ KATHY MATTEA (V) MERCURY 868 343
20	10	3	14	THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCENTIRE (R. LEIGH, L. MARTINE, JR.)	REBA MCENTIRE (V) MCA 54441
21	24	29	8	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM (V) CURB 87243
22	25	30	10	NOT TOO MUCH TO ASK J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
23	12	4	14	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS (V) WARNER BROS. 18792
24	27	31	10	WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LENAIRE)	◆ RESTLESS HEART (V) RCA 62334
25	31	38	6	SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANEK, N. LARKIN, J. SMITH, C. BROWDER)	TRACY LAWRENCE ATLANTIC ALBUM CUT
26	23	17	16	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	◆ COLLIN RAYE (C) (V) EPIC 74421
27	16	12	10	WE SHALL BE FREE A. REYNOLDS (S. DAVIS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57994
28	15	5	15	CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
29	29	25	17	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
30	34	43	5	WHEN I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY 864 502
31	30	16	20	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
32	28	15	18	GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE)	◆ MCBRIDE & THE RIDE (V) MCA 54413
33	39	47	7	LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PFRIMMER, M. REID)	◆ LEE ROY PARNELL (V) ARISTA 1-2462
34	40	45	7	ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DIPIERO)	◆ SAMMY KERSHAW (V) MERCURY 864 316
35	45	52	4	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON (V) COLUMBIA 74731
36	43	48	7	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
37	37	35	19	WARNING LABELS D. JOHNSON (K. WILLIAMS, O. TURMAN)	◆ DOUG STONE (V) EPIC 74399
38	35	33	20	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	◆ VINCE GILL (V) MCA 54406
39	32	34	10	CRASH COURSE IN THE BLUES S. HENDRICKS, T. DUBOIS (S. WARINER, J. JARVIS, D. COOK)	◆ STEVE WARINER (V) ARISTA 1-2461

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	38	36	19	NOWHERE BOUND M. POWELL, T. DUBOIS (M. POWELL, J. MEDDERS)	◆ DIAMOND RIO (V) ARISTA 1-2441
41	36	24	15	WRONG SIDE OF MEMPHIS G. FUNDIS (M. BERG, G. HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
42	44	49	6	WHAT WERE YOU THINKIN' J. STROUD, C. DINAPOLI, D. GRAU (C. DINAPOLI, P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (V) WARNER BROS. 18741
43	46	51	8	WHO NEEDS IT R. PENNINGTON (B. MASON, J. MEHAFFEY)	◆ CLINTON GREGORY (V) STEP ONE 442
*** POWER PICK/AIRPLAY ***					
44	60	—	2	WALKAWAY JOE G. FUNDIS (V. MELAMED, G. BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
45	42	41	20	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	◆ BILLY RAY CYRUS (C) (D) (V) MERCURY 866 998
46	55	60	5	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
47	50	58	4	SUSPICIOUS MINDS P. ANDERSON (M. JAMES)	◆ DWIGHT YOAKAM EPIC ALBUM CUT
48	48	54	4	I WAS BORN WITH A BROKEN HEART E. GORDY, JR. (A. TIPPIN, J. MCBRIDE)	AARON TIPPIN (V) RCA 62338
49	41	37	19	SO MUCH LIKE MY DAD J. BOWEN, G. STRAIT (C. MOMAN, B. EMMONS)	GEORGE STRAIT (V) MCA 54439
50	33	18	14	NEXT THING SMOKIN' B. MONTGOMERY, J. SLATE (J. DIFFIE, D. MORRISON, J. SLATE)	JOE DIFFIE (V) EPIC 74415
51	54	63	3	STANDING ON THE PROMISES B. BECKETT (L. CARTWRIGHT, A. SHAMBLIN)	LIONEL CARTWRIGHT (V) MCA 54514
52	52	—	2	CADILLAC RANCH J. BOWEN, J. CRUTCHFIELD (C. WATERS, C. JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
53	47	46	17	WHATCHA GONNA DO WITH A COWBOY A. REYNOLDS, J. CRUTCHFIELD (G. BROOKS, M. D. SANDERS)	CHRIS LEDOUX (V) LIBERTY 57885
54	63	—	2	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	DOUG STONE (V) EPIC 74761
55	57	64	3	HE WOULD BE SIXTEEN S. BOGARD, R. GILES (J. COLUCCI, C. BLACK, A. ROBERTS)	◆ MICHELLE WRIGHT (V) ARISTA 12480
56	53	61	6	WELCOME TO THE CLUB J. STROUD, B. GALLIMORE (S. SESKIN, A. PESSIS)	◆ TIM MCGRAW CURB PROMO SINGLE
57	51	55	5	I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DYCUS, K. K. PHILLIPS)	◆ GEORGE JONES (V) MCA 54470
58	56	59	6	A STREET MAN NAMED DESIRE J. BOWEN, R. ALVES (B. MCCORVEY, R. ALVES, G. HARRISON)	◆ PIRATES OF THE MISSISSIPPI (V) LIBERTY 57995
59	59	—	2	STILL OUT THERE SWINGING B. BANNISTER, P. OVERSTREET (P. OVERSTREET)	PAUL OVERSTREET (V) RCA 62361
60	58	66	3	THAT'S GOOD J. STROUD (T. MENSY, T. HASELDEN)	◆ TIM MENSY (V) GIANT 18742
*** HOT SHOT DEBUT ***					
61	NEW	1	1	BIG HEART D. JOHNSON (D. GIBSON, B. MILLER, F. WELLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74739
62	65	73	3	SOMEBODY'S IN LOVE R. LANDIS (S. BOGARD, M. CLARK)	◆ LISA STEWART (V) BNA 62311
63	67	—	2	SHE LIKES TO DANCE R. BYRNE, A. SCHULMAN (R. BYRNE, A. SCHULMAN, M. WHITE)	MICHAEL WHITE (V) REPRISE 18715/WARNER BROS.
64	NEW	1	1	BOOM! IT IS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL (V) RCA 62335
65	64	65	5	CAN I COME ON HOME TO YOU H. BELLAMY, D. BELLAMY (D. BELLAMY)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
66	61	57	15	HEY MISTER (I NEED THIS JOB) R. BYRNE, K. STEGALL (K. CHATER, R. ARMAND)	◆ SHENANDOAH (V) RCA 62290
67	68	67	17	ONE TIME AROUND S. BOGARD, R. GILES (C. HARTFORD, D. PFRIMMER)	MICHELLE WRIGHT (V) ARISTA 1 2444
68	66	62	17	WEAR MY RING AROUND YOUR NECK S. BUCKINGHAM (B. CARROLL, R. MOODY)	◆ RICKY VAN SHELTON (V) COLUMBIA 74418
69	62	53	13	THAT'S ME P. WORLEY, E. SEAY (T. HASELDEN, B. ALAN)	◆ MARTINA MCBRIDE (V) RCA 62291
70	NEW	1	1	OVERNIGHT MALE T. BROWN, G. STRAIT (K. WILLIAMS, R. HARBIN, R. FAGAN)	GEORGE STRAIT MCA ALBUM CUT
71	72	—	2	WE CAN HOLD OUR OWN H. SHEDD, C. BROOKS (P. HARRISON)	◆ RONNA REEVES (V) MERCURY 864614
72	NEW	1	1	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54494
73	70	—	2	NO WAY JOSE M. POWELL, R. KENNEDY (P. R. BATTLE, M. GARVIN)	◆ RAY KENNEDY ATLANTIC ALBUM CUT
74	74	74	13	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
75	73	75	19	ME AND MY BABY B. BANNISTER, P. OVERSTREET (P. OVERSTREET, P. DAVIS)	PAUL OVERSTREET (V) RCA 62754

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

HOT COUNTRY RECURRENTS

1	1	1	6	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
2	2	2	7	WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN)	LEE ROY PARNELL ARISTA
3	3	—	2	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
4	4	—	2	I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY)	◆ AARON TIPPIN RCA
5	8	4	5	IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER LIBERTY
6	6	—	2	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	◆ TRACY LAWRENCE ATLANTIC
7	7	5	5	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
8	5	3	3	I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE)	◆ MARK CHESNUTT MCA
9	11	9	17	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB
10	12	7	8	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYONNNA CURB
11	9	6	13	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS MERCURY
12	13	8	4	TAKE A LITTLE TRIP J. LEO, L. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA RCA
13	21	12	13	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	◆ SHENANDOAH RCA

14	16	17	9	THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS LIBERTY
15	14	10	11	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER)	◆ JOHN ANDERSON BNA
16	20	11	6	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	◆ BILLY DEAN SBK
17	10	—	2	YOU AND FOREVER AND ME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, S. HARRIS)	◆ LITTLE TEXAS WARNER BROS.
18	15	13	14	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO ARISTA
19	—	—	80	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS LIBERTY
20	17	22	20	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN RCA
21	—	15	4	A WOMAN LOVES S. HENDRICKS, T. DUBOIS (S. BOGARD, R. GILES)	STEVE WARINER ARISTA
22	18	16	18	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE EPIC
23	24	20	28	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON BNA
24	23	18	19	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN ARISTA
25	19	14	15	BACKROADS S. BUCKINGHAM (C. MAJORS)	RICKY VAN SHELTON COLUMBIA

◆ 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.

BRAZILIAN SUPERSTAR GILBERTO GIL LOOKS AGAIN TO THE INTERNATIONAL STAGE

(Continued from page 10)

Adriana Iglesias, manager of artist relations for Warner Music International, says the company is aiming "Parabolic" toward jazz audiences at both radio and retail.

"We want to establish a niche market for Gil in jazz, basically," says Iglesias. "Like if you go to the jazz section in a store, you'll see a standup of Gil. We are targeting stores like Tower and HMV; in other words, stores that fit the profile of the American who would like to go and buy Brazilian music and have been successful in selling Gil."

Iglesias explains that the company is focusing on the jazz market because Latin radio rarely plays Brazilian music and Latin distributors won't handle a record that's not getting airplay. Gil's record will be promoted to jazz, adult alternative, and college stations, she adds.

BACK TO THE FUTURE

The "Parabolic" album, says Gil, shows his multiple musical talents as he courses through a piquant assortment of the northeastern Brazilian rhythms that helped launch his career more than 25 years ago.

"Parabolic" represents, more than anything, a collection of my capacities as a composer, instrumentalist, and singer," states Gil. "I believe I'm singing again with a more forceful delivery and stronger voice—similar to when I started my career. I also returned to playing acoustic guitar, which I had not done too much in the last few years."

Gil points out that his acoustic guitar takes front stage on "Nago, Buda," a bouncy tribute to Bahian songwriting legend Dorival Caymmi; "Snow In Bahia," a slow-pulse ode to children's TV superstar Xuxa; and Djavan's cryptic paean "Fate."

"I re-adapted and reharmonized a lot of songs such as 'Fate'; 'Where The Baiano Comes From,' an old tune that I adapted to guitar; and 'A Dream,' a sertaneja or country music ballad I had done a long time ago," he says.

Though Gil closed his personal musical circle with "Parabolic," he insists that recording a back-to-the-future album "wasn't a conscious decision. It was a natural impulse, perhaps driven by the fact that it has been a long time since I've had a daily, intimate relationship with music—and that's because I have been attending to other duties in politics and the ecology."

POLITICAL COMMITMENT

That Gil became involved in municipal politics several years ago is scarcely surprising: The thoughtful songsmith has been an outspoken critic of various Brazilian and foreign governments ever since he was forced into a three-year exile by the Brazilian military regime in 1969.

But, once inside the political structure, Gil found the going a bit too much to his disliking.

"I realized that I do not have much talent as a politician," admits Gil in a mildly rueful tone. "Politics has a guerrilla dimension. I prefer a diplomatic approach, and so I felt a little out of my element being involved in the political process."

Still, Gil is not completely out of

politics. He remains a high-ranking member of Brazil's Green Party and is president of Ondo Azul, an environmental outfit that lobbies to save the rain forests.

Further, several of Gil's percussive, mellifluous tunes on "Parabolic" echo the humanitarian sentiments of a once-volatile activist who now readily admits that "I have mellowed."

The title track speaks of a hi-tech world that was "once small because

the earth was large" and is now "very large because the earth is so small." Another cut, "Madalena," which documents the desperation of a poor rural girl, has become a Spanish-language hit in the U.S. for Mexican pop crooner Emmanuel.

SELLS WELL ABROAD

In the past, Gil has sold well in Japan and Europe. So far, however, he has yet to realize a smash album stateside, although most of his rec-

ords have become critical favorites. Gil also draws well as a club attraction in the U.S. but has no plans to record in English or—as many other Brazilians are doing—in Spanish.

"I'm an intuitive artist with an impulse to encounter various musical idioms from all over the world," says Gil. "It's as if I were a Brazilian rhythm and blues artist. I'm not a cerebral musician, I don't even have an intellectual attitude."

"In the last 10 years, I have placed

an emphasis on developing myself as a professional, artist, and well-rounded individual. I have been one of the professional carriers of Brazilian music to foreign audiences. I am satisfied with my career."

"All I want to do now is make a record with musical friends from Brazil and abroad." Gil currently is working on an album with longtime musical associate and good friend Caetano Veloso.

HOT! HOT! HOT!

Billboard



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Top Latin Albums

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	2	17	ANA GABRIEL	SILUETA	SONY 80818
	2	1	17	JON SECADA ●	JON SECADA	SBK 98845/CAPITOL-EMI LATIN
	3	3	49	LUIS MIGUEL ●	ROMANCE	WEA LATINA 75805
	4	4	15	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVisA
	5	5	25	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
	6	17	3	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/CAPITOL-EMI LATIN
	7	6	23	JULIO IGLESIAS	CALOR	SONY 80763
	8	9	13	CHAYANNE	PROVOCAME	SONY 80831
	9	7	23	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
	10	19	5	RICHARD CLAYDERMAN	AMERICA LATINA	QUALITY 19123/TH-RODVEN
	11	10	41	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	12	13	35	LOS BUKIS	QUIEREME	FONOVisA 9040
	13	8	15	H2O	DE OTRO PLANETA	SONY 80821
	14	11	5	GIPSY KINGS	LIVE	ELEKTRA 61390
	15	12	9	BACHATA MAGIC	BACHATA MAGIC	RTP 80820/TH-RODVEN
	16	14	37	RICKY MARTIN	RICKY MARTIN	SONY 80695
	17	16	23	RAPHAEL	AVE FENIX	SONY 80767
	18	25	15	FERNANDO ALLENDE	FERNANDO ALLENDE	WARNER 26848
	19	18	9	MIGUEL TOMAS	MIGUEL TOMAS	WARNER 26797
	20	15	5	LUIS MIGUEL	AMERICA Y EN VIVO	WEA LATINA 90720
	21	22	7	LUNNA	YO QUE TE ADORE	CAPITOL-EMI LATIN 42611
	22	21	25	JULIAN	VUELA MI IMAGINACION	WEA LATINA 75878
	23	24	51	MAGNETO	MAGNETO	SONY 80670
	24	20	15	ROCIO DURCAL	EL CONCIERTO... EN VIVO	ARIOLA 3344/BMG
	25	23	21	YOLANDITA MONGE	CARA DE ANGEL	WEA LATINA 77467
TROPICAL/SALSA	1	2	23	JERRY RIVERA	CUENTA CONMIGO	DISCOS INTERNACIONAL 80776/SONY
	2	1	13	OSCAR D'LEON	EL REY DE LOS SONEROS	SONERO 80823/SONY
	3	3	7	CANA BRAVA	NO ME FALTES NUNCA	PLATANO 5002
	4	4	7	ALEX D'CASTRO	REGALAME ESTA NOCHE	TH-RODVEN 2962
	5	7	7	KID POWER POSSE	LOS NENES DE LA MEDICINA	PRIME 3399/BMG
	6	5	5	LINDA RONSTADT	FRENESI	ELEKTRA 61383
	7	6	17	OLGA TANON	SOLA	WEA LATINA 77478
	8	8	39	TITO ROJAS	TITO ROJAS	M.P.I. 6061
	9	10	17	ROKABANDA	LA ROKA	J&N 748
	10	11	19	FRANKIE RUIZ	MI LIBERTAD	TH-RODVEN 2946
	11	14	53	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNACIONAL 80689/SONY
	12	19	3	XAVIER	PARA SIEMPRE	CAPITOL-EMI LATIN 42665
	13	25	3	ORQUESTA DE LA LUZ	SOMOS DIFERENTES	RMM 80851/SONY
	14	9	31	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
	15	—	3	EDDIE PALMIERI Y LA INDIA	LLEGO LA INDIA	SOHO SOUNDS 80864/SONY
	16	17	9	RUBEN DJ	TODO MOVIDO	RTP 80853/TH-RODVEN
	17	6	3	RUBEN BLADES	AMOR Y CONTROL	DISCOS INTERNACIONAL 80839/SONY
	18	—	25	GRUPO NICHE	LLEGANDO AL 100%	DISCOS INTERNACIONAL 80712/SONY
	19	20	9	MAYRA Y SELINES	MAYRA Y SELINES	18.75 PARADISC 3305/BMG
	20	—	3	ANTONY SANTOS	ANTONY SANTOS	PLATANO 5001
	21	12	3	REY RUIZ	REY RUIZ	SONY 80848
	22	22	13	JOHNNY RAY	SALSA CON CLASE/LOS 3...	RTP 80846/TH-RODVEN
	23	13	5	TONO ROSARIO	RETORNO A LAS RAICES	PRIME 3392/BMG
	24	15	29	ZONA ROJA	ORQUESTA ZONA ROJA	TTH 001
	25	21	3	SONORA PONCENA	GUERREANDO	INCA 1086
REGIONAL MEXICAN	1	1	23	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
	2	2	19	VICENTE FERNANDEZ	QUE DE RARO TIENE	DISCOS INT'L 80809/SONY
	3	5	21	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	SONY 80770
	4	3	13	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
	5	4	9	BANDA MACHOS	CASIMIRA	FONOVisA 5161
	6	7	57	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNACIONAL 80660/SONY
	7	8	27	LUCERO	LUCERO DE MEXICO	FONOVisA 9039
	8	15	17	LOS ACUARIO	LAS MISMAS PIEDRAS	MAR INT'L 304
	9	6	39	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	10	13	7	BANDA VALLARTA SHOW	ESA CHICA ME VACILA	FONOVisA 9058
	11	10	7	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY 80847
	12	17	65	ANA GABRIEL	MI MEXICO	SONY 80605
	13	16	41	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
	14	9	3	BANDA SUPER BANDIDO	NOS DIERON LAS DIEZ	ANDREA 7021
	15	11	13	FLACO JIMENEZ	PARTNERS	REPRISE 26822/WARNER
	16	14	37	EMILIO NAVAIRA	UN Sung HIGHWAYS	CAPITOL-EMI LATIN 42626
	17	12	41	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 61239
	18	18	15	GRUPO MOJADO	LA GORDA	FONOVisA 5154
	19	24	23	GRUPO VENNUS	Y SI TE QUIERO	MAR INT'L 271
	20	25	19	ANGELICA MARIA	INTERPRETA RANCHERO Y NORTENO	SONY 80771
	21	23	55	MAZZ	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
	22	—	7	RAMON AYALA	ME SACAS DE ONDA	FREDDIE 009
	23	—	1	TIERRA TEJANA BAND	PRENDE EL RADIO	TH-RODVEN 2969
	24	21	5	LIBERACION	CON MAS AMOR	FONOVisA 3031
	25	—	7	LOS CARDENALES DE NUEVO LEON	CARDENALES...	FONOVisA 9035

Artists & Music

Latin Notas



by John Lannert

KUBANEY'S YEAR-END SALE: Kubaney kicks it up a notch for the holidays next week by leading off with *Pochi Y Su Cocoband's* latest, "El Arrollador." A longform video, "La Cocoband," is due out next week, as well.

Subsequent releases slated to follow in December are two dance compilations, "Para Gozar Y Bailar" and the ever-popular "Los Merengazos Del Año No. 9." Also set for release is a greatest-hits package from **Ramón Orlando** succinctly titled "Los Grandes Exitos Del Maestro Ramón Orlando Y Du Homenaje A Pedro Reynoso Y Su Música."

Additionally, records are expected from new signee **Dioni Fernández** ("Yo Soy Para Ti"), **Orquesta Noche Sabrosa** ("Qué Buenas Son"), **Feliz Cumbe, El Haitiano** ("Feliz Cumbe"), **Luis Segura** ("Vuelve"), and **Francisco Ulloa** ("Francisco Ulloa").

If that were not enough, Kubaney is set to ship "Epoca De Oro De 'El Mayimbe,' Vol. 1," a longform greatest-hits video from **Fernandito Villalona**. Three other longform videos of Villalona are expected to hit retail in the coming months.

MERCURY RISES IN BRAZIL: *Tudo Brasil* is going gaga over **Sony Brasil's** beguiling chanteuse **Daniela Mercury**. Her latest axé/pop effort, "O Canto Da Cidade," has sold more than 125,000 units barely one

month after its release in October. Moreover, her live shows are the hottest ticket in the country.

In May, the 27-year-old Bahia-born mother of two was supposed to perform before about 2,000 people at the Museum of Art in São Paulo. Instead, more than 30,000 singing, gyrating fans showed up, effectively shutting down one of the city's main thoroughfares, Paulista Avenue.

Perhaps the most interesting upshot of Mercury's mercurial explosion is that Bahian music is finally threatening to become as big in Brazil as it already has become outside the country.

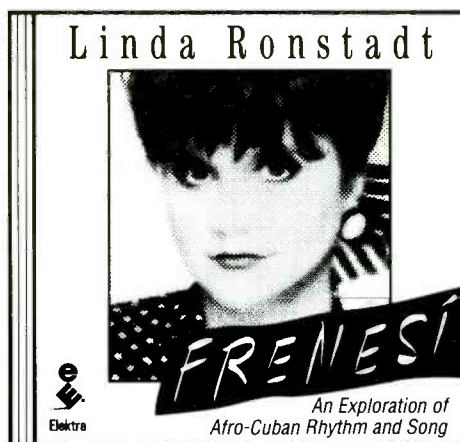
JESSICA CRISTINA'S HEARTSTRUNG HIT: Ah, to be 16 and have a monster single like "Cosquillas En El Corazón" sitting in the top five on the Hot Latin Tracks chart. No problem for Puerto Rican thrush **Jessica Cristina Díaz**, who got her **Sony Discos** contract soon after walking into a do-it-yourself video outlet, where she recorded **Ana Gabriel's** "Simplemente Amigos."

Díaz's video found its way into the hands of Sony's VP of Caribbean operations, **Rafael Cuevas**, who forwarded it to Sony VP of A&R **Angel Carrasco**, who loved the gorgeous mezzo voice and Díaz's clean looks and... voila! A hit single and a smart, ballad-driven album "Aprendiendo A Querer," produced by **Julian Navarro** and **Luis Angel Marquéz**.

Díaz contends the album's follow-up single, "Todo Es Vida," a pretty ballad duet with label colleague **Ricky Martin**, will be an even bigger hit.

"On this song I'm going to shoot a video with Ricky which I think will help break me to a bigger audience," says the amazingly mature Díaz, who turns 17 in December. "I didn't have a video for 'Cosquillas,' but now (Continued on next page)

Linda Ronstadt

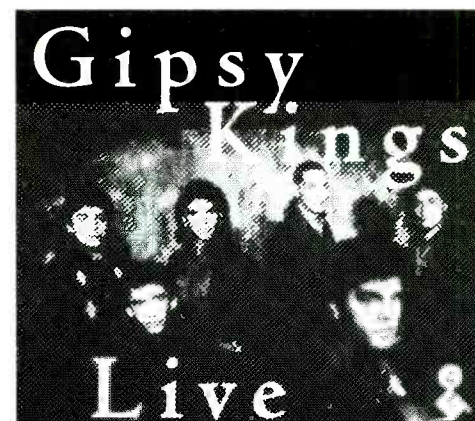


LINDA RONSTADT with Ray Santos & His Orchestra explores the beauty and passion of Afro-Cuban rhythm and song.

Her new album includes the hit single "Perfidia" from the Mambo Kings Soundtrack. "Entre Abismos" and the first single title track "FRENESI".

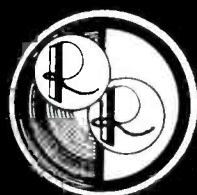
Look for her to tour New York, Miami, Los Angeles and San Francisco this fall.

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LATIN NOTAS

(Continued from preceding page)

I have something visual."

Her fans will not be displeased.

INDUSTRY MISCELLANEA: MTV Internacional hostess **Daisy Fuentes** has inked a worldwide, multiyear product-representation deal with cosmetics firm Revlon.

Guitar duo **Strunz & Farah** look to break their latest album, "Américas," into the U.S. Latin market via New York promotion firm **Azziza**. The record rested at No. 6 on the Oct. 31 World Music Albums chart... Sony Discos currently is working two Spanish-language covers of Anglo singles by **George Lamond** ("Baby I Believe In You") and the **Cover Girls** ("Wishing On A Star"). Lamond's track, penned by **Jorge Luis Piloto**, is called "Nena Como Tú, No Hay Dos"; the Cover Girls entry is titled "Estrella Del Amor."

RELEASE UPDATE: Just out on **David Byrne's Luaka Bop** imprint is "Cuba Classics 3: New Directions In Cuban Music." The label's first compendium of contemporary Cuban music was assembled by Byrne and Cuban music expert **Ned Sublette**... TTH has shipped **Los Alfa 8's** "La Salsa Llegó," originally released this summer as a self-titled record on **Sonolux**... Two newly formed New York record companies, **VAF Enterprises Inc.** and **Hidden Faces Entertainment**, have put out solid debut product. VAF has shipped a merengue single, "Ven Pa' 'Ca," by **Grupo Control**, while Hidden Faces has released a salsa album, "Estoy Enamorado," by **Oscar Figueroa & Su Orquesta**.

NEW ON THE HOT LATIN Tracks: **Franco Simone's** emotive ballad "Mágica" is a debut entry for Simone on the singles chart, but the Italian singer/songwriter has notched seven gold albums in South America. Simone's latest effort, "El Cómico," released in the U.S. on **Biscayne Europa/WEA Latina**, has gone gold in Argentina. Simone launched his musical career in 1974 with an appearance at the San Remo Music Festival and began singing in Spanish in the early '80s. "Mágica" currently rests at No. 24 with a bullet.

Other artists who have made their Hot Latin Tracks bow in recent weeks include **Christian**, **Jessica Cristina Diaz**, **Punto G.**, **Rey Ruiz**, **Rubén DJ**, and **Bachata Magic**.

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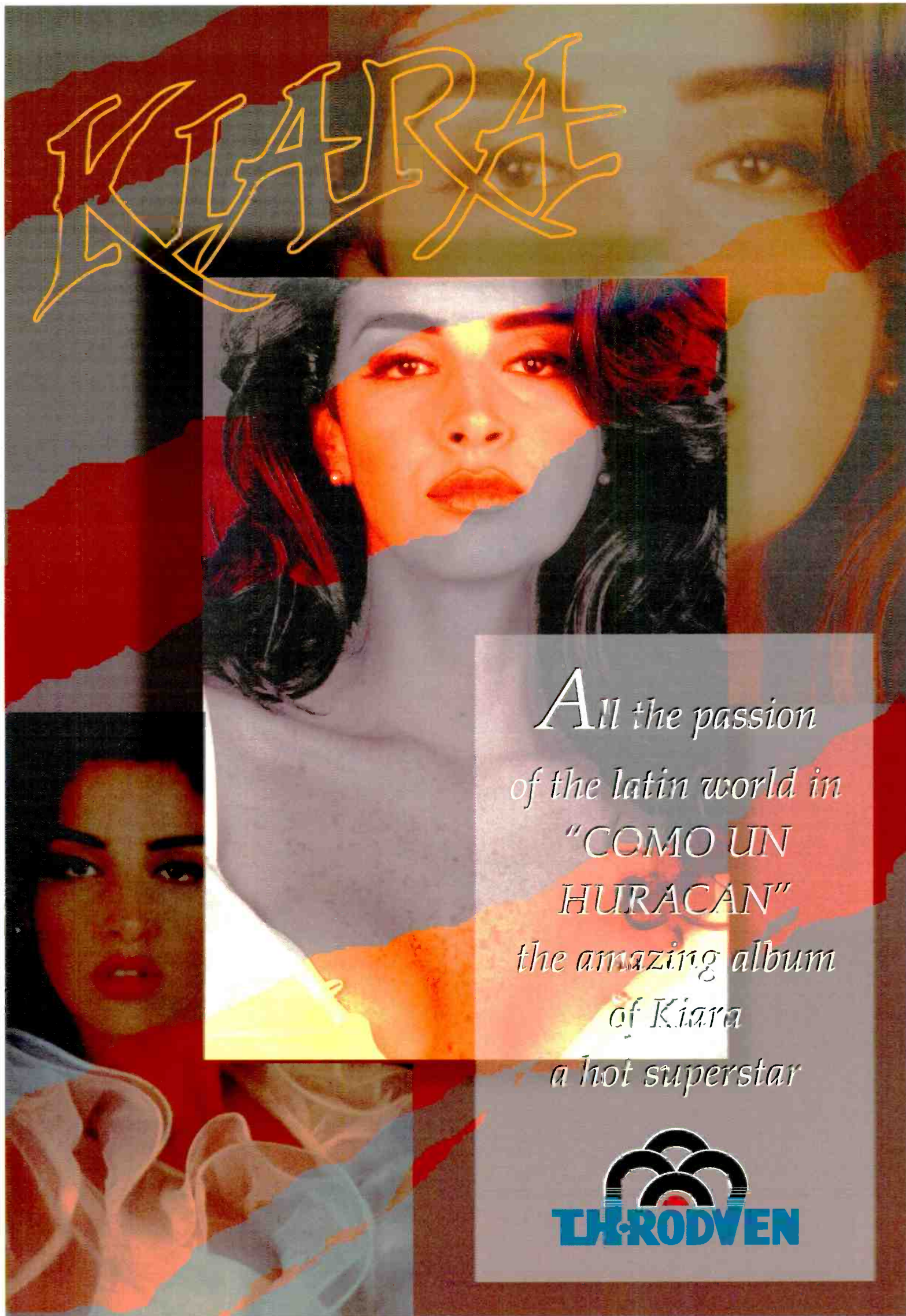
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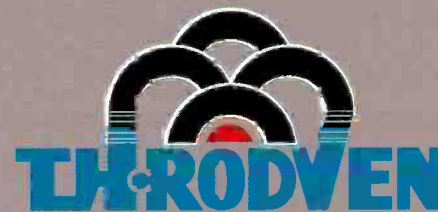
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Sony Shows International Flair At Meet

NEW YORK—Sony Music International held its annual business review meeting Sept. 21-23 at the Plaza Hotel here. The three-day confab ended with a spirited showcase featuring Hispanic artists Franco de Vita, Ricky Martin, Lisa Lopez, and Rosario.



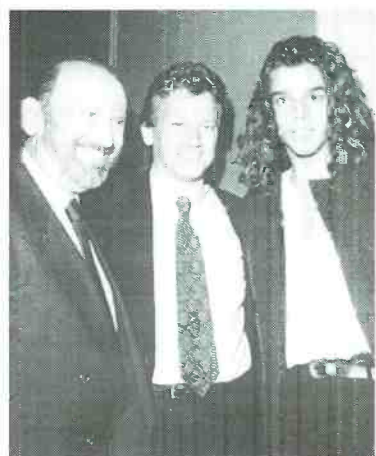
Socializing before the artists showcase, from left, are Tom Tyrell, executive VP of administration, Sony Music International; Helcio Do Carmo, president, Sony Music Venezuela; Sony Venezuela artist Franco de Vita; Mel Ilberman, corporate executive VP, Sony Music Entertainment and president, Sony Music International; and Frank Welzer, president, Sony Discos.



Sony Discos pop/Tejano chanteuse Lisa Lopez chats with three Sony presidents. Shown, from left, are Frank Welzer, president, Sony Discos; Lopez; Mel Ilberman, corporate executive VP, Sony Music Entertainment and president, Sony Music International; and Tommy Mottola, president, Sony Music Entertainment.



Sony Spain flamenco rock artist Rosario kicks up her heels during the artists showcase.



Sony Mexico teen idol Ricky Martin greets label executives before performing at the showcase. Shown, from left, are Mel Ilberman, corporate executive VP, Sony Music Entertainment and president, Sony Music International; Marcos Maynard, deputy director, Sony Mexico; and Martin.

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	JON SECADA SBK/CAPITOL-EMI LATIN	*** No. 1 *** ANGEL <small>3 weeks at No. 1</small>
2	9	17	5	DANIELA ROMO CAPITOL-EMI LATIN	PARA QUE TE QUEDES
3	6	14	5	PANDORA CAPITOL-EMI LATIN	MATANDOME SUAVEMENTE
4	2	2	16	CHAYANNE SONY	EL CENTRO DE MI CORAZON
5	3	4	17	CRISTIAN MELODY/FONOVISIA	NO PODRAS
6	4	5	11	MAZZ CAPITOL-EMI LATIN	NO ES AMOR
7	11	20	4	BRAULIO SONY	QUE TENTACION
8	5	10	7	JESSICA CRISTINA SONY	COSQUILLAS EN EL CORAZON
9	13	8	7	VICENTE FERNANDEZ DISCOS INTERNACIONAL/SONY	ACA ENTRE NOS
10	8	6	10	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	SENALES DE HUMO
11	15	19	7	ALEJANDRO FERNANDEZ DISCOS INTERNACIONAL/SONY	BRUMAS
12	10	12	7	JULIO IGLESIAS SONY	Y AUNQUE TE HAGA CALOR
13	18	15	6	MYRIAM HERNANDEZ WEA LATINA	SI NO FUERAS TU
14	25	33	3	EMMANUEL SONY	MAGDALENA
15	19	22	6	REY RUIZ DISCOS INTERNACIONAL/SONY	NO ME ACOSTUMBRO
16	20	27	4	JERRY RIVERA DISCOS INTERNACIONAL/SONY	AMORES COMO EL NUESTRO
*** POWER TRACK ***					
17	32	—	2	CHAYANNE SONY	PROVOCAME
18	7	9	10	LINDA RONSTADT ELEKTRA	FRENESI
19	17	25	7	PUNTO G TH-RODVEN	LA MALA
20	21	28	6	LUIS MIGUEL WEA LATINA	AMERICA, AMERICA
21	16	7	12	LUIS MIGUEL WEA LATINA	COMO
22	12	11	18	SELENA CAPITOL-EMI LATIN	COMO LA FLOR
23	22	23	10	KIARA TH-RODVEN	LIBERAME
24	30	—	2	FRANCO SIMONE BISCAYNE EUROPA/WEA LATINA	MAGICA
25	28	31	3	XAVIER CAPITOL-EMI LATIN	POR ALGUIEN COMO TU
26	14	3	19	ANA GABRIEL SONY	EVIDENCIAS
27	27	34	6	LUNNA CAPITOL-EMI LATIN	YO QUE TE ADORE
28	23	24	7	RUBEN DJ RTP/TH-RODVEN	SI TE GUSTA EL HUESO
29	33	38	3	SERGIO VARGAS SONY	LA VENTANITA
30	35	35	9	VERONICA CASTRO CAPITOL-EMI LATIN	QUE SE VAYA A LA PARRANDA
31	26	26	4	ALEX D'CASTRO TH-RODVEN	Y ME PREGUNTO
32	36	—	2	FERNANDO ALLENDE WARNER	LA FUERZA DEL AMOR
*** HOT SHOT DEBUT ***					
33	NEW	1	1	YOLANDITA MONGE WEA LATINA	CARA DE ANGEL
34	31	40	3	ALVARO TORRES CAPITOL-EMI LATIN	CRUZ DE OLVIDO
35	NEW	1	1	ROCIO DURCAL ARIOLA/BMG	COMO AMIGOS
36	40	37	5	ANGELICA MARIA SONY	EL TACONAZO
37	NEW	1	1	ZONA ROJA TTH	NO QUIERO TU AMOR
38	NEW	1	1	LOS TEMERARIOS AFG SIGMA	EXTRANANDOTE
39	29	18	8	ILAN CHESTER DISCOS INTERNACIONAL/SONY	OJOS VERDES
40	24	13	14	PABLO RUIZ CAPITOL-EMI LATIN	EL RINCON PROHIBIDO

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

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In the SPIRIT



by Lisa Collins

LAST YEAR, Marvin Winans created quite a stir when he accused the Gospel Music Assn. of being racist. A whirlwind of controversy, one that spotlighted the division between blacks and whites in the gospel industry, quickly followed—and culminated in the formation of the United Gospel Industry Council and a rise of involvement by blacks in the GMA.

Now, a full year later, Winans still feels blacks have a long way to go.

"Change is inevitable, but I really don't know of any significant changes that have taken place," he says. "Some positive things have happened. Some blacks have come out and have not been afraid to move toward change. And I think that's real positive."

On the other hand, Winans sees little good in the recent spate of secular labels buying gospel record companies.

"Here are the people that seemingly scorned the Winans, said we were too secular and selling out the gospel," he says. "Now, maybe some have the purpose of [wanting] wider distribution—but certainly that is not the scenario with most gospel labels."

"Gospel music, the gospel industry *must* be in the hands of those who feel a calling to the gospel. If there's no allegiance to the gospel or to promulgating the gospel—it's all a business move."

These days, one of Winans' biggest joys is his Per-

fect-ed Praise Church Choir. In just 38 months, his Detroit-based church has grown from eight members to more than 1,300. Winans waited 16 months before even forming a choir at Perfected Praise.

The first release from the choir was released last month and is winding its way up the gospel charts. His secret?

"Well, we did something that was kind of unheard of for a church choir," Winans says. "First of all, you had to be a member of the church. Then you had to be auditioned."

Not surprisingly, much of the material features the testimonies of his church members.

"After working with the choir," he says with obvious pride, "I felt it was time to take the songs we sing on Sunday and share them with the world."

A SUPERIOR COURT judge in Santa Monica, Calif., handed former gospel star and Beatles collaborator Billy Preston a suspended jail sentence, while ordering him to move into a drug-rehabilitation facility. The sentence stems from charges that he attacked and made sexual advances on a teenage boy in 1991. Additionally, Preston received five years probation, during which he will undergo periodic drug testing and psychiatric care.

FINALLY, the latest offering from the Sounds Of Blackness is "The Night Before Christmas—A Musical Fantasy." It's an original production, written and created by director Gary Hines and based on the famed Yuletide poem. For the past 14 years, the Sounds' staged production of the musical has been an annual holiday tradition in the Twin Cities. The Sounds Of Blackness begin a six-week run of the play Thanksgiving in Minneapolis, before winding down in Atlanta Jan. 3, 1993.

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★ ★ NO. 1 ★ ★				
1	2	17	DARYL COLEY SPARROW 1324*	1 week at No. 1 WHEN THE MUSIC STOPS
2	1	35	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
3	11	3	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403*/SPECTRA	WE WALK BY FAITH
4	3	25	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
5	5	45	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804*/MALACO	I'M GLAD ABOUT IT
6	4	35	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
7	6	25	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
8	12	11	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW
9	9	57	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
10	8	23	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
11	7	45	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
12	18	5	MELVIN WILLIAMS BLACKBERRY 2203301211/SPECTRA	IN LIVING COLOR - "LIVE"
13	13	23	THE NEW YORK RESTORATION CHOIR SAVOY 14811*/MALACO	THANK YOU JESUS
14	16	9	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
15	27	3	VARIOUS ARTISTS REPRISE 26980*/WB	HANDEL'S MESSIAH A SOULFUL CELEBRATION
16	10	27	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
17	14	7	SANDRA CROUCH SPARROW 1325*	WITH ALL MY HEART
18	15	27	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
19	17	13	FLORIDA MASS CHOIR MALACO 6011	NOW, I CAN SEE
20	23	7	BEAU WILLIAMS LIGHT 730806*/SPECTRA	LOVE
21	22	37	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
22	NEW		GEORGIA MASS CHOIR SAVOY 7102	I SING BECAUSE I'M HAPPY
23	33	3	CHICAGO MASS CHOIR LIGHT 750769*/SPECTRA	HE THAT BELIEVETH
24	19	17	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
25	20	65	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
26	37	3	MARVIN WINANS SELAH 7509*/SPARROW	PERFECTING CHURCH
27	21	29	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
28	35	9	VARIOUS ARTISTS CGI 0004*/A&M	SALUTE TO THE CARAVANS
29	28	7	MISSISSIPPI CHILDREN'S CHOIR MALACO 4454*	CHILDREN OF THE KING
30	24	25	WEST ANGELES C.O.G.I.C. SPARROW 1319*	SAINTS IN PRAISE VOL. III
31	NEW		CALVIN BERNARD RHONE CGI 514161111/SPECTRA	IT'S IN THE PRAISE
32	29	9	BEN TANKARD TRIBUTE 790113*/SPECTRA	KEYS TO LIFE
33	30	11	JAMES BIGNON & DELIVERANCE AIR 10181	USE ME
34	25	9	PASTOR MURPHY PACE III & THE VOICES OF POWER BLACKBERRY 2203301110/SPECTRA	LOOKING FOR THE PROMISE
35	39	9	THE N.C. MASS CHOIR FEAT. CHRISTOPHER GRAY LIGHT 730830*/SPECTRA	SING IN THE SPIRIT
36	40	15	REV. PAUL JONES PURE 001	I WON'T COMPLAIN
37	26	7	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7105*/MALACO	LIVE FROM SALT LAKE CITY
38	31	29	WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
39	NEW		REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 1992*	THERE IS A FOUNTAIN
40	NEW		ALVIN DARLING & CELEBRATION I AM 4021*	MEDLEY OF PRAISE

● 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.

1 REGIONAL MEXICAN



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MALACO RECORDS



by Bob Darden

(Myrrh). Champion tries to breathe new life into a collection of overly familiar Christmas standards with a variety of hip-hop, rap, house, and R&B arrangements, but only really succeeds on a couple of tracks. Also taking musical chances—but with more hits than misses—is newcomer **Brenda White**. Her release “The Colours Of Christmas” is on the new Essential label—distributed by Brentwood.

Babbie Mason’s “Comfort And Joy” (Word Records) gets points for trying new Christmas songs but is ultimately defeated by the “lite pop,” electric-piano-dominated arrangements.

Although not from a “religious label,” two releases from Rhino have more spirit than a host of other seasonal releases: “Alligator Stomp Vol. 4—Cajun Christmas” and “Doo Wop Christmas.” “Alligator Stomp” features Yule songs old and new, often sung in Cajun French, and always boasting a red-hot fiddle and accordion. Mon dieu!

Kids have several choices this Noel, including the video and audio releases from **Rob Evans** and the **Donut Man with Duncan & the Donut Repair Club**’s “The Best Present Of All,” from Integrity Music. Evans is chirpy and cheerful and his release is probably geared more for younger viewers/listeners. Also new from Sparrow Books is **Betsy Hernandez** and **Donny Monk**’s charming “Silent Night—A Mouse Tale” (with illustrations by **Joe Boddy**).

Benson checks in with “Stories & Songs Of Christmas,” which spotlights most of its major acts, including **Larnelle Harris**, **GLAD**, **4Him**, and **Dino**. It is that rare release that combines something for children and adults.

The Benson-distributed Maranatha! label is represented by a soothing and reflective instrumental release, “Christmas Colours” from **John Schreiner**.

Finally, the most evocative release of all may be from a decidedly non-Christmas source, **Iona**’s ethereal “The Book Of Kells” for Forefront Records. It falls somewhere between **Loreena McKinnett**’s uncommonly beautiful “The Visit” (Warner Bros.) and either of **Enya**’s Warner releases and makes even folks down here in Texas want to throw a Yule log on the fire, rustle up some wassail, and hunker down for a cold winter’s night! Unbelievable.

IF YOU THINK the headlong rush to put up Christmas decorations is bad in department stores, you ought to be in Christian music! Seasonal releases of all shapes and sizes began arriving in early September.

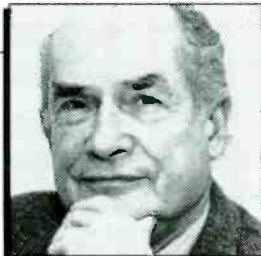
The quality level, alas, varies widely for Yule ’92. But one release alone makes this a successful season: Warner/Alliance’s towering “Handel’s Messiah: A Soulful Celebration.” This masterpiece cuts across all demographics. It’s an instant classic, particularly “Every Valley Shall Be Exalted” and, of course, “Hallelujah!”

After “Messiah,” the release probably getting the most airplay is **Amy Grant**’s “Home For Christmas” (A&M/Myrrh). It’s a curiously uneven piece, with stock readings of tired chestnuts alternating with brilliant originals that sound like they’re from her “Age To Age” period.

For the traditionalists among you, your best bet may be “Hallmark Presents **Sandi Patti**—Celebrate Christmas!” with the **Canadian Brass**, the **Mormon Tabernacle Choir**, and the **London Symphony Orchestra**. Again, Patti’s glorious multi-octave voice is best heard on the more classically oriented songs, including “Ave Maria” and “O Come Emmanuel.”

The most unexpected release is **Russ Taff & James Hollihan Jr.**’s quirky “A Christmas Song,” for Sparrow Records. Taff wraps that magnificent voice and some truly inventive Big Band swing arrangements around some tired Christmas clichés/songs. But when he busts out of elevator music (as he does with “What A Wonderful World” and “What Child Is This”) the results are a revelation.

Less successful is **Eric Champion**’s “Hot Christmas”



by Is Horowitz

his Debussy solo piano survey, with Mottley as producer. And duo-pianists **Yaara Tal** and **Andreas Groethuysen** lay down the 21 Hungarian Dances by Brahms, with **Erichson** as producer.

A video-only project, taped in Spain, will see guitarist **John Williams** perform Baroque and Latin works, and the label will close out the month, tipping into December, with sessions devoted to a new recording of Mozart’s “Marriage Of Figaro.” **Zubin Mehta** will conduct the forces of **Maggio Musicale Fiorentino**, with **Cord Garben** as producer.

HARMONIA MUNDI has taken over distribution of Lyrita Records, formerly handled here by Allegro. The U.K. label, long one of the more valued collectible lines on LP, currently numbers 20 CD transfers in its catalog.

Five discs never before available in the U.S. make up the initial domestic release, with an additional five taken from back catalog issued this November. The remaining titles will be released in subsequent months, in five-disc batches.

The Lyrita line is at the high end of HM’s price structure, selling to dealers at a basic price of \$14.50, says HM’s president, **Rene Goiffon**. Retail price is expected to be in the \$20-\$22 range.

Another premium line launched by HM this month is its own “Le livre disque” series, repackaging select titles from current catalog. The 6-by-7-inch hardcover books, with notes and text set in large type, carry CDs tucked in paper sleeves. Dealer price is \$15 and product is non-returnable.

At the other end of the importer/label’s price structure is its new HM Plus budget line, priced to retail at \$7 to \$8. Ten titles, stepped down from deep catalog, are out this month.

As for new product, HM continues its series of major Handel choral works this month with a recording of “Judas Maccabaeus.” The Philharmonia Baroque Orchestra and U.C. Berkeley Chamber Chorus are under the direction of **Nicholas McGegan**. **Robina Young** is producer.

RUNNING BASES: Sony Classical touches a number of repertoire bases in recording sessions this month. Scheduled works range from opera to chamber music.

A program of Debussy (“Images”) and Elgar (“Enigma Variations”) engages the attention of **James Levine** and the Berlin Symphony Orchestra, with **Andreas Neubronner** producing the live sessions. And **David Mottley** will be the producer when **Carlo Maria Giulini** and the La Scala Philharmonic continue their Beethoven cycle in mid-November with the Symphony No. 3.

Then it’s back to Berlin for Sony Classical to tape Mozart’s Symphonies Nos. 36 & 38 with the BPO under **Claudio Abbado**.

On the chamber music side, **Isaac Stern** and **Yefim Bronfman** will record a number of Mozart violin sonatas in New York. The November sessions, produced by **Steven Epstein**, will be followed by others next year and in ’94, as the projected Mozart cycle unwinds. Beethoven trios with **L’Archibudelli**, and the composer’s cello sonatas with **Anner Bylsma** and **Robert Levin** will be the concern of producer **Wolf Erichson**.

Sony Classical’s November schedule will also find **Cho-Liang Lin** as soloist in both Prokofiev Violin Concertos with the Los Angeles Philharmonic under **Esa-Pekka Salonen**, with Epstein as producer. They will be coupled with the Stravinsky Violin Concerto, recorded by Lin last February.

As for keyboard music, **Paul Crossley** fills in items in

Top Contemporary Christian™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	9	MICHAEL W. SMITH REUNION 0071*/WORD	CHANGE YOUR WORLD 5 weeks at No. 1
2	2	17	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE
3	5	3	AMY GRANT MYRRH 6962*/WORD	HOME FOR CHRISTMAS
4	3	17	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY
5	4	7	MICHAEL CARD SPARROW 1321*	THE WORD: RECAPTURING
6	9	3	4 HIM BENSON 2960*	THE BASICS OF LIFE
7	6	5	WAYNE WATSON WORD 4232*	HOW TIME FLIES
8	7	17	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
9	8	17	WHITE HEART STARSONG 8247*	TALES OF WONDER
10	10	51	CARMAN BENSON 2809*	ADDICTED TO JESUS
11	12	85	AMY GRANT ▲ WORD 6907*	HEART IN MOTION
12	13	11	RAY BOLTZ WORD 52991*/EPIC	SEASONS CHANGE
13	20	55	MICHAEL ENGLISH WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH
14	11	5	CARMAN WORD 9345*	YO KIDS
15	14	33	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
16	18	3	BRIDE STARSONG 8261*	SNAKES IN THE PLAYGROUND
17	17	45	PETRA WORD 48859*/EPIC	UNSEEN POWER
18	24	25	JON GIBSON FRONTLINE 9285*	FOREVER FRIENDS
19	NEW▶		NEWSBOYS STARSONG 8251*	NOT ASHAMED
20	22	15	VERN JACKSON TBN 0001*	HIGHER THAN I'VE EVER BEEN
21	16	107	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
22	27	95	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
23	26	17	VARIOUS ARTISTS SPARROW 1329*	NO COMPROMISE REMEMBERING MUSIC OF K. GREEN
24	23	107	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
25	21	7	CARMAN MINISTRIES STARSONG 8250*	HIGH PRAISES VOLUME 2
26	15	21	RICH MULLINS REUNION 0072*/WORD	THE WORLD AS BEST I REMEMBER VOL. 2
27	19	7	KIM BOYCE WARNER ALLIANCE 4132*/SPARROW	FACTS OF LOVE
28	NEW▶		MYLON LEFEVRE STARSONG 8255*	FAITH, HOPE & LOVE
29	28	69	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
30	30	15	LARNELLE HARRIS BENSON 2902*	I CHOOSE JOY
31	40	325	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
32	31	23	WEST ANGELES C.O.G.I.C SPARROW 1319*	SAINTS IN PRAISE VOL. III
33	33	5	PAUL OVERSTREET WORD 9357*	LOVE IS STRONG
34	32	9	PRAY FOR RAIN VIREO 2202*/SPARROW	PRAY FOR RAIN
35	NEW▶		GLAD BENSON 2959*	FLOODGATES
36	25	23	VARIOUS ARTISTS SPARROW 1330*	CORAM DEO
37	39	9	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
38	36	69	RICH MULLINS REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
39	34	85	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
40	35	3	ANGELO & VERONICA BENSON 2904*	HIGHER PLACE

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

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Music Video

ARTISTS & MUSIC

VH-1 Stages Unique PPV Promo Cabler Offers A 'Taste' Of Dylan Special

BY DEBORAH RUSSELL

LOS ANGELES—The pay-per-view industry discovered a valuable partner in VH-1 recently, when the adult-oriented music video cabler linked with the World Concert Network to promote the Oct. 16 Bob Dylan all-star tribute show.

VH-1's innovative promotion peaked with a half-hour preconcert telecast, hosted by Kris Kristofferson, who also served as MC for the Dylan concert. The Kristofferson segment led VH-1 viewers directly into the PPV event with a retrospective of Dylan's career that ended with an unprecedented cut to the actual concert. At that point, Kristofferson appeared live on stage at Madison Square Garden, where he introduced set opener John Mellencamp.

VH-1 viewers were further enticed into purchasing the concert by seeing—free of charge—Mellencamp's live performance. And just as the live feed was set to be terminated, Kristofferson's pretaped voice-over encouraged VH-1 viewers to dial their cable operator and purchase the PPV event for \$19.95.

"There have been other cross-promotions in the past, but this was different," says Kevin Wall, CEO of World

Concert Network, which syndicated the program domestically. Wall also is CEO of RadioVision, which produced the event and syndicated it to major networks in some 60 countries.

"No one has ever let viewers tap into the program itself so people could get a taste of it," he says. "When we first thought of doing this, we thought the cable industry would say 'no, you can't give any of it away for free.' But it's innovative ideas like this that will help the PPV business grow and work successfully."

While figures regarding last-minute impulse buys are not available, Harriet Seitler, VH-1 senior VP of new business development, says cable operators told her their phones "lit up" at the very moment VH-1 prepared to cut its live feed.

An estimated 154,000 cable-ready households purchased the \$19.95 telecast. The audience comprised about seven-tenths of 1% of the estimated 22 million cable households currently equipped with PPV technology. In general, a 1% buy rate is considered a solid success, Seitler says.

"The Dylan show demonstrated there is a place in the music world for an event that is credible, but isn't necessarily of huge historical significance or tied to some phenomenal trend,"

Seitler says.

To date, she notes, the most successful PPV events have been such concerts as the Judds' "final farewell" appearance, or the time-sensitive New Kids On The Block extravaganza.

But the Dylan event spoke directly to VH-1's audience, and the cabler exercised its influence by running promotions throughout the day prior to the concert. Video blocks, featuring artists appearing on the Dylan bill, were tagged with information about the show. Constant IDs, promos, and bumpers encouraged viewers to purchase the PPV event.

"This was a big commitment for VH-1, and they gave a competitor, in a sense, a really effective cross-promotion," says Wall. "But they got a great program out of it for their audience, too."

Seitler, however, perceives VH-1 as a partner, not a competitor, with the PPV industry. "PPV is a new horizon in the cable industry, and we're convinced it will pan out and deliver new revenue streams in the next 10 years," says Seitler. "VH-1 is part of the cable TV industry and we've demonstrated we're a viable place for different PPV promoters to come and help them get results."

PRODUCTION NOTES

LOS ANGELES

• **Fragile Films** director Timothy Walton shot the video "Freedom Is An AK" for Da Lench Mob. **Martin C. Jones** produced the shoot, reeled on location in L.A.'s Crenshaw district. Ice Cube appears in the Street Knowledge/Atco-EastWest video.

• **Cameron Casey** directed the Supreme Love Gods video "Souled Out" for Def American/Warner Bros. **Phillip Atwell** produced the shoot for **Industry Pictures**. **David**

Stockton directed photography.

NEW YORK

• **Silvey + Co.**'s **Kevin Kerslake** directed Faith No More's new Slash/Reprise video, "Everything's Ruined," with producers **Line Postmyr** and **Tina Silvey**. They shot the clip at Tribeca-based **Stable Films**.

• **David Perez** shot Brand Nubian's latest Elektra clip, "Punks Jump Up To Get Beat Down," on the streets of New York and in the subway. **Gina Harrell** produced for

Hex Films.

• **Big TV** directed the new 10,000 Maniacs video, "These Are Days." **Jeremy Barrett** produced the Elektra clip for **Limelight**.

• Director **Rocky Schenck** lensed the new Luna² video, "Slash Your Tires," for Elektra. **Sam Aslanian** produced the black-and-white shoot for **DNA Inc.**

NASHVILLE

• **Tom Bevins** directed Karen Brooks & Randy Sharp in the new Mercury clip "That's Another Story." **Mary Matthews** produced the shoot for **Above & Beyond Pictures**.

• **Pirates Of The Mississippi's** video "A Street Man Named Desire" is an **Acme Pictures** production directed by **Joanne Gardner**. **Brent Hedgecock** produced the Liberty Records clip.

OTHER CITIES

• **Black & White Television's** **Paris Barclay** directed Harry Connick Jr.'s new Columbia clip, "Stardust," on location in New Orleans. **Richie Vetter** produced.

• **Bobby Brown's** new MCA video, "Good Enough," is a **Nitrate Films** production directed by **Scott Kalvert**. **Ben Whittaker** produced the Hawaii-based shoot.

• **George Berman** of Paris-based **Midi Minuit** produced Columbia's **Sophie B. Hawkins** video "I Want You," which was directed by **Lydie Callier**. Callier is represented in the U.S. by **The End**.



Demented Danish. Nitrate Films director Tom Krueger created a demented political rally to set the scene for the new Mary's Danish video "Leave It Alone." Shown on location at the Morgan Creek Records video shoot are the band's Dave King, front; and, from left, Mary's Danish members Wag, Lewis Gutierrez, Julie Ritter, JBJ, and Gretchen Seager; Nitrate's Krueger; and Colin Stewart, VP/marketing & sales, Morgan Creek Music Group. (Photo: Henry Diltz)

For Your Information: SOFTV Offers Mail-Order Music

SOF(T) SELL: SOFTV, a new music video show with a mail-order hook, debuts Nov. 20 in Santa Barbara, Calif., via the Cox Cable Network.

Producer **Michael Firewalker** plans to market contemporary instrumental music in the world, jazz, and classical genres through an infomercial forum that melds video entertainment with the home-shopping philosophy.

Firewalker plans to charge labels a fee to air their music on SOFTV, and he currently is negotiating to use the music of **Suzanne Cianni**, **Iasos**, **Jonn Serrie**, and **Jim Chappell**, among others, for a six-week test run of the service.

He plans to program five five-minute video segments during a series of half-hour shows, which will air nightly at 9:30 p.m.

Viewers will have the opportunity to order CD and video product by the featured artists, and Firewalker has enlisted the help of an independent distributor to fill orders. Prices will be comparable to retail, he says. SOFTV's demographic is the 25-54-year-old, upscale consumer, says Firewalker.

SHORT TAKES: Producer **Mary Matthews**, who for years produced a plethora of country clips under the Nashville-based banner of **Studio Productions**, has formed her own Nashville-based **Above & Beyond Pictures**. The company just wrapped **Don McLean's** first videoclip (*ever*), as well as videos for **Mike Dekle** and **Lisa Stewart**.

Rainmaker Productions, the Nashville/Austin, Texas-based production house anchored by the director/producer team of **Wayne Miller** and **Stan Strickland**, is looking to expand to the West Coast. Strickland was in L.A. recently, and plans to announce a new addition to the directors' roster very soon.

TOTALLY BOSS: **Bruce Springsteen** abandons the "MTV Unplugged" format and performs a rocking, electric set on "MTV Plugged" Wednesday (11). The network will entice viewers with an hourlong Springsteen "rockumentary," which precedes the "plugged" broadcast.

Boss fanatics surely will be salivating for the retrospective's never-before-seen footage, which includes segments culled from the 1973 bootleg fave "Thundercrack," as well as excerpts from "Born To Run" (1975), and "Prove It All Night," "The Promised Land," and "Spirit In The Night" (1978). The documentary even includes home videoclips from his performance at the 1981 wedding of **E Street** drummer **Max Weinberg**.

CALL TO ENTRIES: The **San Francisco Film Society** is seeking entrants for its **1993 Golden Gate Awards Competition**. Awards are presented in 28 categories, including music video. Prizes include trophies, cash honoraria, and screenings of the top winners during the **36th San Francisco International Film Festival**, April 29-May 13. Entry deadline is Dec. 4. Entry forms and eligibility guidelines can be obtained from the competition coordinator at the San Francisco Film Society... And the Nov. 21 deadline for the second **International Visual Music Awards**, sponsored by **MIDEM** and **SACEM** (the French society of authors, composers, and publishers), is fast approaching. The competition is set for Jan. 24-28 in Cannes.

THE EYE



by Deborah Russell

REGIONAL programmers gotta love a rapper like **MC Serch**. The artist recently wrapped his own "Serch & Destroy" van tour of local, regional, and national video outlets to promote his **Def Jam/Chaos** release "Return Of The Product."

"This is an artist who prefers any kind of video promotion over radio," says **Lou Robinson**, director of video at **Chaos Records**. "If he sees a kid with a camcorder, he'll start talking."

PRINCE fans may be interested in a new home video release from Minneapolis-based **Simitar Entertainment**, which purports to tell the real story behind the Purple One's ascent to superstar status. "Prince Unauthorized" may sound like a tattle-tale tell-all, but it actually documents the artist's early career, dating from 1976 through the "Purple Rain" era, says **Owen Husney**, who managed Prince in the early days.

"It's the story of an amazingly talented 16-year-old kid and the people who took him in and saw the vision behind his talent," Husney says.

SPIKE LEE is the eye behind the next **Arrested Development** clip, "Revolution," which comes from the soundtrack to the director's forthcoming biopic, "Malcolm X."

And a few weeks after the release of "Revolution," **Chrysalis/ERG** will unleash an 8½-minute promotional video touting **Arrested Development's** 60-minute longform debut, "Eyes As Hard As A Million Tombstones." The video documentary is set for January.

Director/producer **Keith Ward** of Atlanta-based **West Side Stories** shot the narrative documentary, reeling footage of the group on location in Atlanta, New York, Chicago, Milwaukee, Minneapolis, and the Bahamas.

Billboard THE CLIP LIST™

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

MTV
VIDEO TELEVISION

Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Arrested Development, Revolution
Red Hot Chili Peppers, Behind The Sun
Los Lobos, Kiko And The Lavender...
Keith Richards, Wicked As It Seems

FIVE STAR VIDEO

Keith Richards, Wicked As It Seems

ARTIST OF THE MONTH

Neil Young, Harvest Moon

GREATEST HITS

Eric Clapton, Layla (Unplugged)
Gloria Estefan, Always Tomorrow
Peter Gabriel, Digging In The Dirt
Elton John, The Last Song
Annie Lennox, Walking On Broken...
Patty Smyth, Sometimes Love Just Ain't...

HEAVY

Bon Jovi, Keep The Faith
Eric Clapton, Layla
Damn Yankees, Where You Goin' Now
The Heights, How Do You Talk To...
Metallica, Sad But True
P.M. Dawn, I'd Die Without You
R.E.M., Drive
Saigon Kick, Love Is On The Way
U2, Who's Gonna Ride Your Wild...

BUZZ BIN

10,000 Maniacs, These Are Days
Alice In Chains, Them Bones
Soul Asylum, Somebody To Shove
Utah Saints, Something Good

BREAKTHROUGH

Los Lobos, Kiko And The Lavender...

STRESS

AC/DC, Highway To Hell
Arrested Development, Revolution
Bobby Brown, Good Enough
Megadeth, Foreclosure Of A Dream
Ozzy Osbourne, Time After Time
Red Hot Chili Peppers, Behind The Sun
Snap, Rhythm Is A Dancer
Spin Doctors, Little Miss Can't Be...
TLC, What About Your Friends
Toad The Wet Sprocket, Walk On...

ACTIVE

Mary J. Blige, Real Love
Elton John, The Last Song
Annie Lennox, Walking On Broken...
The Soup Dragons, Pleasure
Izzy Stradlin, Shuffle It All

ON

Me Phi Me, Black Sunshine
N2Deep, Back To The Hotel
Keith Richards, Wicked As It Seems
Screaming Trees, Nearly Lost You
Shakespears' Sister, I Don't Care
Skid Row, Little Wing
Stone Temple Pilots, Sex Type Thing
Suicidal Tendencies, Nobody Hears

JBTV
WWOR

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CURRENT

Ned's Atomic Dustbin, Not Sleeping...
EMF, They're Here
Sonic Youth, Youth Against Fascism
Sonic Youth, 100%
Sonic Youth, Dirty Boots
Eugenius, Buttermilk
Morrissey, Glamorous Glue
The Soup Dragons, Pleasure
Soul Asylum, Somebody To Shove
Daniel Ash, Get Out Of Control
The Farm, Rising Sun
Tumbleweed, The Sky Is High
Sundays, Love
Mudhoney, Suck You Dry
B1 God 20, On The Run
Sugar, Changes
Kitchens Of Distinction, 4 Men
Sonic Youth, Kool Thing
Sonic Youth, Titanium Expose

VH1
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ADDS

Michael Bolton, To Love Somebody
Sonia Dada, You Ain't Thinkin'
Go West, Faithful
Trey Lorenz, Someone To Hold
Dwight Yoakam, Suspicious Minds

FIVE STAR VIDEO

Keith Richards, Wicked As It Seems

ARTIST OF THE MONTH

Neil Young, Harvest Moon

GREATEST HITS

Eric Clapton, Layla (Unplugged)
Gloria Estefan, Always Tomorrow
Peter Gabriel, Digging In The Dirt
Elton John, The Last Song
Annie Lennox, Walking On Broken...
Patty Smyth, Sometimes Love Just Ain't...

HEAVY

En Vogue, Free Your Mind
The Heights, How Do You Talk To...
k.d. lang, Mind Of Love
Richard Marx, Chains Around My Heart
Freddie Mercury, The Great Pretender
Sade, No Ordinary Love
Jon Secada, Do You Believe In Us
Michael W. Smith, I Will Be Here...
Curtis Stigers, Never Saw A Miracle

WHAT'S NEW

10,000 Maniacs, These Are Days
Celine Dion, Love Can Move Mountains
Carole King, Now And Forever
Los Lobos, Kiko And The Lavender...
Roxette, How Do You Do
Spin Doctors, Little Miss Can't Be...
Vanessa Williams, Work To Do

THE BOX
MUSIC TELEVISION VIDEO CONTROL

Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

ADDS

DJ Quik, Way 2 Fonky
Ice Cube, Wicked
Shanice, Saving Forever For You
UGK's, Something Good

BOX TOPS

Arrested Development, People...
Boyz II Men, End Of The Road
CeCe Peniston, Inside That I Cried
Chaka Demus/Pliers, Murder She...
Color Me Badd, Forever Love
Common Sense, Take It EZ
Compton's Most Wanted, Hood...
Da Lench Mob, Guerrillas In The Mist
Das EFX, Straight From Da Sewer
The Dogs, Shake Dance
House Of Pain, Sharmocks &...
Jesse James, College Girls
Keith Sweat, I Want To Love You Down
Kris Kross, I Missed The Bus
Lil Suzy, Take Me In Your Arms
Luke, Breakdown (Rave Mix)
Mad Cobra, Flex
Madonna, Erotica
Mary J. Blige, Real Love
Oaktown's 3.5.7, Get The Fila...
P.M. Dawn, I'd Die Without You
Poison Clan, Shake Whatcha' Mama...
Positive K, I Got A Man
R. Kelly, Slow Dance (Hey Mr. DJ)
Scarface, Streetlife
Shabba Ranks, Slow And Sexy
Shai, If I Ever Fall In Love
Snap, Rhythm Is A Dancer
Spice 1, East Bay Gangster
TLC, What About Your Friends
TLC, Baby, Baby, Baby
Toni Braxton, Love Should Have...
Trebble & Bass, My Sweet Senorita
Voices, Yeah, Yeah, Yeah
Willie D, Clean Up Man

AMERICA'S NO. 1 VIDEO

Wreckx-N-Effect, Rump Shaker

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Madonna, Express Yourself
Madonna, Papa Don't Preach
Prince, Cream
Prince, Kiss

BET
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ADDS

Miles Davis, Fantasy
Krush, Let's Get Together

HEAVY

Al B. Sure!, Right Now
Arrested Development, People...
Troop, Sweet November
Miki Howard, Ain't Nobody Like You
Chuckii Booker, Games
TLC, What About Your Friends
Trey Lorenz, Someone To Hold
Vanessa Williams, Work To Do
Mary J. Blige, Real Love
Lo-Key?, I Got A Thang 4 You!
Wreckx-N-Effect, Rump Shaker
CeCe Peniston, Inside That I Cried
Special Generation, Lift Your Head
Voices, Yeah, Yeah, Yeah
Toni Braxton, Love Should Have...
P.M. Dawn, I'd Die Without You
Rachelle Ferrell, Till You Come...
Shabba Ranks, Slow And Sexy
Mad Cobra, Flex
Chante Moore, Love's Taken Over
Sade, No Ordinary Love

MEDIUM

Bemshi, Where's My Daddy
Keith Sweat, I Want To Love You Down
Nona Gaye, I'm Overjoyed
Portrait, Here We Go Again
Prince Markie Dee, Trippin' Out
Prince, My Name Is Prince
SWV, Right Here
Shai, If I Ever Fall In Love

CMT
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HEAVY

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Diamond Rio, In A Week Or Two
George Strait, I Cross My Heart
Hal Ketchum, Sure Love
Kathy Mattea, Lonesome Standard...
Lorrie Morgan, Watch Me
Mark Collie, Even The Man In...
Marty Stuart, Now That's Country
Pam Tillis, Shake The Sugar Tree
Radney Foster, Just Call Me Lonesome
Restless Heart, When She Cries
Suzy Bogguss, Letting Go
Tanya Tucker, Two Sparrows In A...
Travis Tritt, Lord Have Mercy On...
Vince Gill, Don't Let Our Love...
Wynonna, No One Else On Earth

HOT SHOTS

Alan Jackson, She's Got The Rhythm
Billy Ray Cyrus, Wher'm I Gonna Live
Dwight Yoakam, Suspicious Minds
Randy Travis, Look Heart, No Hands
Rick Van Shelton, Wild Man
Robert Ellis Orrall, Boom! It Was Over
Sawyer Brown, All These Years
Shenandoah, Leavin's Been A Long...
Trisha Yearwood, Walkaway Joe

MEDIUM

Alison Krauss, Heartstrings
Boy Howdy, Thanks For The Ride
Chris Ledoux, Cadillac Ranch
Clinton Gregory, Who Needs It
Confederate Railroad, Queen Of...
Corbin/Hammer, I Will Stand By You
Dan Seals, We Are One
Deborah Allen, Rock Me
George Jones, I Don't Need Your...
Gibson/Miller Band, Big Heart
Guy Clark, Baton Rouge
John Anderson, Seminole Wind
John Michael Montgomery, Life's A...
Lee Roy Parnell, Love Without Mercy
Lisa Stewart, Somebody's In Love
McBride & The Ride, Just One Night
Michelle Wright, He Would Be Sixteen
Nitty Gritty Dirt Band, One Good Love
Pirates Of The Mississippi, A Street...
Ray Kennedy, No Way Jose
Rick Vincent, Best Mistakes I Ever...
Roy Orbison, I Drove All Night
Sammy Kershaw, Anywhere But Here
Tim McGraw, Welcome To The Club
Tim Ryan, Idle Hands
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Dwight Yoakam, Suspicious Minds
Michael W. Smith, I Will Be Here...
The Finnigan Brothers, I've Fallen
Tish Hinojosa, In The Real West

HEAVY

Alabama, I'm In A Hurry...
John Anderson, Seminole Wind
Suzy Bogguss, Letting Go
Brooks And Dunn, Lost And Found
Mark Collie, Even The Man In...
Billy Ray Cyrus, Wher'm I Gonna Live
Billy Dean, If There Hadn't Been You
Radney Foster, Just Call Me Lonesome
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Hal Ketchum, Sure Love
Kathy Mattea, Lonesome Standard...
Lorrie Morgan, Watch Me
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Sawyer Brown, Cafe On The Corner
Rick Van Shelton, Wild Man
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Marty Stuart, Now That's Country
Pam Tillis, Shake The Sugar Tree
Travis Tritt, Lord Have Mercy On...
Tanya Tucker, Two Sparrows In A...
Steve Wariner, Crash Course In The...

LIGHT

Mike Dekle, Rockin' Ramona
Glenn Frey, Desperado
John Gorka, I Don't Feel Like A Train
Libby Hurley, The Beginning Of...
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Karen Brooks/Randy Sharp, That's...
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Rob Crosby, In The Blood
Gibson/Miller Band, Big Heart
George Jones, I Don't Need Your...
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Chris Ledoux, Cadillac Ranch
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Tim Mensy, That's Good
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Nitty Gritty Dirt Band, One Good Love
The Normaltown Flyers, A Country...
Robert Ellis Orrall, Boom! It Was Over
Lee Roy Parnell, Love Without Mercy
Pirates Of The Mississippi, A Street...
Ronna Reeves, We Can Hold Our Own
Sawyer Brown, All These Years
Dan Seals, We Are One
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Susan Ashton, Here In My Heart
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Michael Card, So Many Books
Larnelle Harris, I Choose Joy
Steven Curtis, Great Adventure
Petra, Beyond Belief
Amy Grant, Baby Baby
Paul McCartney, Put It There
Geoff Moore, Friend Like U
Michael W. Smith, Secret Ambition
DeGarmo And Key, I Believe
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Musician's 'Event' Approach In Tune With Changed Mkt.

BY ERIC BOEHLERT

IN AN attempt to move away from the standard music-magazine rule that covers must feature artists with new releases, Bill Flanagan, editor in chief of *Musician*, says that magazine is instead working to create issues and covers that stand on their own. In 1992, he points out, only one, the *Def Leppard* issue, was connected with new product.

The reason for the shift is twofold. Like most who've been in the business for a while, Flanagan prefers to think of his magazine as more than an in-house organ for label publicity departments, there to get the word out about the latest release. The second, more important, reason is that with the explosion of media outlets, such as *Entertainment Weekly*, *People*, *US*, *MTV*, and syndicated newspaper columns all chronicling pop culture, and specifically pop music, monthly magazines run the danger of being irrelevant when it comes to discussing new records.

Back when there was a counterculture, says Flanagan, three magazines—*Rolling Stone*, *Crawdaddy*, and *Musician*—covered all the music news that mattered. "Today, there is a glut of celebrity info," Flanagan thinks some of the new pop outlets are fueled by the desire to create a marketing vehicle to attract certain, free-spending demos. "Vibe is probably a case of that," as well as the new *Creem* and the just-launched *RayGun*, he suggests.

To battle the new realities of a saturated marketplace, *Musician* had to

change. "If magazines are luxury items, you've gotta give readers something special," says Flanagan. "It's more like book publishing; you need to create an event." Helping Flanagan come up with those events is longtime contributing editor Charles M. Young, who has joined *Musician* as executive editor.

Musician recently anchored an event issue around the death of Miles Davis, by interviewing scores of fellow musicians to produce a sort of public, musical wake. Another, with Elvis on the cover, featured a detailed oral history from formerly mum Presley engineers and musicians, plus scores of previously unpublished photos. One of 1991's best-sellers, says Flanagan, was when Elvis Costello sat down to interview Jerry Garcia for one of the mag's ongoing "Musician Forums."

Music, particularly the nuts and bolts of playing, remains *Musician's* focal point, reflected by research showing more than 90% of its readers classify themselves "practicing musicians."

Musician, founded in 1976 and purchased in the early '80s by BPI (owner of *Billboard*), is in the curious position of being a small, big-time player. *Rolling Stone*, for instance, "has 10 times more readers" than *Musician's* 120,000, says Flanagan. Yet he insists *RS* is his only competitor when it comes to landing prized artist interviews.

For Flanagan, "playing with the big boys," and getting exclusive sit-downs, is crucial. "I never want *Musician* to become small-time or preach to the converted. I don't want it to become the rock equivalent to *Harper's*."



DELIVER US FROM TEMPTATION: THE TRAGIC AND SHOCKING STORY OF THE TEMPTATIONS AND MOTOWN
By Tony Turner, with Barbara Aria
(Thunder's Mouth Press, \$22.95)

The definitive book on Motown has yet to be written, and this isn't even a contender. In fact, it's barely about Motown or the Temptations and mainly focuses on David Ruffin and Eddie Kendrick through the '80s.

The author, who gained his perspective of the two former Temps through limited access as a quasi-personal assistant and road manager in that decade, chronicles the downfall of the two

great vocalists as they get lost in a drug haze, barely mentioning their music.

While most would agree with the book's premise that the two late Temptations were the heart and soul of the band, "Deliver Us," like other treatments on the group, never gives Dennis Edwards, who sang lead on all its ground-breaking psychedelic funk, his due. Also, any book that mentions Norman Whitfield only two or three times isn't really about the Temptations.

The best thing that can be said about this book is that it's a fast, disposable, rather entertaining read. Sadly, it ends with the death of Ruffin, but needs another chapter to cover the recent passing of Kendrick. ED CHRISTMAN



SINATRA
CBS
(Sunday [8], 8 p.m. ET
and Tuesday [10], 9 p.m. ET)

Frank Sinatra is certainly more than the sum of his hits, but you can't factor out the music and expect to know the man. He is, after all, *The Voice*, even if that's not all he is. It is to the supreme credit of this miniseries, then, and the

certain delight of its viewers, that that voice is heard unadulterated via master recordings of career-spanning hits. Those lips syncing the lyrics belong to Philip Casnoff, who presents an attractive if sometimes vacuous-looking Sinatra, 19-60, from Hoboken to Hollywood. Overseen by daughter Tina, this is no *exposé*, nor *anointment*. But the voice is undeniably true, and therefore a perfect summation. MARILYN A. GILLEN

Columbia (Finally) Doing Davis Justice; Decca Fetes Ella's Stellar 'Early Years'

MILES BEHIND: A year ago, ICE, a new-release newsletter operating out of California, alerted its readers to the sloppy vinyl-to-CD transfers Columbia Records had engineered in its rush to retail several Miles Davis titles. Critics Gary Giddins and Allan Kozinn cited inexcusable problems with "Kind Of Blue," "Sketches Of Spain," and "Bitches Brew"; all were issued with poor sound quality stemming from the label's practice of vanquishing tape hiss and surface noise at the ex-

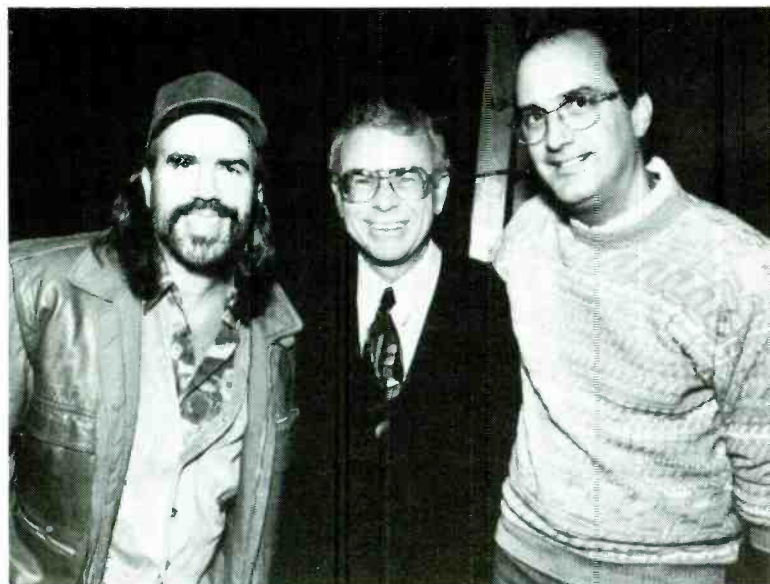


by Jeff Levenson

pense of neutralizing the music's coloristic subtlety. Most dispiriting, perhaps, was Columbia's treatment of "Miles Ahead"; the trumpeter's classic collaboration with Gil Evans

was released (mistakenly, I presume) using all alternate takes, not the tracks originally issued on LP. (Not a big deal, you say? Imagine hawking reassembled videos of "Gone With The Wind," using rejected scenes only.)

Now, ICE reports, Columbia (actually Sony) is slowly making amends. As part of its gold-disc Mastersound Legacy series, the label is reissuing "Kind Of Blue" but again, this time fixing the speed and pitch problems that have plagued side one of the album's previous pressings. Too, the label is planning a Miles box (upcoming in '93) that will correct various of these sonic transgressions. Has Columbia, a label whose artists and executives routinely boast a commitment to "America's only native art form," been slow to recognize its own egregious mistreatment of these classics? Yes.



Brotherhood Week. GRP recording duo the Brecker Brothers celebrate after their four sold-out shows at New York's Bottom Line in support of their new album, "Return Of The Brecker Brothers." Shown, from left, are Randy Brecker, GRP president/co-founder Larry Rosen, and Michael Brecker.

BEFORE WE SLEEP: As long as we're onto Miles, GRP has just signed two British youngbloods, both of whom name the great brassman as a significant influence (is there any young player on the planet who does not?). Both are part of the English jazz scene that spawned such talents as Ronny Jordan, the Jazz Warriors, and Courtney Pine. The first is flutist Phillip Bent, who appears on Jordan's current issue, "The Andidote"; the second is guitarist Tony Rema. Expect debut albums soon.

STELLAR ELLA: These 75th birthday salutes are getting contagious. In '92, Dizzy Gillespie enjoyed a year's worth of attention because he hit the big three-quarter mark; now Ella Fitzgerald is about to receive the same treatment. GRP has just issued the first of what will be numerous packages celebrating the greatest scatter of them all. "The Early Years—Part 1" is a two-disc box that highlights the first half (1935-38) of Ella's celebrated Decca period with Chick Webb and his orchestra. Part 2 of that series (1939-41) is slated for July, while Ella's Deccas as a solo artist will hit the racks in September. Additionally, GRP is planning a best-of box (co-produced by original producer Milt Gabler) for March. Oh, by the way, Ella turns 75 April 25.

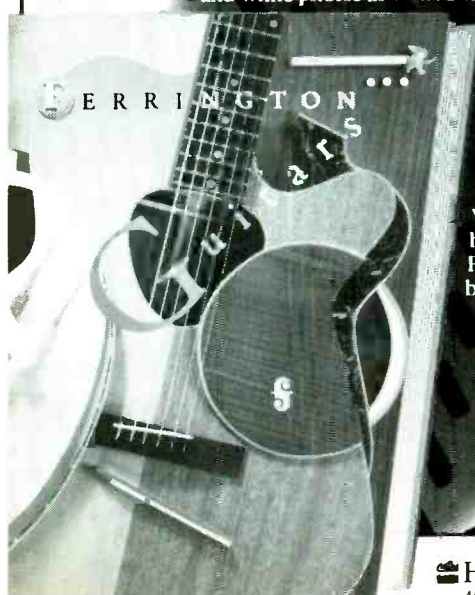
A (DUTCH) TREAT KNOWING Him: Just a few words remembering Paul Acket, the founder and organizer of Holland's North Sea Jazz Festival, who devoted his entire life to the music and who died Oct. 7 of lung cancer at the age of 69. Paul was (in no particular order): warm, generous, engaging, hospitable, gentle, courteous, charismatic, determined, respectful, proud, funny, soulful. Some time we'll get to his good qualities.

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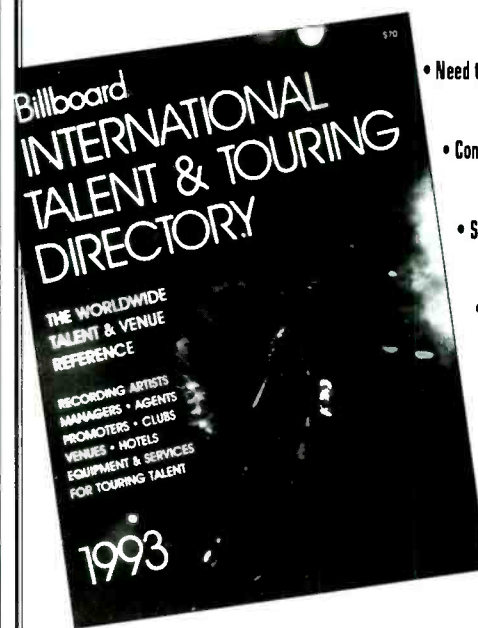
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New German, French Stats Show Tough Market

This story was prepared by Emmanuel Legrand in Paris, Wolfgang Spahr in Hamburg, and Adam White in London.

LONDON—With third-quarter results now available, two of Europe's three largest music markets are showing increased CD shipments to the trade for the first nine months of this year, but a decline in overall album units. In both territories, the compact disc single is soaring.

In France, CD album deliveries to the trade grew to 44.1 million during January-September, according to the Syndicat National de l'Edition Phonographique (SNEP). That was a 7% upturn over comparable 1991. In Germany, CD albums posted an 18% increase to 76.4 million for the first nine months, based on figures from the Bundesverband der Phonographischen Wirtschaft (BPW). Results are expected next week from the U.K., Europe's second-largest market.

In terms of total album units, the French posted a 3% decline to 65.8 million for the first nine months, while the Germans showed a 13% downturn to 115.6 million. Cassette deliveries dropped by 16% to 21.6 million in France, and by 31% to 35.6 million in Germany. LP shipments were at negligible levels: 0.1 million (down by 90%) in France, 3.6 million (down by 77.5%) in its larger neighbor.

Commenting on the German results, BPW president Thomas Stein

(also president of BMG Ariola for the GSA territories) acknowledges the slowdown in growth, while calling for the industry to work to enhance the value of music as a consumer product. "This is of vital importance," he says. "CDs must have the same price as concert tickets or books. Therefore, it's absolutely necessary to increase the price of CDs."

Wolf-D. Gramatke, president of PolyGram Germany, affirms that the market has hit stagnation, noting that "music buyers are acting very defensively" at present. He expects the total market to gain about 3% in value in full-year 1992, to reach approximately \$2.65 billion at retail. Germany's annual inflation rate is currently running around the 4.5% level.

In the German singles market, total shipments for January-September were 19.3 million units, with the CD single surging by 50% to 15.3 million. Vinyl continued to fall at rates exceeding 50% in both 7-inch and 12-inch configurations, for a total of 4 million units.

In France, CD single shipments soared by 87% for the first nine months, to 2.8 million. The two-track cassette also made progress, to 2.7 million units (there is no exact comparison with 1991 for this format, because it was launched in June that year). Together, CD and cassette singles totaled 5.5 million units, exceeding vinyl's 4.4 million pieces.

Further evidence of the CD sin-

FRANCE: SOUND-CARRIER TRADE DELIVERIES January-September 1992

SALES IN UNITS

	1992	1991	Change
CDs	44.1m	41.1m	+7%
Cassettes	21.6m	25.6m	-16%
LPs	0.1m	1.0m	-90%
TOTAL ALBUMS	65.8m	67.7m	-3%
Singles:			
CD	2.8m	1.5m	+87%
Cassette	2.7m	1.9m	n/a *
Vinyl	4.4m	11.7m	-62%
TOTAL SINGLES	9.9m	15.1m	-34%

SALES IN VALUE

	1992	1991	Change
CDs	\$543.8m	\$484.1m	+12%
Cassettes	\$172.2m	\$188.8m	-9%
LPs	\$0.7m	\$6.29m	-88%
TOTAL ALBUMS	\$716.7m	\$679.2m	+5.5%
Singles:			
CD	\$13.9m	\$8.46m	+64%
Cassette	\$9.1m	\$6.25m	n/a *
Vinyl	\$13.2m	\$32.6m	-59%
TOTAL SINGLES	\$36.2m	\$47.3m	-23%

Source: Syndicat National de l'Edition Phonographique (SNEP). Value is at retail. Revenues converted at 4.8 francs to the dollar. * Cassette singles are two-track format, launched June 1991; figures shown for that year are only June-September.

gle's advance in France was clear from figures for September: a total 691,000 units were delivered, a dramatic 219% increase compared to September 1991. Overall, the single in all formats posted sales of 1.8 million in September, compared with 1.7 million last year. "For the first time, the new formats together do more than just compensate for the decline of the vinyl single," says SNEP market analyst Jean-Yves Mirski. "Let's hope that the coming months will confirm this important trend." He adds that recording industry officials plan to meet with major merchandisers soon to discuss the future of the single.

Michel de Souza, co-GM of marketing at Phonogram France, is optimistic about the two-track CD, which PolyGram introduced earlier this year. "With vinyl singles losing more and more ground, and cassette singles stable, there's a real boom for two-track CDs since [we] opted to sell them at the same price as a vinyl single. In six months, this format has found its public."

Another significant trend in the September results from France: the decline of national repertoire to less than 40% of total trade deliveries, excluding classical. SNEP's Mirski says, "Without any doubt, we are in danger. In September, if we exclude vinyl albums and children's product, all formats were dominated by international repertoire, including short formats [singles] in general, which is quite new."

SNEP president Gilles Paire, who is president of PolyGram, says that if this trend is confirmed in upcoming months, it could have drastic consequences on label policies. "It can affect the level of investment and commitment on national acts. Why should we produce local acts if we can't recoup the investment? That's why we absolutely must succeed in establishing a real partnership with radio stations. A TV channel is also needed for the exposure of these artists."

A Model Intro For New U.K. Music Award

LONDON—A new accolade took shape in the U.K. music industry last week, with the help of model Cindy Crawford.

The first British Music Industry Award was presented Nov. 1 to John Deacon, director general of the British Phonographic Industry. The fund-raiser, which generated more than \$400,000, was to benefit the BRIT Trust and Nordoff-Robbins Music Therapy.

Crawford, whose "Shape Your Body" exercise video recently topped Billboard's Health & Fitness video chart, handed the award to Deacon during the dinner at London's Grosvenor House Hotel.

Deacon's onetime boss at A&M Records U.K., Derek Green, delivered the award citation. Typically self-effacing, Deacon noted that "somehow I lost my way from agricultural college" in entering the music business 31 years ago. He has been at the BPI for 14 years.

The evening's guest speaker was TV personality Jonathan Ross; cabaret was an excerpt from the musical "Buddy," currently running in London's West End. ADAM WHITE

S. Africa's Music Biz Seeks Acceptance Industry Assn. Is Making Overtures To Join IFPI

BY ARTHUR GOLDSTUCK

JOHANNESBURG—The South African recording industry wants back in the world.

Through the Assn. of the South African Music Industry, it is making formal overtures to join the international label trade group, IFPI. "Some of the individual record companies [here] have always been IFPI members in their own right," says ASAMI chairman Derek Hanna. "But because IFPI is connected to UNESCO, and South Africa was expelled from the United Nations, our industry body has not been recognized."

Officials at IFPI's headquarters in London will not comment on the development, but ASAMI members hope for acceptance at the international federation's annual congress next year. "With the change in the political climate in South Africa, we are confident of becoming part of the body," Hanna states.

ASAMI, established seven years ago, represents three major record companies and 56 independents, accounting for up to 98% of all records sold in South Africa. The organization has led the local music business in a gradual evolution from a scrappy, blinkered, and belligerent industry into an era of greater unity

and broader responsibility. In particular, it is considered to have made progress in the fight against record piracy and the development of a single, racially unsegmented nationwide chart of weekly record sales.

Recently, one of ASAMI's most important breakthroughs was its role in the industry agreement over official certification of gold (25,000 sales) and platinum (50,000) awards. The local business is notorious for its dishonesty in dispensing gold discs as promotional exercises long before the artist has, in fact, gone gold.

"We now have a set of rules and regulations whereby all figures supplied to us will be audited by independent auditors," says ASAMI chief executive Brian Ellis. "We will tell the record companies when their records have reached gold or platinum status, and not the other way around."

Ellis also hints at acceptance by the industry of the need for greater openness about their sales figures, market shares, and related information. He suggests that the majors will call a press conference early in the new year to announce a new policy of "transparency."

In its recently published report on world music markets, IFPI estimated the retail value of South Afri-

can trade deliveries in 1991 was \$150 million. By configuration, this broke down into 2.4 million CDs, 8.8 million cassettes, 1.5 million LPs, and 0.02 million singles. If ASAMI joins IFPI, this type of information is expected to be even more accurate in future.



Cool Cats. Australian Prime Minister Paul Keating, center, helps Daddy Cool celebrate its 21st anniversary in the music business. The band's debut was the first album by an Australian act to sell more than 100,000 copies Down Under. Sony Music has issued a three-album box, "Totally Cool," to mark the occasion. Pictured with Keating, from left, are Sony Music director John Sackson, label division GM Gill Robert, manager director/CEO Denis Handlin, Daddy Cool lead singer Ross Wilson, and Mega Records director Robie Porter.

Madonna, Sinead Sets Not Up To Snuff In Singapore

BY CHRISTIE LEO

SINGAPORE—Surprise! Popular music's sisters in controversy, Madonna and Sinead O'Connor, have run into bans in conservative Singapore. The local affiliates of both artists' record companies are affected.

The compact disc of Madonna's "Erotica" is on hold at Warner Music Singapore, because government censors have objected to the lyrics of "Did You Do It?," the CD bonus track. "We were elated when the album was cleared," says managing director Peter Lau, "but the bonus track failed to pass. We're still awaiting approval."

To his chagrin, imports of the compact disc are freely on sale. "It's unfair because we're restricted by law from selling the CD. The crime exists because parallel importers are enjoying fantastic sales through the underground network."

Lau and his sales team visited several leading retailer outlets island-wide to monitor the availability of the outlawed CD. "We felt it was our duty and, indeed, our obligation to report these errant retailers to the authorities, so that appropriate action could be taken."

Nevertheless, Warner does have the cassette version of "Erotica" in the market, having shipped almost 20,000 pieces on the day of release.

Meanwhile, executives at EMI Music Singapore were caught unaware when O'Connor's Ensign/Chrysalis release "Am I Not Your Girl" ran into censorship problems over the essay about religion included with the album.

"We wrote officially to the Controller of Undesirable Publications to get the ban rescinded," explains label marketing manager Joanne Hunt.

(Continued on page 48)

Edel Issues Public Stock

HAMBURG—The owner of Hamburg's Edel group, Michael Haentjes, is going public with a stock issue. It would be the first record company quoted on the German stock exchange.

Edel has a share capital target of \$6.5 million; the German Commerzbank has agreed to place 40% of the issue. The company's 1992 revenues are expected to be about \$50 million.

Haentjes says he is taking the step to improve the "excellent solvency" of his group, and to acquire entire repertoire catalogs.

The Edel Co. for Product Marketing was founded by Haentjes some seven years ago. Today, the enterprise employs 190 people across nine companies, from record manufacturing and music publishing to textile printing.

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Music by Benedetto Ghiglio
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- THE CANNIBALS
- GALILEO
Music by Ennio Morricone
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Music by Philippe Sarde

- 052 COMANDAMENTI PER UN GANGSTER
Music by Ennio Morricone
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- 076 CRONACA FAMILIARE
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- 047 KALI' YUG, LA DEA DELLA VENDETTA
THE VENGEANCE OF KALI'
Music by A.F. Lovagnino
- 030 LO CHIAMEREMO ANDREA
WE' LL CALL HIM ANDREA
Music by Manuel De Sico
- 097 LUNA DI MIELE IN TRE
HONEYMOON IN THREE
Music by Armondo Trovaoli
- 089 MAX ET LES FERRAILLEURS
Music by Philippe Sarde
- 058- LE MANI SPORCHE
- MIO CARO ASSASSINO
- DIRTY HANDS
- MY DEAR ASSASSIN
Music by Ennio Morricone

- 034 OLTRE LA PORTA
Music by Pino Donaggio
- 019 PARIGI O CARA
Music by Fiorenzo Carpi
- 085 PROVIDENCE
PROVIDENCE
Music by Miklos Rosza
- 091 QUE LA FETE COMMENCE
Music by Antoine Duhamel
- 084 SEDOTTA E ABBANDONATA
SEDUCED AND ABANDONED
Music by Carlo Rustichelli
- 035 LA SCOUMOUNE
Music by Francois De Raubaux
- 092 SIMON BOLIVAR
Music by Carlo Savino
- 073 UN TENTATIVO
SENTIMENTALE
Music by Piero Piccioni
- 029 TI-KOYO E IL SUO PESCECANE
TI-KOYO AND THE SHARK
Music by Francesco De Masi

- 102 UN UOMO, UN CAVALLO,
UNA PISTOLA
SHOOT FIRST, LAUGH LAST
Music by Stelvio Cipriani
- 060 UNA VITA VENDUTA
A SOLD LIFE
Music by Ennio Morricone
- 037 VIVI O PREFERIBILMENTE MORTI
DEAD OR ALIVE
Music by Gianni Ferrio



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HITS OF THE WORLD



EUROCHART HOT 100 10/23/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	EROTICA MADONNA MAVERICK
2	2	SWEAT (A LA LA LONG) INNER CIRCLE METRONOME
3	3	DON'T YOU WANT ME FELIX deCONSTRUCTION
4	4	BAKER STREET UNDERCOVER PWL INTERNATIONAL
5	7	END OF THE ROAD BOYZ II MEN MOTOWN
6	17	KEEP THE FAITH BON JOVI JAMBCO
7	9	JUST ANOTHER DAY JON SECADA SBK
8	8	SLEEPING SATELLITE TASMIN ARCHER EMI
9	5	RHYTHM IS A DANCER SNAP LOGIC
10	11	DUR DUR D' ETRE BEBE JORDY COLUMBIA
ALBUMS		
1	1	PETER GABRIEL US VIRGIN
2	2	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
3	3	ABBA GOLD-GREATEST HITS POLAR
4	12	MADONNA EROTICA MAVERICK
5	4	PRINCE & THE N.P.G. LOVE SYMBOL PAISLEY PARK/WARNER BROS.
6	5	ERIC CLAPTON UNPLUGGED REPRISE
7	6	ROXETTE TOURISM EMI
8	8	MIKE OLDFIELD TUBULAR BELLS II WEA
9	10	SIMPLE MINDS GLITTERING PRIZE VIRGIN
10	7	MICHAEL JACKSON DANGEROUS EPIC

16	15	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN
17	13	HUMPIN' AROUND BOBBY BROWN MCA
18	14	WE ALL NEED LOVE DOUBLE YOU ZYX
19	18	MR. LOVERMAN SHABBA RANKS EPIC
20	41	MY NAME IS PRINCE PRINCE & THE N.P.G. PAISLEY PARK
ALBUMS		
1	2	ABBA GOLD-GREATEST HITS POLYGRAM
2	1	US PETER GABRIEL VIRGIN
3	3	ROXETTE TOURISM ELECTROLA
4	4	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
5	14	PRINCE & THE N.P.G. LOVE SYMBOL PAISLEY PARK
6	5	ERIC CLAPTON UNPLUGGED REPRISE
7	6	PRINZEN KUSSEN VERBOTEN HANSA
8	9	FANTASTISCHEN VIER 4 GEWINNT SONY
9	10	GENESIS WE CAN'T DANCE VIRGIN
10	11	VAYA CON DIOS TIME FLIES BMG/ARIELA
11	7	MICHAEL JACKSON DANGEROUS EPIC
12	8	MANOWAR THE TRIUMPH OF STEEL EASTWEST
13	36	MADONNA EROTICA SIRE
14	13	INNER CIRCLE BAD TO THE BONE WEA
15	15	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
16	12	MIKE OLDFIELD TUBULAR BELLS II WEA
17	17	LIONEL RICHIE BACK TO FRONT MOTOWN
18	16	GUNS N' ROSES USE YOUR ILLUSION I GEFEN
19	18	DR. ALBAN ONE LOVE LOGIC
20	20	QUEEN GREATEST HITS II PARLOPHONE

THIS WEEK	LAST WEEK	SINGLES
3	NEW	BON JOVI KEEP THE FAITH NIPPON PHONOGRAM
4	4	MADONNA EROTICA WARNER
5	NEW	MARIKO NAGAI 1992 LIVE IN YOKOHAMA STADIUM FUN HOUSE
6	3	SOUTHERN ALL STARS YONI MANYOHNO HANAGA SAKUNARI VICTOR
7	8	ZARD HOLD ME POLYDOR
8	13	STARBUST REVUE FACE TO FACE WARNER
9	6	MUYUKI NAKAJIMA EAST ASIA PONY CANYON
10	NEW	ZI-KILL IN THE HOLE KING

FRANCE (Nielsen/Europe 1) 10/3/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DUR DUR D' ETRE BEBE JORDY COLUMBIA/SONY
2	2	RHYTHM IS A DANCER SNAP BMG
3	3	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY
4	4	IT'S PROBABLY ME ERIC CLAPTON & STING A&M/POLYDOR
5	5	BE MY BABY VANESSA PARADIS REMARK/POLYGRAM
6	8	JUMP KRIS KROSS SONY/COLUMBIA
7	15	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND/POLYGRAM
8	7	PERCHE LO FAI MARCO MASINI POLYGRAM
9	10	JAM MICHAEL JACKSON SONY/EPIC
10	12	WE ALL NEED LOVE DOUBLE YOU POLYGRAM
11	9	SHE'S LIKE THE WIND PATRICK SWAYZE BMG/RCA
12	6	LE CHAT POW WOW POLYGRAM
13	16	LOVE IS ALL BUTTERFLY BALL SONY
14	18	LA LEGENDE OOHIGEAS ROCH VOISINE BMG
15	11	THIS USED TO BE MY PLAYGROUND MADONNA WEA
16	23	LES MARIES DE VENDEE ANAIS EI D BARELIVIEEN SONY/POM
17	17	SWEET LULLABY DEEP FOREST SONY/MOL
18	20	ELSA BOUSCULE MOI BMG
19	19	THE MUSIC'S GOT ME BASS BUMPERS POLYGRAM/SCORPIO
20	14	PLEASE DON'T GO DOUBLE YOU POLYGRAM
ALBUMS		
1	NEW	MADONNA EROTICA WEA
2	1	MICHAEL JACKSON DANGEROUS EPIC/SONY
3	2	VANESSA PARADIS VANESSA PARADIS REMARK/POLYGRAM
4	7	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
5	6	SOUNDTRACK DIRTY DANCING BMG
6	4	PRINCE & THE N.P.G. LOVE SYMBOL WEA
7	3	PETER GABRIEL US VIRGIN
8	9	CHRISTIAN MORIN ESQUISSE SONY

9	3	VANGELIS 1492-CONQUEST OF PARADISE COR
10	12	STEPHEN EICHER ENGELBERG POLYGRAM
11	5	ELSA DOUCE VIOLENCE BMG
12	13	DIDIER BARBELIVIEEN VENDEE 93 SONY/POM
13	27	FRANCOIS FELDMAN MAGIC 'BOUL'VARD POLYGRAM
14	10	GENESIS WE CAN'T DANCE VIRGIN
15	15	ROCH VOISINE EUROPE TOUR (L'EMOTION) BMG
16	8	MICHEL JONASZ OU' EST LA SOURCE WEA
17	11	TYCOON VERNON ANGLAISE DE STARMANIA SONY/EPIC
18	22	KRIS KROSS TOTALLY KROSSED OUT SONY/COLUMBIA
19	NEW	NIAGARA LA VERITE POG
20	17	DEEP FOREST DEEP FOREST SONY/COLUMBIA

ITALY (Musica e Dischi) 10/5/92

THIS WEEK	LAST WEEK	SINGLES
1	1	EROTICA MADONNA SIRE/MAVERICK
2	2	MY NAME IS PRINCE PRINCE & THE N.P.G. PAISLEY PARK
3	3	IT'S PROBABLY ME STING & ERIC CLAPTON A&M
4	5	DON'T YOU WANT ME FELIX GFB
5	4	NON M' ANNOTO JOVANOTTI RICORDI
6	7	YERBA DEL DIABLO DATURA TRANCE
7	11	BECAUSE THE NIGHT CO.RO PROPIO
8	6	THIS USED TO BE MY PLAYGROUND MADONNA SIRE
9	9	JAM MICHAEL JACKSON EPIC
10	8	WE ALL NEED LOVE DOUBLE YOU DWA
ALBUMS		
1	1	ZUCCHERO FORNACIARI MISERERE POLYDOR
2	2	MADONNA EROTICA SIRE/MAVERICK
3	3	FRANCESCO DE GREGORI CANZONI D'AMORE COLUMBIA
4	4	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
5	NEW	MINA SORELLE LUMIERE PDU
6	6	PRINCE & THE N.P.G. LOVE SYMBOL WARNER BROS.
7	NEW	SADE LOVE DELUXE EPIC
8	5	PETER GABRIEL US REAL WORLD
9	17	RENZO ARBORE E L'ORCHESTRA ITALIANA NAPOLI PUNTO E A CAPO FONIT CENTRA
10	9	ELTON JOHN THE ONE ROCKET

AUSTRALIA (Australian Record Industry Assn.) 10/4/92

THIS WEEK	LAST WEEK	SINGLES
1	1	ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM
2	2	BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM
3	7	END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR
4	3	THE DAY YOU WENT AWAY WENDY MATTHEWS 100ART/WARNER
5	4	EROTICA MADONNA SIRE/WARNER
6	5	AIN'T NO DOUBT JIMMY NAIL 100ART/WARNER
7	6	SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH & DON HENLEY MCA/BMG
8	10	NOVEMBER RAIN GUNS N' ROSES GEFEN/BMG
9	11	WHITE MEN CAN'T JUMP RIFF EMI
10	13	KEEP THE FAITH BON JOVI MERCURY/PHONOGRAM
11	8	LOVE IS IN THE AIR (BALLROOM MIX) JOHN PAUL YOUNG ALBERTS/SONY
12	9	MY NAME IS PRINCE PRINCE & THE N.P.G. WARNER
13	12	DO FOR YOU EUPHORIA EMI
14	16	SOMETHING GOOD UTAH SAINTS POLYDOR/POLYGRAM
15	15	LOVE HOW YOU LOVE ME TEEN QUEENS PHONOGRAM/POLYGRAM
16	NEW	BABY GOT BACK SIR MIX-A-LOT DEF AMERICAN/PHONOGRAM
17	NEW	JUST ANOTHER DAY JON SECADA EMI
18	19	WHAT KIND OF FOOL KYLIE MINOQUE MUSHROOM/FESTIVAL
19	14	HUMPIN' AROUND BOBBY BROWN MCA/BMG
20	17	RHYTHM IS A DANCER SNAP BMG
ALBUMS		
1	1	MADONNA EROTICA SIRE/WARNER
2	2	PRINCE & THE N.P.G. LOVE SYMBOL WARNER
3	3	BILLY RAY CYRUS SOME GAVE ALL PHONOGRAM/POLYGRAM
4	5	KYLIE MINOQUE GREATEST HITS MUSHROOM/FESTIVAL
5	4	NOISEWORKS THE WORKS COLUMBIA/SONY
6	NEW	ABBA ABBA GOLD PDR/POL
7	7	WENDY MATTHEWS LILY 100ART/WARNER
8	9	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
9	10	RED HOT CHILI PEPPERS WHAT HITS? EMI
10	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
11	13	ERIC CLAPTON UNPLUGGED WARNER BROS.
12	11	HOODOO GURUS ELECTRIC SOUP BMG
13	8	COLD CHISEL LAST STAND EASTWEST/WARNER
14	12	HUNTERS AND COLLECTORS CUT WHITE/FESTIVAL
15	14	EUPHORIA TOTAL EUPHORIA EMI
16	15	PETER GABRIEL US VIRGIN/EMI
17	16	MADONNA THE IMMACULATE COLLECTION SIRE/WARNER
18	17	SOUNDTRACK STRICTLY BALLROOM ALBERTS/SONY
19	18	ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL
20	NEW	SCREAMING JETS TEAR OF THOUGHT 100ART/WARNER

JAPAN (Music Labo) 10/5/92

THIS WEEK	LAST WEEK	SINGLES
1	NEW	JUNRENKA TSUYOSHI NAGABUCHI TOSHIBA/EMI
2	NEW	SEKAJUNO DAREYORI KITTO MIHO NAKAYAMA & WANDS KING
3	NEW	CHRISTMAS CAROLNO KORONAWA JUNICHI INAGAKI FUN HOUSE
4	1	HARETARA IINE DREAMS COME TRUE EPIC/SONY
5	3	ZERO B'Z BMG
6	5	DA KA RA MAKI OHGURO TOSHIBA/EMI
7	4	KESSONWA KINYOBI DREAMS COME TRUE EPIC/SONY
8	NEW	YAKUSOKUNO HASHI/SWEET 16 MOTOHARU EPIC/SONY
9	10	KITAKAZE NORIYUKI MAKIHARA WEA
10	2	MADE IN HEAVEN TOSHIKI BMG
ALBUMS		
1	NEW	B'Z RUN BMG
2	1	MARIYA TAKEUCHI QUITE LIFE MMGZ

HITS OF THE U.K.



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THIS WEEK	LAST WEEK	SINGLES
1	1	END OF THE ROAD BOYZ II MEN MOTOWN
2	6	PEOPLE EVERYDAY ARRESTED DEVELOPMENT COOLTEMPO
3	10	RUN TO YOU RAGE PULSE 8
4	2	SLEEPING SATELLITE TASMIN ARCHER EMI
5	4	I'M GONNA GET YOU BIZARRE INC. VINYL SOLUTION
6	NEW	BOSS DRUM THE SHAMEN ONE LITTLE INDIAN
7	3	EROTICA MADONNA MAVERICK
8	7	A MILLION LOVE SONGS TAKE THAT RCA
9	14	SUPERMARIOLAND AMBASSADORS OF FUNK/MC MARIO LIVING BEAT
10	NEW	WHO NEEDS LOVE (LIKE THAT) ERASURE MUTE
11	5	KEEP THE FAITH BON JOVI JAMBCO
12	9	PIECE OF MY HEART ERMA FRANKLIN EPIC
13	19	BE MY BABY VANESSA PARADIS REMARK
14	34	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
15	11	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION
16	8	TETRIS DOCTOR SPIN CARPET
17	20	TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIA
18	15	MISERERE ZUCCHERO WITH LUCIANO PAVAROTTI LONDON
19	13	FAITHFUL GO WEST CHRYSALIS
20	16	BOOM BOOM JOHN LEE HOOKER POINTBLANK
21	12	IT'S MY LIFE DR. ALBAN LOGIC/ARISTA
22	NEW	TOO MUCH TOO YOUNG LITTLE ANGELS POLYDOR
23	NEW	HULLO (TURN YOUR RADIO ON) SHAKESPEAR'S SISTER LONDON
24	NEW	FREE YOUR MIND/GIVING EN VOGUE EASTWEST
25	36	WHEREVER I MAY ROAM METALLICA TUFF GONG
26	NEW	THE FRED EP VARIOUS ARTISTS HEAVENLY/COLUMBIA
27	NEW	THE LAST SONG ELTON JOHN ROCKET
28	35	GIVE ME YOUR BODY THE CHIPPENDALES XS RHYTHM
29	18	DON'T YOU WANT ME THE FARM END PRODUCT
30	39	DO YOU BELIEVE IN US JON SECADA SBK
31	24	ALWAYS TOMORROW GLORIA ESTEFAN EPIC
32	NEW	DON'T STOP K-KLASS deCONSTRUCTION
33	28	BAKER STREET UNDERCOVER PWL INTERNATIONAL
34	23	MY DESTINY LIONEL RICHIE MOTOWN
35	NEW	POING ROTTERDAM TERMINATION SOURCE SEP
36	NEW	HEARTBREAK RADIO ROY ORBISON VIRGIN AMERICA
37	22	LOVE SONG/ALIVE & KICKING SIMPLE MINDS VIRGIN
38	NEW	QUEEN OF RAIN ROXETTE EMI
39	26	COLD ANNIE LENNOX RCA
40	17	NOTHING TO FEAR CHRIS REA EASTWEST

THIS WEEK	LAST WEEK	ALBUMS
1	1	SIMPLE MINDS GLITTERING PRIZE 81/92 VIRGIN
2	2	MADONNA EROTICA MAVERICK/SIRE
3	3	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA
4	4	ABBA GOLD-GREATEST HITS POLYDOR
5	NEW	AC/DC LIVE ATCO
6	5	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
7	12	BOYZ II MEN COOLEYHIGHARMONY MOTOWN
8	11	LIONEL RICHIE BACK TO FRONT MOTOWN
9	10	BELINDA CARLISLE THE BEST OF BELINDA VOLUME 1 VIRGIN
10	NEW	SADE LOVE DELUXE EPIC
11	9	MIKE OLDFIELD TUBULAR BELLS II WEA
12	8	TASMIN ARCHER GREAT EXPECTATIONS EMI
13	6	LOVE SYMBOL PRINCE & THE N.P.G. PAISLEY PARK
14	7	TALKING HEADS ONCE IN A LIFETIME/SAND IN THE VASELINE EMI
15	NEW	JOHN LEE HOOKER BOOM BOOM POINTBLANK/VIRGIN
16	14	ANNIE LENNOX DIVA RCA
17	16	THE SHAMEN BOSS DRUM ONE LITTLE INDIAN
18	17	CURTIS STIGERS CURTIS STIGERS ARISTA
19	19	THE POLICE GREATEST HITS A&M
20	40	TAKE THAT TAKE THAT AND PARTY RCA
21	24	SIMPLY RED STARS EASTWEST
22	22	ERIC CLAPTON UNPLUGGED DUCK
23	18	HANK MARVIN INTO THE LIGHT POLYDOR
24	37	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE COOLTEMPO
25	23	NIRVANA NEVERMIND DGC
26	21	PETER GABRIEL US VIRGIN
27	NEW	NENEH CHERRY HOMEBREW CIRCA
28	25	BRIAN MAY BACK TO THE LIGHT PARLOPHONE
29	26	MICHAEL JACKSON DANGEROUS EPIC
30	27	CROWDED HOUSE WOODFACE CAPITOL
31	31	GENESIS WE CAN'T DANCE VIRGIN
32	15	THE SUNDAYS BLIND PARLOPHONE
33	13	NED'S ATOMIC DUSTBIN ARE YOU NORMAL? FURTIVE
34	34	VANGELIS 1492-CONQUEST OF PARADISE EASTWEST
35	36	BOB MARLEY & THE WAILERS LEGEND TUFF GONG
36	NEW	THE FRANK AND WALTERS TRAINS, BOATS AND PLANES SETANTAGO! DISCS
37	28	EXTREME III SIDES TO EVERY STORY A&M
38	RE	ELTON JOHN THE ONE ROCKET
39	20	JULIAN COPE JEHOVAH KILL ISLAND
40	42	ENYA SHEPHERD MOONS WEA

SPAIN (TVE/AFYVE) 9/26/92

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T YOU WANT ME FELIX RCA
2	2	BECAUSE THE NIGHT CO.RO GINGER MUSIC
3	3	RHYTHM IS A DANCER SNAP BMG/ARIELA
4	5	HISTORIAS DE AMOR O.B.K. BLANCO Y NEGRO
5	4	UNA HISTORIA DE ELLEGIBO ELLEGIBO BLANCO Y NEGRO
6	6	SENSACION DE VIVIR XUXA BMG/ARIELA
7	7	EL FALLO POSITIVO MECANO BMG/ARIELA
8	9	WE ALL NEED LOVE DOUBLE YOU BLANCO Y NEGRO
9	13	AMIGOS PARA SIEMPRE LOS MANOLOS BMG/ARIELA
10	19	WE BELIEVE OLM GINGER
ALBUMS		
1	1	MIKE OLDFIELD TUBULAR BELLS II WEA
2	2	VARIOUS ARTISTS GIGANTES CBS/SONY
3	13	JON SECADA JON SECADA RISPAVOX
4	5	VARIOUS ARTISTS LO MAS DISCO 92 BMG/ARIELA
5	5	PRINCE & THE N.P.G. LOVE SYMBOL WARNER
6	7	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
7	11	PETER GABRIEL US VIRGIN
8	3	MECANO AIDALAI BMG/ARIELA
9	4	JULIO IGLESIAS CALOR CBS/SONY
10	10	MADONNA EROTICA WARNER

CANADA (The Record) 10/19/92

THIS WEEK	LAST WEEK	SINGLES
1	2	END OF THE ROAD BOYZ II MEN MOTOWN/PGD
2	1	PLEASE DON'T GO KWS POLYDOR/PGD
3	3	EROTICA MADONNA SIRE/WEA
4	4	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CAPITOL/CEMA
5	5	FOREVER LOVE COLOR ME BADD GIANT/WEA
6	6	HAVE YOU EVER NEEDED SOMEONE SO BAD? DEF LEPPARD VERTIGO/PGD
7	8	KEEP THE FAITH BON JOVI MERCURY/PGD
8	7	STAY SHAKESPEAR'S SISTER LONDON/PGD
9	NEW	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS CAPITOL/CEMA
10	10	REST IN PIECE EXTREME A&M/PGD
ALBUMS		
1	1	THE TRAGICALLY HIP FULLY COMPLETELY MCA/UNI
2	2	ERIC CLAPTON UNPLUGGED REPRISE/WEA
3	4	BARENAKED LADIES GORDON RCA/BMG
4	7	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA
5	5	QUEEN GREATEST HITS HOLLYWOOD/WEA
6	3	PETER GABRIEL US GEFEN/UNI
7	8	VARIOUS ARTISTS DANCE MIX 92 QUALITY
8	NEW	MADONNA EROTICA SIRE/WEA
9	6	PEARL JAM TEN EPIC ASSOCIATED/SONY
10	NEW	ALANNAH MYLES ROCKINGHORSE ATLANTIC/WEA

GERMANY (Der Musikmarkt) 9/29/92

THIS WEEK	LAST WEEK	SINGLES
1	1	SWEAT (A LA LA LONG) INNER CIRCLE WEA
2	2	DON'T YOU WANT ME FELIX deCONSTRUCTION
3	3	BAKER STREET UNDERCOVER PWL
4	4	JUST ANOTHER DAY JON SECADA SBK
5	9	DIE DA !?! FANTASTISCHEN VIER COLUMBIA
6	12	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLOW UP
7	5	IT'S MY LIFE DR. ALBAN LOGIC
8	7	ONE LOVE DR. ALBAN LOGIC

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

IRELAND: Bill Whelan has worked as an arranger and producer with Kate Bush, U2, the Dubliners, Johnny Logan, Van Morrison, and Planxty. However, his new orchestral work, "The Seville Suite" (Tara), was commissioned by the department of the Taoiseach (prime minister) to mark Ireland's participation in Expo '92 in Seville. Inspired by the exploits of "Red" Hugh O'Donnell, the piece commemorates the defeat of the Irish and Spanish forces by the British at the Battle of Kinsale in 1601, after which O'Donnell took refuge in La Coruna in Spain. The suite is performed by the RTE Concert Orchestra with soloists Davy Spillane (uilleann pipes), Mairtin O'Connor (accordion), Mal Mercier (bodhran), Mairead Nesbitt (fiddle), and the Spanish group Milladoira on harp, whistles, and Galician pipes. **KEN STEWART**

MACEDONIA: Despite the poor health of the local music business in this southern part of the former Yugoslavia, the band Lola V. Stain from Skoplje has managed to release a CD called "The Loft" on the indie Blind Dog label of Zagreb. It incorporates the band's first album, "Icon," first released in 1990, and new material recorded last year, but not previously released, due to the war. "The Loft" was inspired by, and named after, a book by Yugoslavian author Danilo Kis, and the album's quiet melodies and ambient sound are conjured from a wide range of traditional instruments. Led by Zlatko Oridjanski, who composed the material, the band features mandolin, cello, tarabuka (a local percussion instrument), and bagpipes, the latter played by Pece Atanasovski. Although Lola V. Stain is one of the best acts exploring the local musical heritage, its conscious renunciation of mainstream values inevitably points its music toward connoisseurs, and sales remain limited. **PETER JANJATOVIC**

NETHERLANDS: There is a growing interest in gypsy music here, thanks primarily to the popularity of the Rosenberg Trio. Last year, this southern Dutch group of guitarists led by Stochelo Rosenberg and featuring his nephews Nonnie and Nouché won a prestigious Edison award for its second album, "Gipsy Summer." Currently touring to promote its new album, "Favino Strings," to be released at the end of the month, the trio already has been invited to perform at N.Y.'s Carnegie Hall June 9 as part of the 85th birthday celebrations of French jazz violinist Stephane Grappelli. Meanwhile, three younger family members of the Rosenberg Trio—Jimmy Rosenberg, Falco Reindhardt, and Sani van Mullem—performing as the Gipsy Kids, have released a debut album called "Safari." **WILLEM HOOS**

BULGARIA: A rare and sensational TV appearance by the duo of Elka & Ateshkhan was so popular it had to be repeated the following week. But who are they? Elka Atanasova, 20, is a fiendish fiddler. Classically trained, she began playing her own compositions at country weddings at age 8. Five years ago she met her partner, 23-year-old Bulgarian-Turkish tanbur virtuoso Ateshkhan Usseinov. (The tanbur or tambura is an eight-stringed folk instrument that resembles a mandolin.) The duo's music is impossible to categorize.

Unique for its expressiveness and diversity, it transcends styles, cultures, and centuries, combining classical themes with Bulgarian and Turkish folk, jazz and rock. It is a cocktail that did not satisfy local folk purists, but appealed to German manager Ulrich Rützel, who signed the duo to the Hamburg-based world music label Erdenklang. A debut CD, "Winds Of The Rhodopes," was issued to much acclaim abroad and since then Elka & Ateshkhan have played with Ivo Papasov, Achim Gieseler, Fabio Accurso, Simeon Shterev, and other prominent folk and jazz artists, while remaining relatively unknown to the general public at home. Nevertheless, this duo is here to stay. **CHAVDAR CHENDOV**



U.K.: After a frenzy of activity among the A&R fraternity, London-based band Suede has finally signed a deal with Sony. Although there has been more than a hint of hype surrounding the group's exploits, the band proved its claim to potential greatness when it performed at an inhospitable shoebox of a club in London last month. In an extravagant display of charm, talent, and arrogance, singer Brett Anderson commanded unwavering attention throughout a set that combined glam-rock melody with a modish touch of grunge in a way that recalled David Bowie's Spiders From Mars band. The club was jammed and visibility restricted to many, but there was an unmistakable sense of occasion. Recording a debut album for release in March, Suede is the band to look out for in '93. **D.S.**



THE CIVIL WAR 1471-51 fought between the houses of KING & PARLIAMENT: Standard Bearer

International

Chris Gilbey Charts Old Aussie Grounds Label Head's Pop Imprints Scoring With Euphoria

BY GLENN A. BAKER

SYDNEY—Australia's most entrepreneurial publisher, MCA/Gilbey head Chris Gilbey, is reliving the most productive periods of his past, and writing some new rules for Australian chart music in the process.

In less than a year, Gilbey's Australian Record Equities has launched two independent record labels, Unity and ESP. Studio group Euphoria has achieved two No. 1 singles for ESP, and is currently in the national top 20 with a third; their album, "Total Euphoria," is also in the top 20. On Unity, Maybe Dolls have scored a top 20 single and top 30 album, and the operation's most recent import, KWS, hit No. 2 with "Please Don't Go."

ARE has overcome radio resistance and taken new acts to sudden prominence by use of television (including quiz shows and soap ope-

ras), video, street press, DJs, pools, clubs, and alternate promotion. It has also effectively battered down this country's almost pathological opposition to pop-dance, a music that runs completely counter to the pub-rock boogie tradition held so dear for so long.

"Sure, it's micro-niche marketing," Gilbey says, "but it is also the music of the '90s, music of a new revolution, music that rejects the rock'n'roll values of the baby boomers. People who go to dance parties want to be transported by the music they hear; they don't want Pink Floyd, they want their own trips. For too many years, 'pop' has been a dirty word in this country and a large part of the industry lost touch with entertainment values. These are recession years now and people want diversion and release. They want to dance, for heaven's sake!"

Most of ARE's success so far has

been with singles, and it appears to like it that way—again, counter to prevailing industry wisdom. "We focus on having big singles as an end in itself," explains Gilbey, "rather than purely as a means to sell albums. That's where youth really get into hit songs and where they form allegiances to artists. They've moved away from corporate rock and Australian mainstream rock of the '70s to a far more English chart of upbeat pop and dance. We're building the artists of tomorrow by reaching the young people of today."

As it grows in confidence, ARE is utilizing innovators in international dance music to work with its artists, particularly Euphoria. American Young MC wrote a rap and performed with the act on "Baby, I Want It," while Acar S. Key (of C&C Music Factory fame) mixes all their material at New York's cutting-edge Axis Studios. Also, Salt-N-Pepa mixer Matt Hathaway was responsible for the 12-inch version of Euphoria's current chart single.

Behind this flurry of activity lies the astute instincts of 46-year-old Gilbey, recently honored with an Order of Australia for his services to the music industry, including a four-year chairmanship of Export Music Australia.

Between 1973 and 1977, Gilbey ran Albert Productions for independent publisher Ted Albert and presided over a machine that cranked out gold singles and platinum albums for AC/DC, Steve Wright, John Paul Young, Flash & the Pan, TMG, and others. Apart from this pedigree, his credits also include managing and introducing to the world the Saints, Australia's first and only internationally regarded punk group. In his "spare" time, he runs a commercial deer farm.

Kiwi Trade Board Explores Music-Biz Export Potential

BY GRAHAM REID

AUCKLAND—A business plan to boost the export potential of the New Zealand music industry has been developed by the country's Trade Development Board, looking to build on the profile established by Kiwi labels at recent new music conventions in the U.S.

It includes multipronged trade support programs aimed at developing export markets and strengthening the industry from within. Last month, three delegates from indie labels were sent

to the CMJ Music Marathon convention in New York, where local acts Tall Dwarfs, the Bats, Bailterspace, and Chris Knox were performing.

A trade mission to the U.S. during the first half of next year is also being formulated. At home, a series of business seminars for the industry is scheduled and key international buyers and distributors will be invited to New Zealand during the coming year.

The initiatives come at a time when domestic product has an unprece-

(Continued on next page)

newsline...

"SIMPLY THE BEST" is a popular slogan, currently in use by EMI Music Holland and PolyGram U.K. for marketing campaigns. The Dutch drive features albums by Jan Wayne, Maggie Reilly, Joe Cocker, and Freddie Mercury, among others. The British push features a range of hits packages from the PolyGram roster of labels, aimed at independent retailers.

MICHAEL JACKSON'S "Dangerous" album has sold 15 million copies worldwide within the first 10 months of release, according to Epic Records. This compares with 13 million of Jackson's "Thriller" sold during the same period. In the U.S., certified sales of "Dangerous" are 4 million.

U.K. INDIE Posh Entertainment has launched a spoken-word series on cassette, featuring the romantic novels of publishing house Mills & Boon. The budget-priced tapes are being marketed through record stores, booksellers, newsagents, supermarkets, and gas stations.

IGGY POP, Sonic Youth, and the Disposable Heroes Of Hiphoprisy are among 20 international and domestic acts that will perform in Australia next January and February, as part of the "Big Day Out" tour. The caravan is scheduled to play Melbourne, Sydney, Perth, and Adelaide.

FOUR DECADES of U.K. charts originally published in the New Musical Express are packaged in a new book from London's Boxtree Ltd. Commentary in "Forty Years Of NME Charts" is by Barry Lazell, Dafydd Rees, and Roger Osborne.

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The World Stage Of 'Afropop'; Dutch Acts Knock On U.S. Door

THEY FOUND the sounds at first in African lands like Ghana, Cameroon, and Zaire. They followed historical paths of musical influence across to Latin and South America. And they have moved onward to wherever the influence of African music could be found, from Paris to London to Brooklyn.

Sean Barlow and Georges Colinet, as producer and host, respectively, of "Afropop Worldwide," have brought a world of musical culture to listeners on National Public Radio in the U.S., where their weekly hourlong series recently marked its fifth anniversary. It is now heard on more than 200 stations in the U.S. and on BBC Radio 5 in Britain and Rhythm Radio Nine Five in Trinidad.

"Culturally, our framework is the Afro-Atlantic world," says Barlow, whose World Music Productions, based in Brooklyn, N.Y., produces the series.

"Afropop Worldwide" brought together Barlow, who became a fan of African music while in college in Connecticut in the mid-'70s, with Colinet, a native of Cameroon and veteran Voice Of America host who was already something of a radio star throughout Africa. The two draw on a worldwide network of co-producers and correspondents.

In many ways, the success of the program since its debut in October 1988 mirrors the rising popularity and awareness of world music in all its rich and varied forms. The title and concept of the series were expanded in 1990 from "Afropop" to "Afropop Worldwide" precisely to embrace the full scope of Afro-rooted genres outside the Western pop mainstream, wherever they may be found. And the show remains one of the finest places to both hear all these sounds and understand the cultures from which they arose, through recordings, interviews, and live performances.

Upcoming programs, for example, will spotlight the roots of reggae and ska music from Jamaica; the cutting-edge of Latin jazz; the 40th anniversary of Cuba's premier rumba band, Los Muquequitos de Matanzas; taarab music of East Africa, which combines African and Arabic influences, and more.

"It has to be great music but it's also the stories that go with it," says Barlow. "We do a lot of research and find out a lot about how the music reflects the current situation" in each land.

A program planned on South Africa, featuring top artists such as guitarist Ray Piri (who collaborated with Paul Simon) is certain, for instance, to look at the music in the context of the nation's turmoil.

"My job is not to preach any particular political point of view but it is to report what's going on in these musical cultures," says Barlow. "In many of these societies we're covering, the journalists and the intellectuals have been censored. It falls to the songwriters and performers to tell what's going on."

Recently, World Music Productions struck a deal with Rykodisc Records in the U.S. to release live performances taped originally for the series. The first of these discs

will feature the so-kouous sounds of Kanda Bongo Man. The producers also have created an 80-page listeners guide to the series, including discographies and recommended readings. It is available for free by sending a return envelope with \$1.16 in U.S. postage to Afropop Worldwide Listener's Guide, National Public Radio, 2025 M St. N.W., Washington, D.C. 20036.

HOLLAND ROCKS: There's a lot more to the Dutch music scene than the techno-pop of 2 Unlimited or the funk'n'roll of Urban Dance Squad, to name two acts that have enjoyed recent U.S. breakthroughs. Radio Netherlands is now offering radio programmers in the U.S. and Canada three new compilation discs: the pop-oriented "Holland Hits Rock The House," the performance-based "Dutch Rock Alive & Well," and "World Music," spotlighting classical and contemporary ethnic music performed in the Netherlands.

The discs are available from Göran Andersson at Modern World Music in New York.

BORDER CROSSINGS: Michael Jackson has sold out eight shows at the Toyko Dome in Japan between Dec. 12 and 31... Robert Cray, promoting his new Mercury Records album, "I Was Warned," opens a tour of Europe with B.B. King at the Sportzentrum Taegehard in Wettingen, Switzerland. The bluesmen play a two-night stand Nov. 17 and 18 at London's Hammersmith Odeon... Extreme, backing its A&M Records disc "III Sides To Every Story," was set to open a European tour Nov. 6 at the Cascais Pavillion in Lisbon... Julie Andrews' first Japanese tour in a decade opens Friday (13) at the Kosei Nenkin Concert Hall in Tokyo.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 1515 Broadway, 39th Floor, New York, N.Y. 10036 or faxed to 212-536-5358.

HOME & ABROAD



by Thom Duffy

'Do It For You' Does It At SOCAN Awards Rush Members Also Honored At Lively Ceremony

■ BY LARRY LeBLANC

TORONTO—"(Everything I Do) I Do It For You," written by Bryan Adams (ASCAP), John "Mutt" Lange (PRS), and Michael Kamen (BMI), was named the most performed song in Canada in 1991 at the Society of Composers, Authors, and Music Publishers of Canada's third annual awards Oct. 28.

In addition, the Canadian performing rights organization honored the members of Rush—Geddy Lee, Alex Lifeson, and Neil Peart—with the Wm. Harold Moon Award, named in honor of the pioneering director of BMI Canada from 1947-73 and presented to composers for putting Canada in the international spotlight through music.

An audience of 300 music industry figures attended the SOCAN event held to honor the songwriters and publishers whose songs received the most radio play in Canada in 1991 and pay tribute to Canadian composers in the country and jazz and film and television music fields.

The upbeat presentation, hosted by Denise Donlon of CITY television here, featured performances by Sony's Tracy Brown and Lonesome Daddy of Ottawa, and the unsigned and highly acclaimed local four-man a cappella group Moxy Fruvous.

Double winners of the evening were Blue Rodeo members Jim Cuddy and Greg Keelor for their songs "After The Rain" and "Til I Am Myself Again," both published by Home Cooked Music Limited and MCA Music Canada.

In addition, composer Alexina Louie was presented with the Jan V. Matejcek Concert Music Award; the jazz award went to composer and trombonist Rob McConnell of the Boss Brass; the award for film and television music went to Paul Zaza; and an award was presented for the most-performed French-language song, "Cash City," written by Luc De Larochelliere and Mark Perusse.

As well, three former SOCAN board members, composers Louis

Applebaum, Neil Chotem, and John Weinzweig, were honored for their contributions to performing rights.

Moxy Fruvous' impromptu song, written and rehearsed on the spot—containing the line, "It's so great to be at the SOCAN party, I just might meet some members of Rush"—was not only one of the evening's highlights but also an indicator that this year's event was intended to be more low-key than past SOCAN presentations. Indeed, the evening was characterized by a lightheartedness and levity one might find at a local comedy club.

COMEDY CLUB

Among the humorous comments of the evening:

- "I don't know how much money we made on this tune; it's splitting all over the place."—Jerry Renewych, president of Warner/Chappell Music Canada, commenting on the numerous publishers involved with "Don't Hold Back Your Love," written by Gerald O'Brien, David Tyson, and Richard Page, recorded by Daryl Hall and John Oates.
- "I'm glad Stah Kulin [president of Warner Music Canada] let me keep publishing."—Patricia Conroy, in accepting for her song "Take Me With You," one of the four most popular country songs of 1991.
- "I'm a bit disappointed, I thought this was the Reverend Moon Award."—Alex Lifeson of Rush, accepting the Wm. Harold Moon Award.
- "Neil [Peart] couldn't be here tonight, he's on a cycling trip in West Africa, of course."—Geddy Lee of Rush, accepting the Wm. Harold Moon Award.

MOST-PERFORMED SONGS

The 11 most performed Canadian songs in 1991 were as follows:

- "After The Rain," written by Jim Cuddy and Greg Keelor. Performed by Blue Rodeo.
- "Don't Hold Back Your Love," written by Gerald O'Brien, David Tyson, and Richard Page. Per-

formed by Daryl Hall and John Oates.

"I Am Here," written by Chris Hooper, Tom Hooper, Vincent Jones, and Kevin Kane. Performed by the Grapes Of Wrath.

"Life Is A Highway," written by and performed by Tom Cochrane.

"Maybe The Next Time," written and performed by Sue Medley.

"My Town," written by Al Connelly, Alan Frew, Wayne Parker, and James Cregan. Performed by Glass Tiger.

"More Than Words Can Say," written by Fred Curci and Steve De Marchi. Performed by Alias.

"Rhythm Of My Heart," written by John Capek and Marc Jordan. Performed by Rod Stewart.

"Something To Talk About," written by Shirley Eikhard. Performed by Bonnie Raitt.

"Standing Push & Fall," written by Jon Daniels, Peter Hopkins, Robert Meyer, Steph Thompson, and Christian Schudde. Performed by World On Edge.

"Superman's Song," written by Brad Roberts. Performed by Crash Test Dummies.

The four most popular Canadian country songs in 1991 were as follows:

- "Bluebird," written by Ron Irving. Performed by Anne Murray.
- "Something To Remember You," written by Joan Besen and Keith Glass. Performed by Prairie Oyster.
- "Take Me With You," written and performed by Patricia Conroy.
- "Til I Am Myself Again," written by Jim Cuddy and Greg Keelor. Performed by Blue Rodeo.

BANS IN SINGAPORE

(Continued from page 45)

The Ministry of Information and the Arts responded that the essay was unsuitable on religious grounds. Roger Waters' "Amused To Death" was also recently banned for its anti-religious theme.

Singapore censors rule the arts with an iron grip, although there has been a move to lift bans on songs the passage of time has deemed acceptable, including the Beatles' "Lucy In The Sky With Diamonds." According to a newspaper report, Censorship Review Committee chairman Tommy Koh has called for a review, although the ban will remain for songs that overtly encourage drug taking and contain satanic and obscene references.

KIWI TRADE BOARD

(Continued from preceding page)

dent presence on local charts, including releases by the Mutton Birds (Bag through Virgin) and Kantuta (EMI). "The international market is calling out for a diverse range of new repertoire," says Export Music New Zealand chairman Jerry Wise. "One or two internationally successful homegrown recordings could result in millions of dollars in royalties returning to New Zealand."



Singing And 'Thinking.' The writers and publishers of the BMI/PRS song of the year, "I've Been Thinking About You," unite on stage at BMI's recent annual awards ceremony in London, hosted by BMI president and CEO Frances Preston and VP of European writer/publisher relations Phillip Graham. Pictured, from left, are Robin Godfrey-Cass, managing director and senior VP of international A&R for Warner/Chappell Music; Graham; the members of Londonbeat; and Preston.

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N A R A S

(Continued from page N-4)

and the fact that we have a society that enables everyone to plug into diverse American subcultures and different ways of thinking. It's great. So many different regional isolationisms pulled together and collided to eventually end up creating new music forms. It is this cultural diversity that will make our music unique and authentic. This brings us right back to the freedom of expression issue. We go right back to music education and right back to need. The need is for a free and vibrant environment, a multicultural environment, an environment that accentuates historical context as a preeminent part of the agenda. If we don't do that, we'll be the next Karaoke society. And that spells cultural demise.

BB: We've been talking a lot about the business' responsibility vis-a-vis music in the community, the arts. What do you think the government's responsibility is, and how do you think NARAS can effectively interface with government?

MG: As an organization, we have tried to effect change from the ground up. The National Coalition for Music Education has 32 state offices now. We have kits with videos and speeches and practical guides for building and rebuilding music in schools. We go to PTAs and to individual school systems, and that's where we're getting the work done. Lyric legislation—we can only address that on a state-by-state basis. We have had little effect on the federal government's agenda in that regard. We're limited. RIAA—they do a good job trying to lobby DAT legislation and intellectual property protection. When it gets right down to it,

“We are very concerned about how artists and artists' rights are going to be dealt with in the new emerging republics in Eastern Europe. What's going on in South America is abominable right now in terms of how artists are represented.”

there has to be a ground swell of support within our society and the public. They have to consider that our culture is worth saving. And American industry has to believe that having a ballet and having a symphony orchestra and having magnet schools and having vibrant art education in schools makes their communities and business better. We're trying to institute change from the ground up, and when it is something that is obviously forced on us and moving at us at a hundred miles an hour, then all of us have to jump in the path of the fire and do what we can. If I look like a crispy critter most of the time, that's the reason.

BB: What do you see the future of NARAS as being? You've been with this organization for four years now as president; what do you see happening five years from now as we approach the millennium?

MG: I think we'll institutionalize our advocacy role so that it's expected that anything that is affecting the arts and music will be something that will become a major agenda item for this organization. We'll have a national archiving and preservation initiative that is instituted with standards at all record companies, recording studios, independent producers. There will be a national directory of holdings, so that we'll know where the best Duke Ellington 1941 master of a certain recording resides, so if we want to do a reissue, we know where to pull it. MusicCares will have hundreds and hundreds of thousands of people within the insurance program, so that people are taken care of. Our financial grant and assistance program will ensure that a Woody Herman or Mary Wells tragedy will never happen again. Music education will be returned to the agenda of this country.

I think it's critical that we get to the point that we are able to articulate our views as an organization and ultimately as a bigger music entertainment community, to be able to respond quickly on issues like compact discs, new technology standardization, issues like why should the creative community be paid a lower royalty fee on the advent of a new technology. How about giving us an equity position on the back if the new technology is successful?

I think five years from now, I—or whoever is in this position—should be able to make one phone call and have a Latin American academy and European academy and Far Eastern academy respond to issues like parallel imports. You know, one phone

(Continued on page N-12)

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(Continued from page N-8)

call, they should all establish a position; they should get a mandate from their constituents. We should be able to coordinate the artistic and technical communities' position on issues and, through strength in numbers, be able to effect change and policy. It only makes good sense that we become more coordinated as an industry.

I'd like to see the Grammy process get to the point that not only are we helping the industry sell more records for people who are involved in the process, but that we continue to exhibit

NARAS' "GRAMMY IN THE SCHOOLS" AND OTHER EDUCATIONAL PROGRAMS BRING MUSIC TO CLASSROOMS

BY TERRY BARNES

"At times, it's very uncomfortable as an organization to be in bed with a lot of these people and issues, but defending the extreme perimeter of free expression will ultimately protect the core of the truth."

the best that we can of music in all genres and introduce the public to new and different music. We are trying to create a separate jazz and classical Grammy Awards show. I'm working on a Grammy Music Festival, which will be a road show that will go all over the country. It would arrive in a town from Wednesday through Friday, and there would be free concerts and a regional music exposition—kind of like the jazz and heritage festival down in New Orleans—and would end with a big concert for a cause that benefits music people.

I think it's important that the Academy stabilizes what we do programmatically and that we come to mind automatically when you think about a music person or you think about creative problems. The Academy is there to be the organization that speaks for the creative and technical community. ■

Some of America's best and brightest music students are pondering the warning issued by NARAS president & CEO Michael Greene: "If you don't have a burning desire for music in your heart, we want to talk you out of the record business. We have no place for people who are not driven to stay in it." Understanding that glamour comes later—or never—in a record-business career is an underlying theme of NARAS' Grammy in the Schools career-day seminars. This year, more than 10,000 top students in 15 cities spent a day with Greene and some of the industry's most respected celebrities

Each day-long event is divided into workshops led by panels of industry professionals, which have included CEOs of the major record companies. The workshops explore different types of music careers, from video production to songwriting to engineering to executive positions. The day's climax is an opportunity for the students and celebrities to perform together.

"It was like an emotional landslide," says Elektra chairman Bob
(Continued on page N-14)

"If you don't have a burning desire for music in your heart, we want to talk you out of the record business."

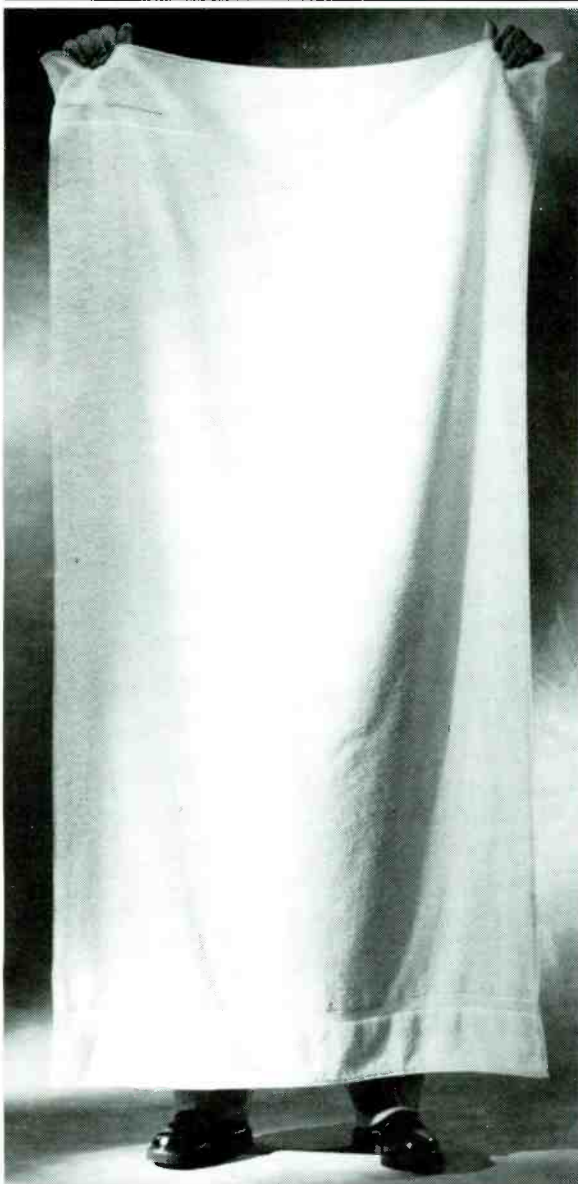
—Michael Greene

and executives.

"Our purpose is twofold," explains Greene. "Number one is to give kids firsthand workshop exposure about where to go from here if they're really interested in a music career. Number two is to present the reality of the music business, so that students know what to expect and understand the odds against achieving instant success. We don't want them to waste four or five of their most productive years chasing fleeting images of glitter and glamour."



Skins In School: Drummer Stix Hooper at the Portland GITS



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Brenda Russell and George Howard were backed by a band of students at a Grammy in the Schools appearance.

(Continued from page N-12)

Krasnow of Hammer's visit to students at Harlem's Wadleigh Alternative Arts School. "They just couldn't believe it was happening to them." Other artists who have participated include Henry Mancini, Queen Latifah, Debbie Gibson, Quincy Jones and Wynton Marsalis.

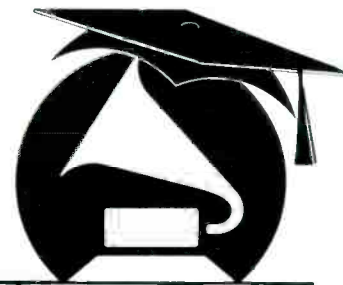
"Grammy in the Schools and the National Coalition for Music Education are probably the two most exciting educational initiatives the academy has undertaken," says Greene, who is lining up another GITS itinerary for 1993. For cities not included in the tour, NARAS is compiling a VHS version of each career workshop. In addition, the organization publishes an annual Career Handbook that capsulizes, through articles by professionals in the fields, various industry employment opportunities.

Over the years, NARAS has developed a number of educational

Between 1962 and 1989, the number of schools offering piano instruction has dropped by 77 percent, string instruction by 40 percent, and wind/percussion by 34 percent.

programs, including the National Student Music Awards and the McDonald's/NARAS All-American High School Band, to help thwart the disintegration of music and arts instruction in public schools. A 1990 University of Chicago study confirmed that music programs declined drastically between 1962 and 1989. The number of schools offering piano instruction has dropped by 77 percent; string instruction has dropped 40 percent, and wind/percussion by 34 percent. Over the same period, music-appreciation courses disappeared from about 50 percent of the secondary schools, and school orchestras from an astounding 75 percent of junior high schools surveyed.

"I have a little girl who is 10, and I'm flabbergasted that there's not any music in her school," says recording star Vince Gill. "Since both my wife and I are musical, it seems like criminal neglect from



the schools. I love the creative side of school, and NARAS' educational programs are doing a lot to keep that alive."

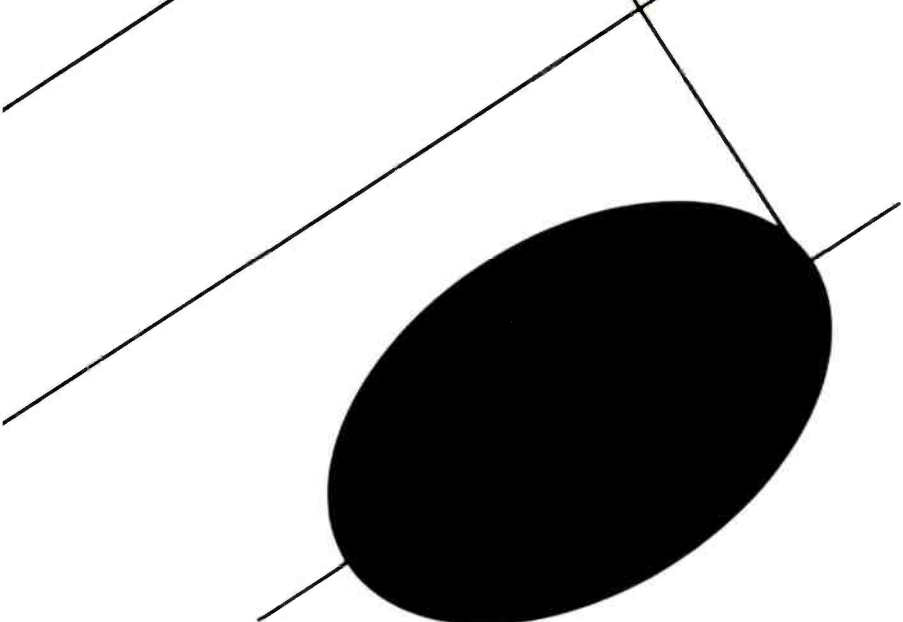
The National Coalition for Music Education, a combined effort of NARAS, the Music Educators National Conference and the National Association of Music Merchants, works nationally and also through 50 individual state coalitions. The NCME's bimonthly newsletter reflects its ongoing efforts in lobbying for more government funds for music in schools, shares perspectives on legislative policies and publishes tips from various state coalition campaigns.

For information about NARAS' various educational programs, please call 213-849-1313. ■

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MUSICARES CREATES HEALTH INSURANCE, EMERGENCY FUNDS & INSTITUTIONS FOR MUSIC PROS

BY TERRY BARNES

MusiCares, the philanthropic arm of NARAS, has established the first national group health insurance ever available to music professionals. The self-paid plan will provide group-rate coverage for many independents, including session musicians, record-store clerks, radio personnel and concert promoters who are not insured

Many independent music professionals are insured through individual policies from other large companies, which are unsuited for the "feast or famine" nature of musicians' careers.



MusiCares[®]

through employers or spouses. In addition, MusiCares has established emergency assistance funds for active and retired musicians confronting health crises.

"It's about time the industry started taking care of itself and the people who are so underappreciated, underfinanced and unrecog-



MusiCares Person of the Year, Bonnie Raitt, accepted the honor from Jackson Browne, David Crosby and Michael Greene.

nized," says Bonnie Raitt, who was honored in February as MusiCares Person of the Year. "MusiCares can really help the second engineers, the musicians in bands like mine, who don't make enough money from any royalties to be able to get health insur-

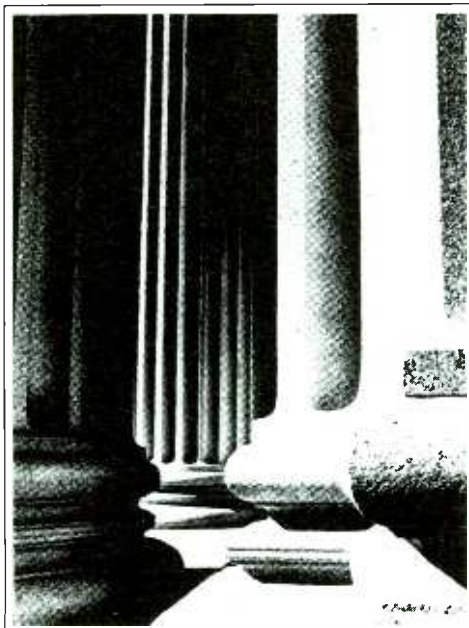
(Continued on page N-22)

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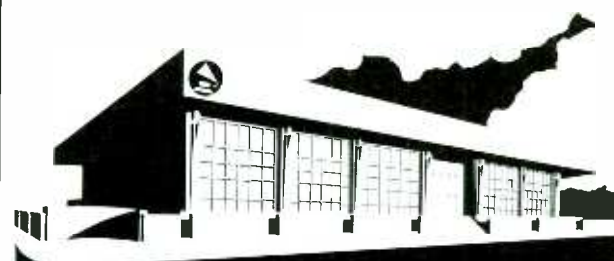
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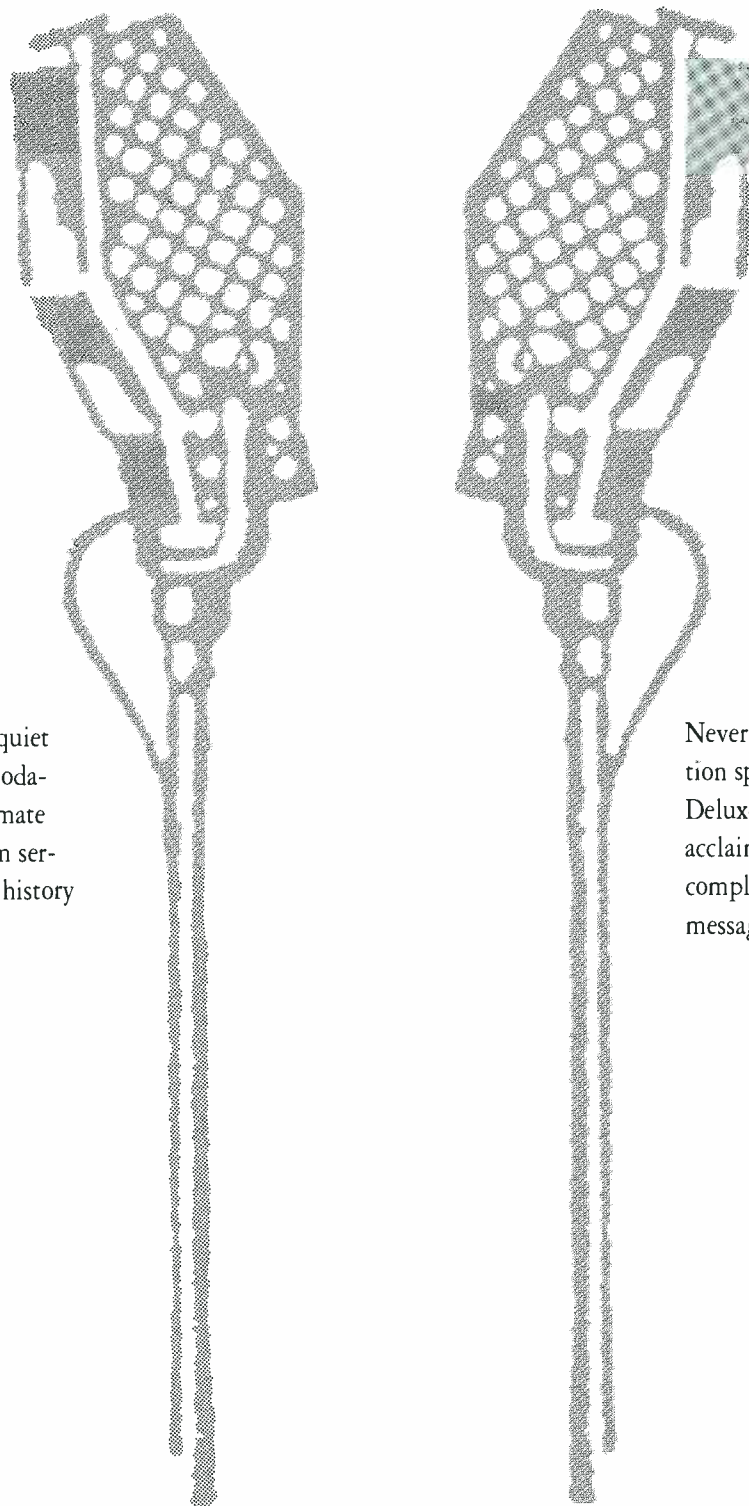


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Hammer and Michael Greene

(Continued from page N-18)

ance, or the people who need drug rehabilitation who don't have a program they can turn to."

Many independent music professionals, including recording artists, are insured through individual policies from other large companies. Such plans often run 20 to 25 percent higher than group plans, and are unsuited to the "feast or famine" nature of musicians' careers. Unlike insurance offered by various guilds and unions, MusiCares' program has no minimum yearly earnings requirement.

"Music people have no available national insurance programs, no referral or recovery programs for substance abuse treatment, no pension plans or retirement facilities and, until now, no organization to address these matters," says NARAS president Michael Greene. The comprehensive insurance, which is administered through PacFed, includes HIV treatment, substance abuse programs and maternity care. The plan is already available in 15 states

and will be in place throughout the country next year.

Under its Financial Assistance Grant Program, MusiCares also administers special emergency funds for music professionals facing health-related crises, including substance abuse treatment programs. Recipients are asked to repay the grants only when they are able to do so, allowing the pool of funds to recycle itself. The pro-

Unlike insurance offered by various guilds and unions, MusiCares' program has no minimum yearly earnings requirement.

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gram received a generous donation from the Woody Herman Foundation, formed after the jazz great faced poverty and eviction in the months before his death in 1987. The Herman grant is earmarked for jazz musicians.

Although many music professionals may qualify for various benefits and plans, many don't know it. For that reason, MusiCares



Bonnie Raitt and Charles Brown

publishes a Directory of Human Resources that is available free of charge. The booklet lists the organizations that provide emergency and financial services and outlines eligibility requirements.

MusiCares' long-term goals include a health and retirement facility, similar to the Motion Picture Home, which will be partially funded through the MusiCares Capital Investment Program. Another possible source of funds for MusiCares' rainbow of charities

Under its Financial Assistance Grant Program, MusiCares also administers special emergency funds for music professionals facing health-related crises, including substance abuse treatment programs.

is a voluntary payroll deduction plan currently being pitched to record companies. The program will ask employees to designate a percentage of their paycheck or make regular, periodic tax-deductible contributions to MusiCares.

For information about MusiCares services and publications, please call 213-849-1313. ■

Congratulations NARAS!

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Lynched On Hill. Ray Lynch signed with Windham Hill Records and threw a party to celebrate. Pictured, from top left, are Patrick Berry, Windham Hill's VP of sales and marketing; Ned Hearn, Windham Hill's attorney; Anne Robinson, Windham Hill president and CEO; Kathleen Lynch, CFO-CEO of Ray Lynch Productions; and Al Bergamo, Lynch's personal manager. Seated, bottom left, is Lynch.

LIVE Celebrates Comeback In '92 Management Stresses Teamwork At Annual Meet

■ BY ED CHRISTMAN

FALMOUTH, Mass.—At its annual company convention, the LIVE Specialty Retail Group took a two-pronged approach: It celebrated its turnaround in 1992 from the grueling 1991 it suffered, and it also laid the groundwork to continue improving its business.

"We came back from a difficult '91," Ivan Lipton, president of the Milford, Mass.-based chain, told his troops during the awards presentation. "Sales are up on a comparable-store basis in double-digits for three of the last four months. In the quarter ending this Friday [Oct. 30], we estimate that we will have a 9% comp-store gain. We have regained the market share that we lost in 1991 and are positioned where we were two years ago."

The company held its convention Oct. 25-27 at the Sea Crest Resort

Center here. About 400 people, including store managers, corporate staff, vendors, and entertainers attended. The theme of the convention was "ACT: Action, Commitment, Teamwork."

Of the 138 stores run by the chain, 30 have the Waxie Maxie logo and the remainder operate under the Strawberries name. The company has outlets in 11 states: the six New England states, New York, Pennsylvania, New Jersey, Virginia, and Maryland. Lipton declined to reveal the chain's total sales or provide inventory mix. He said CDs, on a dollar basis, now provide 52% of the chain's business, while cassettes account for 33%.

LIVE Specialty management used the convention to establish the spirit of teamwork and show employees the measures it takes to get the job done. "It takes personal action but it also takes teamwork," Lipton said. "You have to work together to make things happen. We talked a lot about the kinds of commitment that we have to make professionally and personally" for the chain to be successful.

In an interview with Billboard, Lipton expounded on the turnaround theme by explaining that his mission when he was named president of the chain after the departure of Mel Wilmore in early 1992 "was to bring the company back to the stature it once had. And I feel we have done that."

During 1991, LIVE Specialty Retail saw its same-store business dip into negative numbers. Also, the company experienced credit problems with its vendors, which interrupted the flow of merchandise into stores. Moreover, the chain's troubles were amplified by the problems of its parent, the Van Nuys, Calif.-based LIVE Entertainment, which saw its stock price plummet after a proposed merger between LIVE and Carolco failed. The company has subsequently been forced to restructure its balance sheet.

During LIVE Entertainment's troubles, industry observers speculated the company would sell its retail chain. "I don't know about any talks to sell Strawberries," Lipton

said. "If LIVE eventually has to sell something, we could be one of the potential assets, but they have other assets as well that they could sell."

But he points out LIVE Entertainment has placed a restructuring plan before its creditors, which, if accepted, would bring about a whole new ballgame for the company.

LIVE Specialty Retail Group, meanwhile, began to experience a resurgence when it reached an agreement with Foothills Leasing, a California-based financial firm, that provided a \$10 million credit facility for the chain.

The 138-unit chain, which operates under the logos Strawberries and Waxie Maxie, now has well-stocked stores, Lipton said. More importantly, he continued, "we have the right merchandise in the stores. We have relentlessly driven business through the media. And we have improved customer service. We got back to the basic things that we learned from Morris [Levy]." Levy, who died in 1990, was the founder of the chain.

Now, LIVE Specialty Retail Group's mandate is to continue improving operations and growing the business through new stores and expanding existing outlets, Lipton said.

The revolving-loan agreement allowed LIVE Specialty Retail to resume its refurbishment and expansion program. From June through Thanksgiving, the company will have enlarged, relocated, and refurbished 16 outlets.

The company's goal is to have 6,000-square-foot stores. Currently, through its expansion of existing stores and the building of new larger outlets, more than half the chain's stores are large outlets, but about 50-60 outlets are still in the 2,000-square-foot range. The company plans to remodel and enlarge an additional 15-20 stores next year, said Lipton. In addition, seven to 10 new stores will be built in '93, including some superstores measuring more than 10,000 square feet.

In addition to enlarging stores, LIVE Specialty Retail has rolled out a new store design. "Our stores

(Continued on page 53)

CONVENTION CAPSULES

The following is a roundup of news and notes from the LIVE Specialty Retail Group convention, Oct. 25-27 at the Sea Crest Resort Center in Falmouth, Mass.

AND THE ENVELOPE Please: During the convention, awards were presented to the company's outstanding managers. The outstanding-performance award for a Strawberries store manager went to **Suzanne Dudley** of Store No. 19, while the outstanding-performance award for a Waxie Maxie's store manager was presented to **Steve Hughes** at Store No. 535. The outstanding-performance award for a district manager went to **Glenn Mairo**, whose territory comprises Maine, New Hampshire, and Vermont.

Service awards were presented to **Al Wilson**, senior VP of merchandise, for his 17 years with the company; **Dave Robicheau**, accessories buyer, for his 13 years with the company;

and **John Sotir**, director of store development, and **David Roemer**, director of human resources, each for serving 10 years with the chain.

VENDORS HAVE THEIR DAY, Too: Awards were also presented to vendors. **Western Publishing** took the award for independent vendor of the year, while the award for major vendor of the year went to **PGD. Mark Flaherty** of **BMG** was named major sales representative of the year. The accessories vendor of the year was **TDK. LIVE Home Video** was named video vendor of the year. In announcing that award, Wilson said, "We stayed up at night trying not to give these guys the award." Chain president **Ivan Lipton** told Billboard, "Obviously there can be a perception that it is an inside award [since LIVE is the chain's parent company], but it wasn't. We felt that they deserved it strictly from an arm's length and the way they sup-

ported us. They are pretty widely recognized in the video business as a top distributor."

Also, in what was possibly a retail-chain-convention first, the **LIVE Specialty Retail Group** presented an award for the "credit department of the year," which was won by **WEA**. Lipton explained that after the tough 1991 that LIVE Specialty Retail experienced (see story, this page), the award "reflects that we understand the importance of having good relations with credit managers. **WEA** is very cooperative and worked with us in a way that clearly indicates that they value us as an account."

APPEARING LIVE: Convention attendees were treated to performances by a variety of acts, including **John Bayless (Angel)**, **G.E. Smith & the Saturday Night Live Band (Liberty)**, the **Sighs (Charisma)**, the **Cages (Capitol)**, **Mr. Reality (SBK)**,

(Continued on page 53)

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■ BY HERWE GOAGAIN

Abbey Road Distributors announced their expansion into the greater Southeast region when they opened their third sales office in as many years, **Abbey Road Southeast**.

Headed up by industry veteran, **Stan Kaiser**, the new Sales office will be located at 3783 Presidential Parkway, Suite 128, Atlanta, GA. Stan brings with him over 30 years of industry experience. Stan's initial

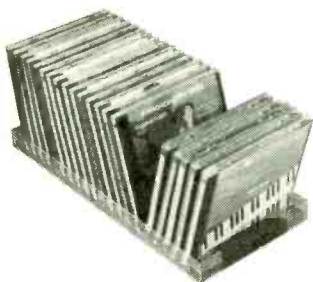
responsibilities will be to make sure all accounts in the area receive the best, localized service and fill with some of the lowest prices in the country. Stan will operate the office with **Charles Nelson**, as he builds the business in the area.

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Retail

One-Stops On The Go: Abbey Road, Northeast

THE LONG AND WINDING Road: In a continuing escalation of the market-share war among the one-stops, Abbey Road Distributors in Santa Ana, Calif., has opened a sales office in Atlanta and Northeast One Stop in Albany, N.Y., is on the verge of opening an office in Annapolis, Md. Bruce Ogilvie, president of Abbey Road, says the operation consists of two salesmen, headed by Stan Kaiser, formerly of Atlanta-based Nova Distributing. The two are housed in a 650-square-foot office, but it "is not above a pizza place," according to Ogilvie. Those two salesmen will be responsible for taking orders and transmitting them to Abbey Road in California, which will fulfill them from there.

Ogilvie says in the past Kaiser had approached him about starting a regional office in Atlanta but Ogilvie never gave much thought to it until Bethel, Conn.-based CD One Stop opened in California. "It's an experiment and we will see how it works," he says, pointing out he has an advantage over CD One Stop: "It's very hard to be on the East Coast and ship West. With the three-hour difference, it works easier for us going to the East."

Meanwhile, Northeast One Stop, which already has sales outposts in Michigan and Texas, will open its third regional sales office in Annapolis, according to Lou DeSignore, owner of the Albany one-stop. He reports he has hired Chris Hawkins, formerly with Schwartz Brothers, to drum up business.

RETAIL TRACK



by Ed Christman

SPEAKING OF one-stops, rumor has it Win Records & Video in Elmhurst, N.Y., is closing its doors after 30 years in the business. Sam Weiss, owner and president, declines to comment except to say he is still shipping product.

FOLLOWING on the heels of its recent promotion for Chubb Rock, New York-based TeleConcerts Inc. is doing its second satellite event, this time featuring Liza Minnelli to promote her "Live At Radio City Music Hall" video, which is due out Tuesday (10). Minnelli is slated to do an in-store at Sam Goody's Rockefeller Plaza location that day, and TeleConcerts will uplink the event from the store to the Times Square Jumbotron.

PAINTING BY NUMBERS: It may not be a surprise to some in the industry but Retail Track was unaware that Macey Lipman, marketer extraordinaire, also dabbles in painting. For those of you in Los Angeles who want to see what Lipman is up to when he is not out marketing music, a collection of his oil paintings will be exhibited Nov. 12-16 at Place Sazaby in Los Angeles.

Another Earful From Ryko Label Bows 2nd Edition Of Trivia Game

■ BY TRUDI MILLER

NEW YORK—Rykodisc's "Play It By Ear" game—the first trivia game put out by a record label—has proven so popular the company has just released a second edition.

The original "Play It By Ear" was put out in the fall of 1991 (Billboard, July 6, 1991). The game uses a compact disc containing 99 tracks, each with three sound clips. Players read a question in one of 12 categories, then listen to the appropriate track

for the clue. Some of the questions are trivia—one might hear the theme to "I Love Lucy" and get the question "What actors played the neighbors on this show?" Other questions require the player to repeat a tongue twister, identify an animal sound, or listen to a short story and answer a question about it.

The first edition of "Play It By Ear" has sold 100,000 units to date, according to Rykodisc product manager Lars Murray. The Salem, Mass.-

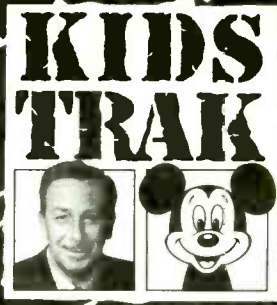
(Continued on page 54)

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Taking A Spin With Continental Drifters, Rigby, Tar, More

SINGLES GOING STEADY: Vacation's always a good time to do some catching up, so DI curled up with a batch of those flat round slabs o' wax known as 45-rpm vinyl singles during the hiatus. And we discovered some choice indie nuggets to boot.

The treat of the month comes from **Bob Mould's Singles Only Label (SOL)** in New York, which regularly coughs up some raw pearls. The most recent shipment from the company contains a pair of delights for old fans of the dB's. One is the **Continental Drifters'** recording debut, "Mississippi"; the Los Angeles-based band includes ex-dB's maestro **Peter Holsapple** among its personnel (which also numbers **Vicki Peterson** of the **Bangles**, **Susan Cowsill** of the **Cowsills**, ex-Dream Syndicate bassist **Mark Walton**, and our favorite drummer, New Orleans emigré **Carlo Nuccio**). It's a tasty, earthy track—and it comes on green marbled vinyl, no less.

SOL's other gem is "The Room's Still Spinnin'," which marks the re-

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INDEPENDENTS



by Chris Morris

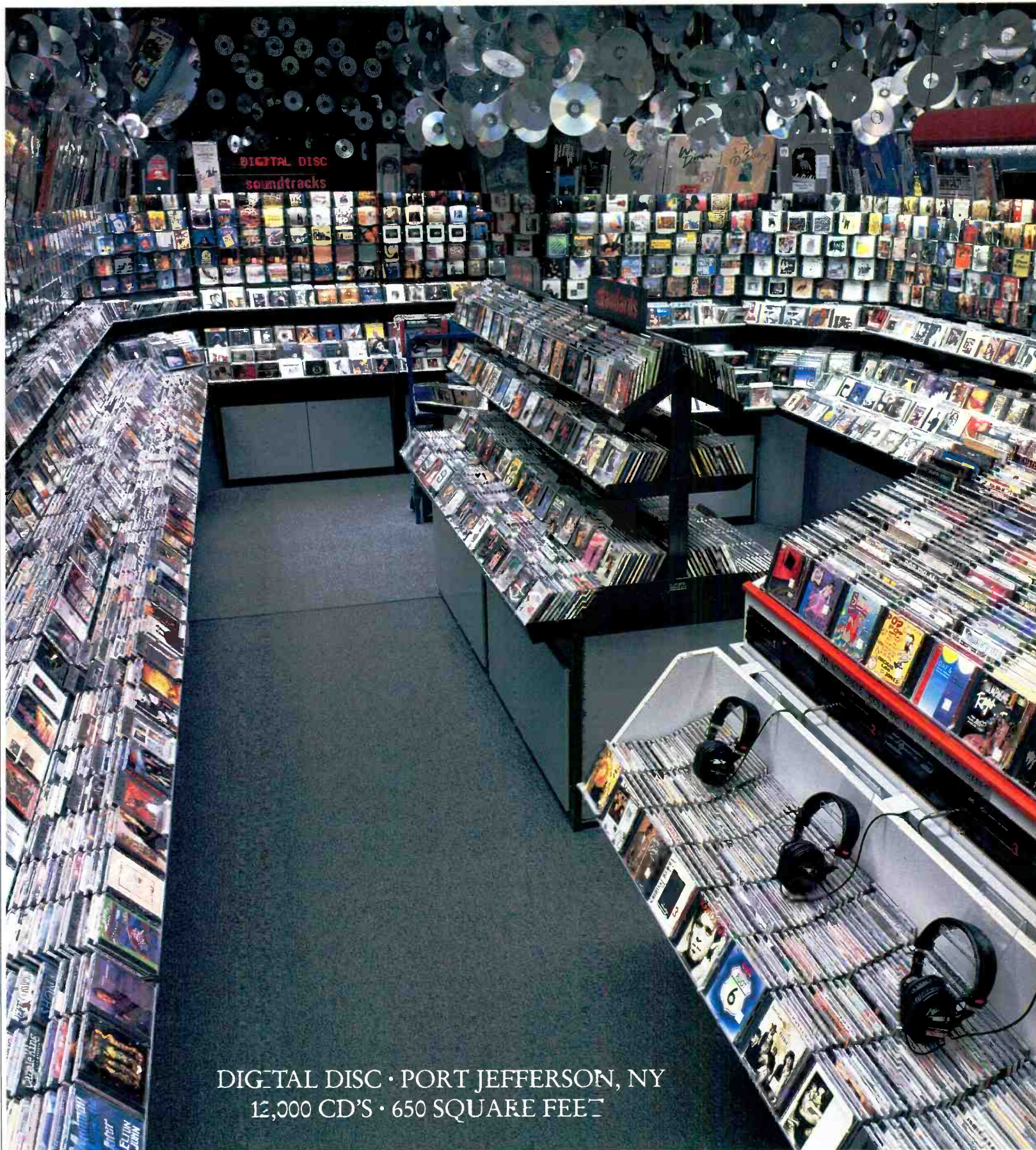
appearance of dB's drummer **Will Rigby**. Rigby (last heard from in 1985 on the wonderful solo album "Sidekick Phenomenon") gets a helping hand from Holsapple and living legend **Alex Chilton** on this ode to misguided partying.

From L.A.'s **Hoki Records** comes a release from another long-absent punk pioneer, **Penelope Houston**. The former leader of San Francisco's **Avengers** waxes folkish on a superb double-A issue, "Sweetheart"/"Glad I'm A Girl"; superlative slide guitar by **Eliot Nemzer** and mandolin from **Meletios Pappas** highlight the track. (A printed insert notes that these two songs are excerpted from a limited-edition cassette from Houston's **Id Records** cassette "500 Lucky Pieces." Sounds like it's worth hunting for.)

Chicago's raging **Tar** makes its presence felt on a rip-roaring **Touch And Go** single, "Teetering." The real deal here, though, is the flip side, a rampaging cover of the old **Dobie Gray** and **Ramsey Lewis Trio** hit "The In Crowd." Remember run-off grooves? The wailing on this number doesn't stop screaming until the needle leaves the record. Supah-fine.

Paw, the much-talked-about unit from Lawrence, Kan., blazes a noisy trail on its "Sleeping Bag"/"Hard Pig" release from **Nasty Pope**, based in Lawrence. This group also specializes in thunder, with some

(Continued on next page)



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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

surprising dynamic changes perking up the volley. Extra points are awarded for the bright-yellow vinyl pressing.

The **Black Watch** is among L.A.'s most intriguing club acts, and the quartet offers a typically tantalizing taste of what it does on its "Come Inside"/"Just Last Night" 45 from Marina Del Rey, Calif.-based **Eskimo**. Check the B side first: It offers a fine example of the instrumental spell violinist **J'anna Jacoby** works in live performance.

We might as well wrap things up with a thoroughly bargain-basement plug for DJ faves the **Leonards**, whose aforementioned debut "Move"/"Thinking About It" for Los Angeles-based **Red Planet** has arrived. This is what used to be known as rock'n'roll, folks—driving yet melody-conscious writing, burning guitars, and energy to spare.

ICHIBAN AND ON: Atlanta-based **Ichiban Records** has announced its rock and blues imprints **Naked Language** and **Wild Dog**, respectively, will be distributed by the **Rounder Records-East Side Digital-Precision Sound** axis. Maybe the best news for music fans is the fact that the pact will begin with the release of "Power-stance," a new album by New York's garage rock master blasters the **Flestones**.

Ichiban is also keeping busy on the rap front: The company's **Wrap** label will exclusively distribute **WORD**, a hip-hop imprint formed by **Chuck D of Public Enemy**. The first release under the arrangement will be the like-titled album and single "Got 'Em Running Scared" by **Chief Groovy Loo & the Chosen Tribe**, due this month.

FLAG WAVING: "We had barely enough going on to say there's something going on—we had to keep slugging," says **Lou Whitney**, the genial bassist and master of ceremonies for the pride of Springfield, Mo., the **Skletons**.

But the mighty **Skels** kept on keeping on, and Middle America's secret rock'n'roll weapon has finally issued a new album, "Waiting," on **Alias Records**, in Burbank, Calif.

Only in recent years have the **Skletons** busted out of cult status. The group has been stomping in Springfield since the late '70s, when Whitney and guitarist **D. Clinton Thompson** formed the group. After releasing a handful of singles, the **Skels** metamorphosed into the **Morells**, a rollicking quartet that cut the much-prized album "Shake And Push." (That rare record has been reissued on CD by East Side Digital in Minneapolis, as has the **Skletons'** compilation "In The Flesh.")

While the **Skletons'** bopping brew of entertaining originals and dizzying covers ("File under group vocals," Whitney says) marks the group as one of the country's most consistently delightful acts, the members' decidedly non-cover-boy looks and shaggy humor kept them in the major-label wilderness.

"We didn't look like the flavor of the week," Whitney explains. "We were a different commodity to deal with. I can see us scaring off your garden-variety A&R person."

In the end, **Alias** took the bait, and "Waiting" proves to be vintage **Skels**. Bright originals like "Downtown," "That'll Work," and "Hardware" nestle side-by-side with bristling covers of **Sonny & Cher's** "It's The Little Things," the **Beach Boys'** "How She Boogalooed It," and **Ronnie Self's** staggering "Waiting For My Gin To Hit Me."

The **Skels** (who also include keyboardists **Joe Terry** and **Kelly Brown** and drummer **Bobby Lloyd Hicks**) aren't waiting for fame to find them. Whitney says the band will be touring "cold, formerly Nazi-occupied territories" in Scandinavia through mid-November with compatriots **Scott Kempner** and **Dave Alvin**; the package show will hit the West Coast of the U.S. in early December.

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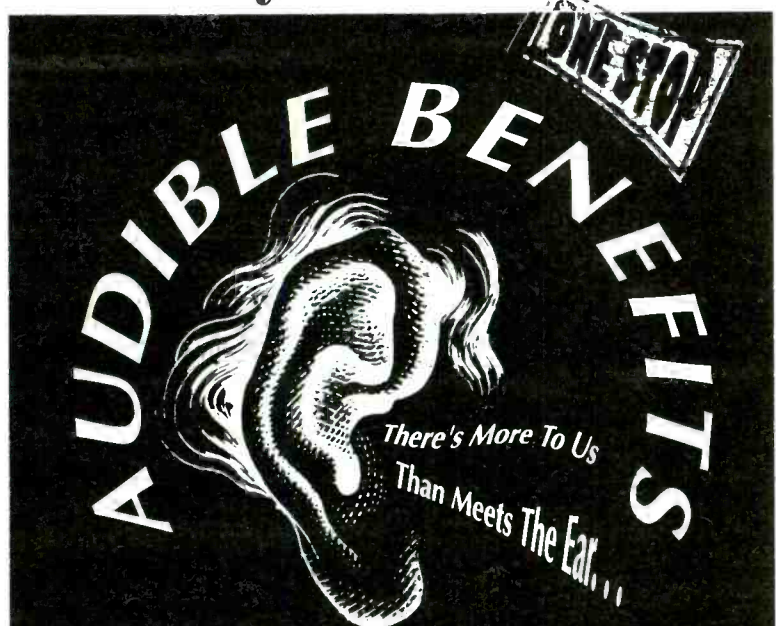
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LIVE CELEBRATES COMEBACK IN '92

(Continued from page 49)

now are as attractive and efficient as any chain," Lipton said. "And the customers apparently think so, too, based on the results of the last four months, which have been tremendous."

Another way the company plans to upgrade is through systems enhancement. It currently uses scanners at the store level to track sales. Those scanners allow the chain to maintain perpetual inventory but are not as accurate as a point-of-sale system. LIVE Specialty Retail is negotiating with several vendors, which will lead to the testing of a POS system. If the test is successful, LIVE Specialty Retail will buy a POS system and roll it out by the middle of next year, said Lipton.

The chain also is preparing for the impending elimination of the long-box, come April 1. "We will use keepers in a substantial portion of the chain's outlets, but we will also try live merchandising in some stores," Lipton said. "In the long run, we would like to go to jewel-box-only merchandising. It is so far superior. It gives a merchandising edge, and I'd like to take advantage of that."

In distribution, LIVE Specialty Retail will begin scanning merchandise as it is received, which should improve productivity at the warehouse, Lipton said. Also, the company would like to experiment with

Electronic Data Interchange, but it first needs to upgrade some of its systems.

Besides improving systems and stores, Strawberries will revise its training course for new store managers. "We still will have a training course because we want strong managers," Lipton said.

Well-trained store managers are complemented by the chain's strong management team, according to Lipton. Senior management consists of Bill Laopus, executive VP of stores and distribution; Al Wilson, senior VP of merchandising; Bob Kliewe, VP of finance; Dave Roemer, director of human resources; Paul Grasso, director of sales promotion; Mark Briggs, director of real estate; and John Sotir,

director of property development.

Going forward, LIVE Specialty Retail is expecting to have a great fourth quarter, even though the economy and many music retailers are still in the doldrums.

In fact, that was one of the main messages Lipton sent to his employees at the convention. "We have succeeded tremendously through what are still some very tough economic times," he noted. "The key message for our people is what a great job they have done to revitalize our company. Their work has paid off in dividends for us."

"Our store managers are important and appreciated, and at this meeting we wanted to let them know very sincerely that we value them."

CONVENTION CAPSULES

(Continued from page 49)

Patty Smyth (MCA), Kathy Mattea (Polydor), Kevyn Letteau (JVC), Cliffs Of Dooneen (Critique), Gerald Alston (Motown), Classic Example (Hollywood), and George Lamond (Sony).

Luke Lewis, president of Mercury's Nashville operation, and Steve Miller, VP of sales, accompanied Mattea to the convention. At the behest of Lewis, Mattea dedicated

"Standing Knee Deep In A River (Dying Of Thirst)," a song that has the theme of appreciating old friends when it's too late, to Morris Levy, the chain's founder, who died in 1990.

JVC recording artist Letteau wowed not only Strawberries personnel, but also was a hit with representatives from competing labels as well as other fellow artists at the convention.

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Retail

ANOTHER EARFUL FROM RYKODISC

(Continued from page 50)

based label originally concentrated on toy and game stores, where 80% of the games have been sold. But, says Murray, "We found that all the record stores we shipped to sold through. Returns were statistically nonexistent: Of the 20,000 games we sent to record stores, we got only 53 returns. So this year we're being more aggressive with music retailers. We've gone to music and retail conventions, and I've been traveling around a lot to stores, demonstrating the game, because we find that once a retailer actually samples it, he or she tends to get really excited," says Murray.

For "Play It By Ear 2," the com-

pany shipped 20,000 units in September. That appears to be a disappointing number, after the 100,000 unit sales racked up the first time out, but Murray claims the shipment for the new game is low because the company is still pushing the first volume. Each edition has a suggested retail price of \$40.

Rykodisc has made a few improvements in the new edition, Murray says. "For one thing, we've updated the clips, including sound bites from the major [Presidential] candidates," he says. "We also came up with a new category, 'Earobics,' which is like the animals category [in which players have to identify an animal sound], except it's sounds from inanimate objects, like can openers. We've also introduced the 'Grab Bag' category, which introduces an element of chance and allows us to put in sounds that don't fit other categories. We've now licensed some stuff from 'Saturday Night Live,' which we've put in the 'Grab Bag' category. We've also dropped a couple of categories—for example, 'Folk Songs, Marches and Anthems,' because we ran out of public-domain material."

Although he didn't have figures on how many retail outlets carry the game, Murray says "every account we had last year has come back with a bigger order this year." Accounts carrying the game include Camelot Music, Tower, Warehouse, Kemp Mill Music, Lechmere, Streetside, Rose Records, Sound Warehouse, Best Buy, and Hastings. Additionally, the company recently gained two new accounts, Super Club and Music Plus.

To promote the game, Rykodisc has sent the game's creator, Barry Levine, on a 10-city tour of TV appearances, print interviews, and in-store demonstrations. The company is also promoting the game to radio. "Last year we had the game played on over 200 stations," says Murray. "The cornerstone of that was having one station in each of the top 50 markets play the game for a week over the air, and we gave away CD players and copies of the game, and tagged local retailers who carried the game. This year we're having the game played in each of the top 20 markets for two weeks." Among the radio personalities playing the game on the air are Jonathan Brandmeier at WLUP Chicago, Rick Dees at KIIS Los Angeles, and Charles Laquidara at WBCN Boston, he says.

John Kulstad, buyer at Title Wave in Minneapolis, says of the game, "We were tremendously pleased with how many we sold last year. We had it in our Christmas circular and did radio ads, and it sold way beyond expectations." The new edition has recently arrived in Title Wave stores, he says, adding the store that sold the most copies of the game last year sold out the new volume within a day and a half.

Bob Walsh, rock music buyer at Tower Records in Boston, says sales of the first edition were "fantastic. We had a great, great Christmas season last year. We had the game's creator come in and play it in the store. We moved between 250 and 300 in this store alone." He says he has sold only a few copies of the new version so far, but adds that he expects sales to rise as Christmas approaches, following last year's pattern.

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			★★ NO. 1 ★★		
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2	2	31	SOLO PARA TI EPIC 47848*		OTTMAR LIEBERT + LUNA NEGRA
3	3	15	DREAM GEFFEN 24477*		KITARO
4	4	23	THE VISIT WARNER BROS. 26880*		LOREENA MCKENITT
5	6	21	YONNONDIO NARADA 62013*		PETER BUFFETT
6	12	5	TUBULAR BELLS II REPRISE 245041*/WARNER BROS.		MIKE OLDFIELD
7	7	29	ROCKOON MIRAMAR 2802*		TANGERINE DREAM
8	5	180	WATERMARK ▲ REPRISE 26774*/WARNER BROS.		ENYA
9	10	13	LOVE THEMES GOLDEN GATE 71802*		GARY LAMB
10	9	13	THE GAMES GTS 4567*		JOHN TESH
11	13	133	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026*		OTTMAR LIEBERT
12	8	55	SUMMER ● WINDHAM HILL 11107		GEORGE WINSTON
13	11	33	DARE TO DREAM ● PRIVATE MUSIC 82096*		YANNI
14	16	3	CUSCO 2000 HIGHER OCTAVE 7046*		CUSCO
15	NEW ▶		MY FOOLISH HEART WINDHAM HILL 11115*		LIZ STORY
16	17	7	FLAMENCO MYSTICO WORLD CLASS 11300*/HEARTS OF SPACE		GINO D'AURI
17	18	17	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE		DOC LEW CHILDRE
18	21	52	ENYA ● ATLANTIC 81842/AG		ENYA
19	14	27	SEA OF GLASS HEARTS OF SPACE 11030*		GILES REAVES
20	15	142	DEEP BREAKFAST ● WINDHAM HILL 11118*		RAY LYNCH
21	20	5	BEHIND THE LIGHT HIGHER OCTAVE 7045*		OSAMU KITAJIMA
22	22	69	BORRASCIA HIGHER OCTAVE 7036*		OTTMAR LIEBERT
23	RE-ENTRY		NO BLUE THING WINDHAM HILL 11119*		RAY LYNCH
24	RE-ENTRY		AUTUMN ▲ WINDHAM HILL 1012*		GEORGE WINSTON
25	19	21	MIGRATION SILVER WAVE 704*		PETER KATER & R. CARLOS NAKAI

WORLD MUSIC ALBUMS™

			★★ NO. 1 ★★		
1	3	11	KIRYA SHANACHE 64043*	1 week at No. 1	OFRA HAZA
2	1	21	EYES OPEN 40 ACRES & A MULE 48714*/COLUMBIA		YOUSOU N'DOUR
3	13	3	SONGS OF FREEDOM TUFF GONG/ISLAND 512280/PLG		BOB MARLEY
4	2	21	BRASILEIRO ELEKTRA 61315*		SERGIO MENDES
5	4	33	LOGOZO MANGO 539918*		ANGELIQUE KIDJO
6	9	5	LIVE ELEKTRA MUSICIAN 613902*/ELEKTRA		GIPSY KINGS
7	7	5	RAPA ITI TRILOKA 71922*		THE TAHITIAN CHOIR
8	5	25	A WORLD OUT OF TIME SHANACHE 64041*		HENRY KAISER & DAVID LINDLEY
9	6	23	AMERICAS MESA 79041*		STRUNZ & FARAH
10	8	27	APOCALYPSE ACROSS THE SKY AXIOM 510857*/ISLAND		MASTER MUSICIANS OF JAJOUKA
11	10	11	DUKE REID'S TREASURE CHEST HEARTBEAT 95/96*/ROUNDER		VARIOUS ARTISTS
12	12	3	KHALED COHIBA 221101*		KHALED
13	11	11	PARTNERS REPRISE 26822*/WARNER BROS.		FLACO JIMENEZ
14	NEW ▶		MONKEY TRILOKA 7194*		JAI UTTAL
15	NEW ▶		THE PAHINUI BROS. PRIVATE MUSIC 82098*		THE PAHINUI BROS.

● 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.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ **THOMAS DOLBY**
Astronauts & Heretics
PRODUCER: Thomas Dolby
Giant 24478

Almost a half-decade since his last U.S. release, English synth innovator jumps to a new label with an uncharacteristically personal record that's as diverse as its guest players: Eddie Van Halen, Ofra Haza, Jerry Garcia & Bob Weir, and members of Siouxsie & the Banshees and Beausoleil (the latter's Cajun vibe reverberating through AC-targeted first single "I Love You Goodbye" and modern-rock candidate "Silk Pyjamas"). Abundant with catchy tracks that are not easily formattable, the record—which was released earlier this year in the U.K.—may pose a challenge to radio programmers. However, the rewards may be great.

★ **THELONIOUS MONSTER**
Beautiful Mess
PRODUCER: Joe Hardy
Signal/Capitol 80227

L.A. punk menace Bob Forrester's monstrous outfit has overcome formidable odds—deaths, breakups, rehabilitations, and label hiccups—to assemble a record that screams for college and alternative airplay. Culled from an aborted project for RCA and other scattered sessions, "Mess" features members of Soul Asylum on pivotal track "Blood Is Thicker Than Water," Tom Waits' unmistakable vocal imprint on "Adios Lounge," and contributions from Michael Penn, Al Kooper, and Benmont Tench III. This is the record that could bust things loose for the Monster, provided it can stay in one piece.

★ **TH FAITH HEALERS**
Lido
PRODUCER: None listed
Elektra 61425

U.K. foursome grinds brains down to mulch on fearsomely forceful American debut. Group has attracted a buzz as part of England's Too Pure Records stable, and for good reason—raving attack and un-surnamed singer Roxanne's versatile style

create some explosions. Blazers that could attract modern rock salutes include "Hippy Hole," "Don't Jones Me," and "Love Song"; band also has the good taste to cover Can's "Mother Sky." Duck and cover—this is one powerful band.

★ **THE PAHINUI BROTHERS**
PRODUCERS: Steve Siegfried, Witt Shingle, Ry Cooder
Private Music 82098

Siblings Cyril, James, and Martin are the offspring of the great Hawaiian slack key guitarist Gabby Pahinui, who often recorded with co-producer Cooder; latter repays the favor here by appearing with fellow Little Villager Jim Keltner, while other guests include David Lindley and Dwight Yoakam. Guitar work, needless to say, is marvelous, and delicious repertoire ranges from Hawaiian traditionals to country-oriented numbers and reggaefied cover of John Lennon's "Jealous Guy." A pure joy.

★ **SWALES**
Pleasureland
PRODUCER: Gene Holder
Bar None 025

With former dB Holder behind the board, this New Jersey pop quartet makes a memorable, incessantly catchy CD debut. Aside from such excellent pop tunes as the title track, "Anyway," and "Fly Fisherman," the album's highlights include the steely grooves of "Who's Dorothea?," the glistening hooks of "Shoes Of The Fisherman's Wife," the snappy country strains of "Everybody's Had A Heartache," the bright garage-rock of "Keep On Talking," and the Velvet-ine "When I Dream." Alternative airwaves shouldn't miss this.

DREAD ZEPPELIN
It's Not Unusual
PRODUCERS: Joe Ramsey, Greg Edward & Lee Manning
I.R.S. 13161

Pranksters who made a name for themselves, so to speak, with a demented hybrid of Led Zeppelin, reggae, and Elvis return with a new gimmick: disco. Among the classics that get the Zep treatment are "Disco Inferno," "Night Fever," "Jungle Boogie," "Jive Talkin'" (set to the guitar riff of "D'Yer Maker"), and "More Than A

Woman," as well as the decidedly un-disco standard "Takin' Care Of Business." Great for a chuckle, and useful as a reminder of how pliable great songs are.

THE SUNDAYS
Blind
PRODUCERS: David Gavurin, Harriet Wheeler & Dave Anderson
DGC 24479

English quartet fronted by the gauze-voiced Wheeler alters its formula slightly from 1990 debut, offering cryptically sung tunes enveloped in a harder guitar-dominated instrumental matrix. Songstress' delivery is as engagingly quixotic as ever; band shines on such modern-rock-ready numbers as "Love," "Blood On My Hands," and provocative cover of the Rolling Stones' "Wild Horses."

THE WALLFLOWERS
PRODUCER: Paul Fox, Andrew Slater & the Wallflowers
Virgin 86293

"Blonde On Blonde On Blonde," anyone? Debut album by quintet led by Bob Dylan's son Jakob is redolent of Dad's influence, most prominently in the Al Kooperish Hammond organ work of Rami Jaffe and the nighttime atmosphere, conjured by the younger Dylan's rough-hewn vocals, that is so similar to the elder Dylan's mid- and late-'60s electric sound. "Shy Of The Moon" and "Ashes To Ashes," among most compact tunes here, have cross-format appeal.

THE SELECTER
Out In The Streets
PRODUCER: Roger Lomas
Triple X 51133

One of the original Two-Tone ska-punk groups of the early '80s regroups for an upbeat live set recorded in London last December. Front woman Pauline Black remains a striking singer, and band pushes hard on such memorable originals as "On My Radio," "Missing Words," "Street Feeling," and "Celebrate The Bullet." Skanking good fun for fans of the genre.

MARIA MULDAUR
Louisiana Love Call
PRODUCER: Hammond Scott
Black Top 1081

Veteran vocalist joins the New Orleans label for a charming exploration of Crescent City musical styles. She has plenty of first-rate help: Besides guitarist Amos Garrett (who created the timeless solo of Muldaur's hit "Midnight At The Oasis"), sidemen include Aaron and Charles Neville, Dr. John, and Zachary Richard. Street-marching "Second Line" and remake of lubricious "Don't You Feel My Leg" are among highlights of this entertaining, well-sung, and spunkily played set.

VARIOUS ARTISTS
Lullaby Of Broadway—The Music Of Harry Warren
PRODUCERS: Colin Brown, Tony Watts
Past 9795

Composer Harry Warren, who died in 1981, is not a household name, but the dozens of standards he wrote mostly for film musicals are. This is a star-studded vintage collection of 27 Warren songs, including "Lullaby Of Broadway" (Winifred Shaw), "You're Getting To Be A Habit With Me" (Bing Crosby/Guy Lombardo), "I Only Have Eyes For You" (Al Jolson), and "I'll String Along With You" (Dick Powell). This compilation charmingly helps set the record straight on the Warren legacy.

JAZZ

▶ **ANTONIO HART**
Don't You Know I Care
PRODUCER: Jimmy Heath
Novus 63142

Sophomore release from this up-and-coming alto saxophonist retains the post-bop grounding of his debut with a quintet format that bears some resemblance to Miles Davis' mid-'60s band—especially on "Zero Grade Reliance" and "Black & Gold." Hart is expressive on the down-tempo, romantic,

SPOTLIGHT



ROY ORBISON
King Of Hearts
PRODUCERS: Various
Virgin 86520

Orbison's last testament is a worthwhile collection of unissued and posthumously completed tracks, helmed by such diverse producers as T Bone Burnett, Don Was, and Jeff Lynne. Besides such previously released numbers as the k.d. lang duet "Crying" and "I Drove All Night," album includes such emotionally satisfying tunes as "After The Love Has Gone," "Wild Hearts Run Out Of Time," and "You're The One." A fine farewell to one of rock's great voices.

Ellington-composed title track; on the sinuous "At The Closet Inn," he's joined by Gary Bartz. Best tracks include the graceful, waltz-time "From Across The Ocean" and the ebullient, percussive "Mandela Freed."

▶ **WALLACE RONEY**
Seth Air
PRODUCER: Don Sicker
Muse 5441

Trumpeter is finally getting his due, thanks to a tour with members of Miles Davis' '60s quintet, and he is heard to great advantage as a leader on latest Muse session. In a quintet format that includes brother Antoine on tenor, Roney shows off his brilliant tone and sizzling, Clifford Brown-like approach on a group of well-penned originals and swinging versions of "People" and "Wives & Lovers." This should prove to be the brass man's big commercial breakout.

▶ **MACEO PARKER**
Life On Planet Groove
PRODUCERS: Stephen Meyner & Maceo Parker
Verve 314 517 197

Sax man Parker may say this is "98% funk and 2% jazz," but live workout cut in Cologne will appeal equally to both his jazz constituents and James Brown- and P-Funk-oriented R&B maniacs. Joined by longtime cohorts Fred Wesley and Pee Wee Ellis and guests Candy Dulfer and Kym Mazelle, the hard-blowing leader levels the audience with a steamy stew of soul and R&B-inflected jazz. Great for anyone's next party.

WORLD MUSIC

VARIOUS ARTISTS
Jive Soweto/The Indestructible Beat Of Soweto Vol. 4
COMPILED PRODUCER: Trevor Heman
Earthworks 2425

Latest entry in the ongoing series of South African music anthologies maintains the high standard of the first three. The real delight here is the half-dozen tracks by the Soul Brothers, whose scintillating vocal harmonies are a wonderful complement to the rubberized grooves of the backup group's township jive. Mahlathini & the Mahotella Queens, Siph Mabuse, and Mbongeni Ngema are among the stars filling out this exquisite collection.

LATIN

▶ **EL GENERAL**
El Poder
PRODUCER: Edgardo A. Franco
RCA/BMG 3433

On sophomore effort, early proponent of "reggae en español" serves up another batch of good-time dancehall stompers led by two English-language entries: "The Jack" and "Mermaid Body" (the latter being worked to Anglo market). While pleasant Spanish-language ditties do not entice as much as last year's crossover smash "Pu Tun Tun," fluffy leadoff single "Caramelo" shows great Hispanic radio promise.

OSCAR FIGUEROA & SU ORQUESTA
Estoy Enamorado
PRODUCERS: Oscar Hernandez, Oscar Figueroa
Hidden Faces 1001

New Brooklyn, N.Y.-based label bows with a fine effort from veteran New York City bonguero whose spirited, straight-up salsa package bulges with hook-laden, romantic narratives such as "Amor Y Rechazo," "Mi Rosa," and "Ansiedad De Amar." Real star of this premiere, however, is dynamic front man Raul Luis Santos, who applies his powerful, wide-ranging delivery on climactic numbers "Volvi A Renacer" and "Viento." Contact: 718-388-8097.

COUNTRY

★ **KUKURUZA**
A Russian Country Bluegrass Band
PRODUCERS: Steve Van Ness, Dan Lindner
Greener Pastures 005

This seven-member Russian band, which first toured the U.S. last year, was a hit at the recent International Bluegrass Music Assn. awards show. Irina Surina's lead vocals are particularly impressive. The album contains a mixture of Russian and American songs, as well as—believe it or not—Offenbach's "Can Can." Contact: 800-677-8838.

★ **HEATHER MYLES**
Just Like Old Times
PRODUCER: Bruce Bromberg
HighTone 8035

Myles is a real find—as both a singer and a songwriter. She has the unadorned emotionalism of such predecessors as Connie Smith and Loretta Lynn. Backed by the CMT-programmed video "Rum & Rodeo."

CLASSICAL

▶ **BEETHOVEN: THE 5 PIANO CONCERTOS**
Krystian Zimerman, Vienna Philharmonic, Bernstein & Zimerman
Deutsche Grammophon 435 467

As collectors know, this project was almost aborted when Bernstein died with only Concertos Nos. 3-5 in the can. Later, Zimerman directed the first two from the keyboard. With Bernstein in top form, it's no wonder that "The Emperor" comes off best. He molds a performance of monumental strength, with the soloist responding in kind. The entire package, though, makes for rewarding listening, and should have long-term documentary value. The performances were filmed live and will be available on home video.

▶ **IT AIN'T NECESSARILY SO**
Nadja Salerno-Sonnenberg, Violin, with Sandra Rivers, Piano
EMI Classics CDC-54576

A generous encore program that provides an attractive showcase for the gifted violinist. The propulsive qualities that often energize her playing add interest in the more overt pieces, but she is almost as effective in spinning out simple melody. Eighteen pieces in all, dominated by Kreisler originals and transcriptions. Leggy black-and-white cover art is a striking marketing plus.

NEW & NOTEWORTHY

BILLIE HOLIDAY
The Complete Billie Holiday On Verve 1945-1959
COMPILED PRODUCER: Phil Schaap
Verve 314 513 859

Few boxed retrospectives have been quite as exquisitely produced or as comprehensive as this 10-CD set devoted to Lady Day's autumnal recordings. Producer Schaap has unearthed four hours of unheard Holiday material, which adds new insight into the singer's emotion-wracked later work. The stunningly designed limited-edition package also includes a 220-page book offering beautiful photos and in-depth annotation; set also includes a miniature folio of four album jackets featuring David Stone Martin's classic art. Gorgeous, revealing, and a feast for any collector of vocal jazz.

VARIOUS ARTISTS
Hitsville USA/The Motown Singles Collection 1959-1971
COMPILED PRODUCERS: Cary E. Mansfield & Patti Drossins
Motown 374 636 312

This four-CD collection is as frustrating as it is entertaining. While all of the 104 tracks selected are fabulous to hear, the presentation cries out for the comprehensive treatment given to Stax's singles output last year. In attempting an

overview, the compilers have excavated some noteworthy material by lesser Motown acts, but have given short shrift to such prolific hit makers as the Supremes (criminally underrepresented, with only three of the group's 10 '64-'67 No. 1 pop hits included) and Marvin Gaye. While no one can complain about what's here, what's missing will irk the in-the-wool Motown fan.

BILL MONROE
The Essential Bill Monroe & His Blue Grass Boys 1945-1949
COMPILED PRODUCER: Lawrence Cohn
Columbia/Legacy 52478

The crucible of bluegrass gets an overview in this two-CD box devoted to Monroe's genre-making recordings. Comprising 40 cuts (17 of which are previously unreleased alternates), the compilation reveals how Monroe and his classic group (which at its apex included fiddler Chubby Wise, banjoist Earl Scruggs, and guitarist Lester Flatt) forged "the old Southern sound" in its own virtuosic image. Of special note are country authority Mark Humphrey's detailed notes, which offer track-by-track illumination. Without any doubt, this is some of the most important work in the annals of country music.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Pro Audio

Bop Works To Overcome Challenges Studio Looks To Tap Region's Rich African Talent

■ BY JON BRIDGER

LONDON—When Bop Recording Studios opened its doors in Bophutswana, Southern Africa, in 1991, the goal was to draw in a star-studded array of international artists whom the studio hoped would work with and expose the rich base of local talent in the area (Billboard, July 20, 1991).

However, its location in a politically charged region seems to be hampering the studio's efforts to attract the kind of clientele it needs to keep running. In an effort to overcome this, the facility is considering the startup of a production company that caters to local talent.

Understanding of the studio's challenges calls for a brief history of the region. Bophutswana is several chunks of Batswana tribal land that was left south of the line drawn by the British troops as they held back the Boers at the start of the century. To the north is the Kalahari desert, Batswana territory that was named the Bechuanaland Protectorate until control was wrested from the British guardians and the country became Botswana. To the south, and surrounding most of Bophutswana's islands of sand, is the unloved Republic of South Africa. Depending on whom you ask, this is the country that gave Bophutswana its "independence" either to give the Batswana their own lands (according to the South African regime) or to create a tribal ghetto dividing the black nations of South Africa (according to the African National Congress).

Whichever is the truth, Bop, as it is known, is an interesting place. It is run by President Mangope, a man with a poor reputation in some ways, considered despotic, unreasonably wealthy, and megalomaniacal. On the other hand, Nelson Mandela recently thanked him for the continual pressure Mangope brought to bear in order to secure Mandela's release from prison.

Bop is also one of the more successful commercial enterprises in Africa, being 85% financially independent and increasing in profitability. It is a country that encourages outside investment and offers substantial incentives to do so. It has an excellent university, increasingly effective economic, educational, medical, and governmental systems, and the largest, best-equipped recording studio on the continent.

The question is, who will work there? Bop is also the home of Sun City—a smaller but better-looking African Vegas that has been the center of the music industry's cultural boycott. Although apartheid does not exist in Bop, the ANC's continued dismissal of the tribal homeland concept makes Bop an unlikely choice for music recording. Furthermore, following a change in the final location of Bop Recording Studios, the site is not actually the most exotic example of African countryside. It is surrounded by a hotel, a housing estate, and a golf course that has little problem with herds of wildebeest roaming across its fairways.

According to Bop TV's director general, Jonathan Procter, who is in overall charge of the studios, the way to combat the area's problems was to

build a studio so fantastic that people had to come there to work.

The studios are certainly fantastic. Andre Perrault, the Canadian engineer who coordinated the project, overspecified everything to the hilt. Cabling is silver Van Den Hul much loved by hi-fi buffs and loathed by accountants. Tom Hidley's three studio designs are lavish and expansive. The SSL, the Neve, and the Focusrite are all customized and larger than most consoles. Monitoring is unique Hidley design with purpose built Van Den Hul amplifiers costing fortunes. Outboard inventories are extensive.

Every studio has a suite of rooms, including producers' offices, lounge bars, and machine rooms. Space is not a problem in the vast, black, power-station-like main building.

LUXURY ACCOMMODATIONS

Accommodation is in 18 luxury thatched cottages set in beautiful floral landscaped gardens with bubbling streams, a swimming pool, and barbecue enclosure. Catering is handled by Michael Jackson's ex-chef. Staffing for the three studios numbers about 50, including a large maintenance crew, full-time engineers, security guards, barmen, cleaners, gardeners, and numerous office staff. Private aircraft bring clients direct from Jan Smutts airport in Johannesburg.

The total cost for the complex was about \$25 million. The money came from private investors and the idea is to make a profit. How they intend to make a profit remains to be seen. Already, the Neve Capricorn order has been canceled and Perrault has left for Los Angeles, where he is apparently running sales and marketing with Michael Lipmann. With a worldwide recession and Bop's remoteness and lack of reputation, selling the complex is tough.

One answer lies within the African continent. Few musicians can have failed to notice the level of musical talent available in Africa. Yet, most African artists could never afford the sort of costs Bop needs to pay off its investment. It would make sense if the facil-

ity were to share in the profits of these records, and Bop Recording Studios has plans to set up a production company to make African records to Western standards.

Those African artists who have already tried the studios love them. Ray Piri and Stimele both felt honored to work in such immaculate facilities and claimed that they felt inspired to work harder as a result. Import duties on technology to South Africa are so high that an SSL or Neve is a very rare sight, indeed; Bop waived such rules.

If Bop were to establish itself as a center for African musical excellence, perhaps it would make the type of cultural contribution that would overcome the political problems and attract wealthier Western artists and the endorsement of those who would boycott South Africa.



SPARS Board At AES. The Society of Professional Audio Recording Services elected new officers and board members during the Audio Engineering Society Convention in early October. Pictured, from left, are treasurer Steve Lawson, Bad Animals; Lee Murphy, Brigg's Bakery; chairman Richard Trump, Triad Productions; Guy Costa, Quadim Corp.; president Dwight Cook, Sound Works; executive director Shirley Kaye; first VP Howard Schwartz, Howard Schwartz Recording; Tom Kobayashi, Skywalker Sound; Stewart Sloke, Waves; Northeast coordinator David Teig; and secretary Paul Christensen, Omega Productions.

AUDIO TRACK

NEW YORK

PRODUCER/ARTIST Bill Coleman was in **Prime Cuts** putting down vocals for his new **Peace Bisquit Productions** project. The track is titled "The Ballad Of Jess And Bart." **David Sussman** engineered. Producer **George Morel** recorded vocals by Brenda Braxton on the track "Love Can Save" for **Strictly Rhythm Records**. **Steven "Boom" Barkan** engineered. Producer **Kevin Doyle** was in remixing "Picture Perfect" by Geffen's Michael W. Smith. **Alex de Souza** programmed, with **Richard Van Benschoten** at the board.

Kathie Lee Gifford was in studios A and B at **Clinton** recording vocals for her upcoming album. **Jim Ed Norman** produced, with **Alan Schulman** at the Neve 8078. **Troy Halderson** assisted. Standards included on the project are "Somewhere Over The Rainbow," "My Romance," and "You Belong To Me."

LOS ANGELES

PAULA ABDUL worked on vocals at **Studio Masters** with producer **Elliot Wolf** for the "Beverly Hills 90210" television series. **Greg Laney** engineered, assisted by **Thomas Mahn**. The record is scheduled for release on Virgin. In Studio B, producer **Jorge Fonseca** mixed tracks by **Que Pasa** with engineer **Michael Schlesinger**. Album is slated for release this month.

Studio 56 had **Keith Crouch** and engineer **Booker T. Jones** in Studio A mixing on the Neve VR 60 with **Flying Faders** for upcoming release on Virgin's **Lalah Hathaway**. **Doug Michael** assisted.

Rage Against The Machine was in tracking its debut album for Epic at **Sound City**. **Garth Richardson** produced, with **Stan Katayama** at the controls of the custom **Neve 8028**. **Jeff Sheehan** assisted. **Black Cat Bone** was in Studio B completing its next release with producer **Chris Goss**. **Brian Jenkins** was at the **Neve 8068**. **Sheehan** assisted.

At **Devonshire**, engineer **Mick Guzauski** and assistant **Jeff Graham** mixed tracks by **Jon Bon Jovi**, **Debbie**

Gibson, **Michael Bolton**, **Luther Vandross**, **Ronnie Spector**, and **Darlene Love** for a Special Olympics Christmas project for **A&M**. **Studio 1** houses a **Neve V-60**. **Curt Smith**, formerly of **Tears For Fears**, was in **Studio 5** (**Neve V3-36**) overdubbing and mixing his new album for **PolyGram** with producer **Guzauski**. **Richard McKernon** engineered, assisted by **Jeff Graham**. Album tracks by **Wool** were mixed in **Studio 4** by producers **Tom Rothrock** and **Rob Schnapf**. **Rothrock** engineered with **Schnapf** and **Sally Browder**.

NASHVILLE

GARY MORRIS worked on tracks at **Sound Stage** with producer **Chuck Howard** and engineer **John Guess** for **Liberty Records**. **Marty Williams** assisted. Producer **James Stroud** and **Garth Fundis** worked on material with **Rhonda Vincent** for **Giant**. **Lynn Peterzell** engineered, assisted by **Julian King**.

OTHER CITIES

PRODUCER **Lewis Martinee** was in **Criteria**, Miami, to complete work on **Exposé's** new **Arista** release. The 32-track digital sessions were engineered by **Martinee**. **Mark Gruber** assisted. Latin vocalist **Camilio Sesto** completed production on his upcoming album. The 48-track sessions were produced by **Brazilian Ary Sperling** for **BMG/Mexico**. **Keith Rose** engineered, assisted by **Angel Ylisastigui**. Sony artist **Lissette Alvarez** began work on her next release. Several live recordings were produced by **Rudy Perez** in **Criteria's** new **Neve**-equipped **Studio A**. **Perez** and **Roshberg** engineered.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



A Prince And A King. Gee Street Records producer/artist Prince B of P.M. Dawn cut tracks at **Chung King House Of Metal** in New York. At the **Neve** console in **Studio A**, from left, are studio owner **John King**; **Prince B**; and engineer **Gregg Mann**.

Stick Around For Joy

Engineer

Ed Thacker

Producer

Paul Fox

Artist

The Sugarcubes

Studio

Bearsville Sound Studios

Too Legit To Quit

Engineers

Wally Buck

Tom Garneau

David Gleeson

Stephen Hart

Neill King

Manny LaCurrubba

Dave Luke

Michael Semanick

Vincent Wojno

Producers

Hammer

Felton Pilate

Artist

Hammer

Studios

Fantasy Studios

Paisley Park Studios

The Plant Recording Studio

Eagle When She Flies

Engineer

Gary Paczosa

Producers

Dolly Parton

Gary Smith

Artist

Dolly Parton

Studio

Nightingale Studios

God Gets The Glory

Engineer

Jerry Masters

Producers

David Curry

Jerry Smith

Frank Williams

Artist

Mississippi Mass Choir

Studio

Malaco Recording Studio

In Tribute

Engineers

Al Schmitt

Woody Woodruff

Producer

Andre Fisher

Artist

Diane Schuur

Studios

Capital

Pacifique

Schnee Studio

Burnin

Engineers

F-Bryon Clark

Barney Perkins

Producers

Michael Powell

Michael Stokes

Artist

Patti Labelle

Studios

Creative Source
Recording Studios

Encore Studios

Lush Life

Engineer

Rudy Van Gelder

Producers

Richard Seidel

Don Sickler

Artist

Joe Henderson

Studio

Van Gelder Studios

Funky Divas

Engineers

Steve Counter

Neill King

Michael Seminick

Producers

Denzil Foster

Thomas McElroy

Artist

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Steven Epstein

Artist

Wynton Marsalis Septet

Studio

BMG Studio A



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k.d. lang

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Marc Ramaer, mixer/recording engineer

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k.d. lang, Ben Mink

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Greg Penny, producer, engineer, songwriter

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Ben Mink, composer, arranger, producer, instrumentalist



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Pro Audio

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 7, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	END OF THE ROAD Boyz II Men/ L.A.Reid,Babyface D.Simmons (Biv 10/Motown)	SWEET NOVEMBER Troop/ S.Russell (Atlantic)	NO ONE ELSE ON EARTH Wynonna/ T.Brown (Curb)	DIGGING IN THE DIRT Peter Gabriel/ D.Lanios,P.Gabriel (Geffen)	DRIVE R.E.M./ Scott Litt & R.E.M. (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	STUDIO 4/ DOPPLER (Philadelphia,PA/ Atlanta,GA) Jim "Z" Zumpano	M'BILA (Los Angeles) Al Richardson	SOUNDSTAGE (Nashville) Chuck Ainley	REAL WORLD (Wiltshire, ENGLAND) David Bottrill	KINGSAWAY/ BOSSTOWN (New Orleans,LA/ Atlanta,GA) Clif Norrell
RECORDING CONSOLE(S)	SSL 4056 E Series/ SSL 4040 G Series	Trident 80 Series D	SSL 4000 E Series G Computer	SSL 4000 E Series	API Custom
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80/ Otari MTR-90	MCI JH 24	Mitsubishi X-850	Mitsubishi X-850, Studer A-820 (dolby SR)	Studer A-80
STUDIO MONITOR(S)	Augsperger Yamaha NS10	TAD	Hidley/Kinoshita	JBL W/TAD	Yamaha NS10
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	STUDIO LACOCO (Atlanta,GA) Barnie Perkins	AIRE L.A. (Los Angeles) Craig Burbidge	MASTERFONICS (Nashville) Chuck Ainley	REAL WORLD (Wiltshire, ENGLAND) David Bottrill	BAD ANIMALS (Seattle,WA) Clif Norrell Scott Litt
CONSOLE(S)	SSL 6056	SSL 4000 G Series	SSL 4000 E Series G Computer	SSL 4000 E Series	SSL 4000 G Series With Ultimition
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-820	Studer A-820	Otari DTR-900II	Mitsubishi X-850/ Studer A-820	Studer A-320, Mitsubishi X-880/ Ampex ATR-100
STUDIO MONITOR(S)	Yamaha NS10 Genelec	Augsperger,JBL TAD	Kinoshita/Hidley	JBL w/TAD	Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456,467	3M 996
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Chris Gehringer	FUTURE DISC Eddy Schreyer	GEORGETOWN MASTERS Chuck Ainley Denny Purcell	TOWNHOUSE Ian Cooper	PRECISION Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	DADC	WEA Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	WEA Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing

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QUEEN



HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

HMV Aims To Korner Kids' Market..... 60 Rentrak Reports Net Loss, Lower Sales..... 65
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PICTURE THIS

By Seth Goldstein



VIDEOS 'R' US: Toys 'R' Us is giving family and children's video more emphasis.

The chain has established a Movies 'R' Us section in its Freehold, N.J., outlet and will open a second in Vallejo, Calif., south of San Francisco, later this year, part of a larger test of stores-within-stores that highlight such categories as books and party favors. In fact, Movies 'R' Us runs alongside Books 'R' Us, handled by Western Publishing, for a combined 1,200-1,500 square feet, according to one budget-title executive; he calls video a "wonderful department."

It's being racked by Visual Expressions, the newly established wholesaler that emerged during the July VSDA convention in Las Vegas (Billboard, Aug. 8). Paul Pasquarelli left Pittsburgh-based Rank Retail Services to head Visual Expressions, bankrolled by shipper Video International & Associates. He was expected to take Rank's Toys 'R' Us business with him by year's end, and may yet land the 300-store account, but thus far the shift has been limited to the pair of test sites. Each carries 600-700 feature and kid-vid titles.

Rank Retail president/CEO Harry Steck describes the two locations as "not very important, not that big a deal." Steck, who came aboard earlier in 1992 to stanch heavy Rank losses, claims the fiscal year ended with the company "in a much, much stronger position" than when it began. Further explanation is due in mid-November, he says.

STUFFED: Target Stores still has a surfeit of "Wayne's World," Paramount's summer direct-to-sell-through release. The discount chain repriced the title to \$9.99 in September in response to what it considered massive consumer indifference (Billboard, Oct. 3). At the time, a Target spokesman was quoted as calling the release "a stiff"—a remark that presumably didn't sit well with the studio.

Since then, "we've moved some product. It's selling as planned," says the discounter. Nevertheless, "we have a good quantity" to carry Target through the holiday season. (Continued on page 65)

Food Sector Playing Hard To Get But Declares Commitment To Vid At Trade Show

BY SETH GOLDSTEIN

NEW ORLEANS—Hollywood didn't take kindly to the Oct. 25-28 Food Marketing Institute convention in New Orleans, which reduced a Murderers' Row lineup of studios to a Death Row of empty aisles and display booths.

Nevertheless, supermarkets are not ignoring prerecorded cassettes as much as they're playing hard to get. Groceries will not be an easy sell, but when they do buy, watch out, says FMI. To support its claims for attention, the trade group issued its first survey of supermarket video operations, prepared in conjunction with Willard Bishop Consulting.

The signs are propitious, according to the report. In 1992, it says, "the average number of sell-through titles increased 27%, and sell-through tapes increased 18% from 1990 figures."

Rentals did not perform as well, but the 10% inventory expansion registered in both titles and tapes compares favorably with specialty outlets. It now accounts for more than 10 times the number of sell-through transactions, the survey notes. Overall, among respondents, eight of 10 stores "will be offering video rental and sell-through by the end of 1993."

Home video caught the eye of FMI senior VP Tim Hammonds. In his address, Hammonds told attendees he thought supermarkets were well-positioned to get their fair share of the business—even when they go up against deep discounters like the price clubs. A.C. Nielsen analyst Paul Lindstrom, on an FMI marketing panel, thought supermarkets and cassettes presented "an ideal match-up" for sell-through customers, although he considered mass-merchants "very, very

tough competitors."

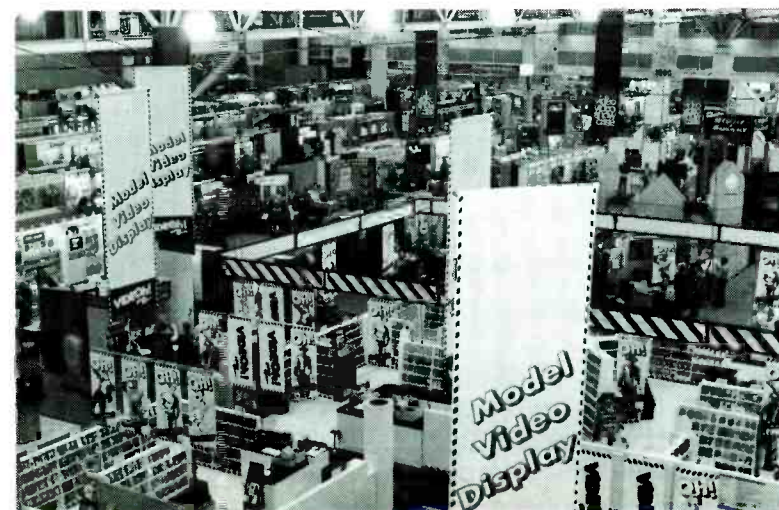
Selling, not renting, is the battleground. Lindstrom said there has been "zero growth" in per-capita rentals over the past four years, including video stores, and projected a "continued decline" that is being offset by purchases. The result, he suggested, is "a zero-sum game."

Consultant Bob Alexander, who followed Lindstrom, pointed to sell-through growth of 15%-20% a year that so far has eluded the groceries. Nationwide, they are "stuck" at a 4%-5% share, he said, and rentals have not budged from 12% since 1990. But those figures hide regional hot spots such as Denver, where Alexander & Associates data indicate King Soopers and Safeway Stores are a close second and third to Blockbuster's 11.8% share of rental transactions. Each has close to 9%. Blockbuster is at 10% in St. Louis, followed by three groceries, Schnuc's, Dierbergs, and National Supermarket, at 3.8%, 3.6%, and 2.3%, respectively.

FMI based its survey on responses from 59 food retailers operating 1,450 outlets. Respondents were split almost (Continued on page 60)



Hollywood met grocers at the Food Marketing Institute convention in New Orleans. It was an FMI first for home video; some exhibitors doubt there will be a repeat. Crowds were light during the three-day conference, even in the model stores meant to showcase sales and rental opportunities.



VideoWorks Emphasizes Regional Plan

BY ED CHRISTMAN

OWENSBORO, Ky.—Unlike most of the other video distributors that covet a national distribution network, VideoWorks will continue to pursue the bread-and-butter strategy that built it into a \$128 million company—regional distribution.

VideoWorks plans to grow through adding new products to its inventory mix and by expanding the area for its one-night delivery. VP Kirk Kirkpatrick told Billboard at the company's annual convention, held here last month. More than 1,500 people, mainly independent video rental operators, attended the show, which was held simultaneously with the Wax-Works/VideoWorks convention for its Disc Jockey music chain (Billboard, Oct. 24).

"I know a lot of my competitors are thinking otherwise, but we (Continued on page 64)

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HMV Gets Kudos For Giving Kids' Product Its Own Korner

KORNERING THE MARKET: Until six months ago, the two HMV Record Store locations in New York merchandised children's product in much the same way most record retailers do: offhandedly. Kids' video was in the video section, and kids' audio was in the easy listening section, away from the main floor action.

But a growing volume of customer requests for something more in the way of family entertainment hit the mark, leading the HMV superstores to debut their Kidz Korner—55-square-foot, highly visible areas within each store in which children's video and audio are merchandised together. Plus, HMV has plans to run monthly family-oriented promotions beginning in '93.

According to **Steve Barrett**, marketing manager for both outlets (one on Manhattan's Upper East Side, the other on the Upper West Side), "Children's product has been turning over

much more rapidly since we set up the Kidz Korner." Value-added product, which includes books, watches, and the like, does especially well: "That type of package really draws kids' attention."

Kidz Korner is strategically located near elevators, often used by parents with strollers. In the 72nd Street store, the Kidz Korner is on the second level, right next to the elevator; in the 86th Street location, the Kidz Korner is in the basement, about 10 feet away. Most of the children's video in the latter location, notes Barrett, is displayed directly adjacent to the Kidz Korner.

The video area is 15 feet long and eight shelves high; each shelf displays 12 tapes across, stocked five deep. "We've got everything from 'Care Bears' to 'Raffi' to 'FernGully,'" says Barrett. Audio takes up 40 feet of shelving, with cassettes greatly out-



by Moira McCormick

selling CDs, he notes. "We stock practically anything you can get, independents as well as majors." In the 72nd Street Kidz Korner, which was recently renovated along with the whole store, kid-size stools and crayons are provided.

Barrett notes that the stores' TV monitors frequently show cartoons, regardless of what music is playing. "It keeps kids mesmerized while the parents are shopping," he says, "and it's a great merchandising technique."

Another especially effective marketing idea is the Kids' Party HMV recently threw on a Saturday afternoon. A pair of Tiny Toons characters were on hand, as well as clowns doing magic tricks. "We had face painting, dancing on the in-store stage, and we provided juice and cookies," says Barrett. "Over the four-hour period, we drew about 200 kids and their parents—and sold a lot of stuff, especially videos." He says the Kids' Parties are projected to be a monthly event, beginning in January.

"We've always had a lot of family business," says Barrett, "but those customers are more satisfied now—no one's asking 'Why aren't you doing this?' or 'Why aren't you doing that?' Obviously, it's working."

SITCOM TOTS: A crowd of 4,000 descended upon FAO Schwarz in New York Oct. 30, where **Mary Kate** and

Ashley Olsen, stars of ABC sitcom "Full House," were holding court. The 6-year-old twins, in town to promote their new Zoom Express/BMG Kidz album "Brother For Sale" (a truly winsome recording), met and greeted kids and their parents behind a mockup of the lemonade stand that adorns the album cover. (The stand, from which they attempt to sell their snotty sibling, also figures prominently in the title track's charming, silly videoclip.) Zoom Express president **Bob Hinkle** says the Olsens posed for photos and passed out stickers to their fans. "They didn't sign autographs, though," he notes. "It still takes them a while to sign their names."

In other Zoom Express news, the label has shipped the first release from its production deal with New York-based Fight Records, for an au-
(Continued on page 62)

FOOD SECTOR PLAYING HARD TO GET

(Continued from page 59)

50/50 in size—44% had sales above \$50 million a year, 44% below. Sixty-three percent owned fewer than 10 stores, 37% owned more; the bigger companies had larger sell-through inventories than rental. On average, stores devoted 666 square feet and 207 linear feet to cassettes.

Video buyers made the purchase decisions one-third of the time, compared with 46% for the top brass and 15% for a general merchandise director. Regardless of title, their prime concerns are the cost of cassettes (46%) and increasing competition from other outlets (31%), outranking entertainment alternatives (17%), theft/shrinkage (15%), and a decrease in rentals (10%).

FMI analyzed sell-through as follows:

- Seventy-nine percent merchandise the tapes as part of the rental department. End-caps and free-standing pro-

motional displays are used in one-third of locations.

- Forty percent expect to increase their sell-through inventory, vs. 4% planning a reduction. Stores expect to carry 170 titles and 320 tapes this year, compared to 114 and 270 in 1991.

As for rental:

- Stores expect to carry 1,573 titles and 2,088 tapes this year, compared to 1,417 and 1,846 in 1991. Almost two-thirds are classified as A titles. More than 50% rotate inventory at least four times annually.

- Twenty-eight percent plan to increase space devoted to rentals; 7% are cutting back; 65% will remain the same.

- Seventy-nine percent of tapes deleted from rental inventories are designated for sell-through in the same store.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Under Siege (Warner Bros.)	6,195,221	2,248 2,756	3	51,425,497
2	A River Runs Through It (Columbia)	4,254,015	795 5,351	3	7,455,004
3	Candyman (TriStar)	3,354,546	1,483 2,262	2	15,656,516
4	Last of the Mohicans (20th Century Fox)	3,285,806	1,856 1,770	5	54,560,098
5	The Mighty Ducks (Buena Vista)	2,688,706	1,873 1,436	4	30,169,629
6	Consenting Adults (Buena Vista)	2,421,911	1,495 1,620	2	13,987,227
7	Pure Country (Warner Bros.)	2,025,505	1,103 1,836	1	5,570,581
8	Dr. Giggles (Universal)	1,733,490	1,683 1,030	1	5,204,755
9	Night and the City (20th Century Fox)	1,178,149	1,100 1,071	2	4,611,585
10	Sneakers (Universal)	1,026,370	1,042 985	7	44,854,023

Billboard.

FOR WEEK ENDING NOVEMBER 14, 1992

Top Special Interest Video Sales™

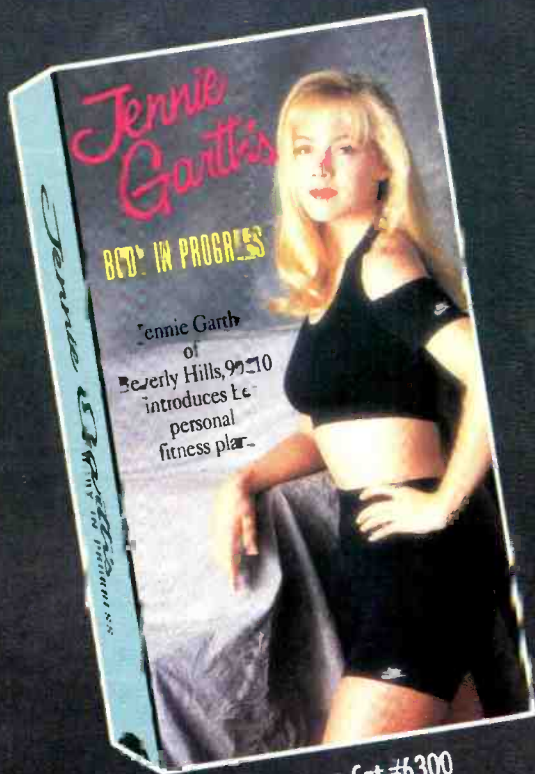
RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	1	19	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98	1	1	3	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	8	156	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98	2	4	115	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
3	5	112	NFL CRUNCH COURSE PolyGram Video	19.95	3	2	7	JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333	24.98
4	4	53	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	4	3	19	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
5	11	5	TALK OF THE NFL PolyGram Video 085381-3	19.95	5	5	41	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
6	2	53	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	6	6	45	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
7	RE-ENTRY		THE NEW YORK YANKEES: THE MOVIE Magic Video	29.95	7	9	9	BUNS OF STEEL 4 WITH TAMILEE WEBB The Maier Group TMG137	9.99
8	RE-ENTRY		AMAZING BLOOPERS II ESPN Home Video 50434	9.95	8	11	11	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
9	9	44	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	9	7	29	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
10	14	43	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98	10	8	81	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
11	6	56	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98	11	13	190	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
12	19	5	NFL COUNTRY PolyGram Video 440285491-3	19.95	12	10	56	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
13	3	11	NFL ROCKS PolyGram Video 085379-3	19.95	13	12	29	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
14	12	21	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	14	RE-ENTRY		JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
15	16	46	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	15	14	305	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
16	18	21	HISTORY OF THE NBA FoxVideo (CBS/Fox) 2857	19.98	16	19	51	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
17	7	290	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ♦ VidAmerica VA 39	19.98	17	20	57	QUICK CALLANETICS-STOMACH ♦ MCA/Universal Home Video 81062	14.95
18	20	3	L.A. RAIDERS: THE TEAM FOR ALL DECADES PolyGram Video 440085487-3	19.95	18	15	31	CORY EVERSON'S STEP N' TIME Barr Entertainment 60005	19.95
19	15	89	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	19	16	77	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	14.98
20	17	3	NFL KIDS-A FIELD OF DREAMS PolyGram Video 440085483-3	14.95	20	18	3	DENISE AUSTIN: SWINGIN' TO THE BIG BANDS Parade Video 83	14.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

Jennie Garth's

BODY IN PROGRESS

Since being cast as Kelly Taylor on the hit show *Beverly Hills, 90210*, which is watched by almost 20% of American women in the 12-34 age group, Jennie's media profile has rocketed. With her debut fitness video, she is set to top the charts, appealing to an audience the older performers just don't reach.



50 mins • Cat #6300
Street Date: Dec 10

That's Why:

- Diet 7UP and NIKE have joined Strand Home Video, with major promotions planned.
- *Beverly Hills, 90210* is watched by over 6 million females in the 12-34 year age group, per episode.
- Beginning in December, Jennie will be on 7 national magazine covers, with an additional 15 stories slated in other top magazines.
- Jennie will be hitting the national talk show circuit, supporting her fitness program.

Jennie's program is designed to show the young adult that being fit, feeling energized and looking terrific, comes from balancing exercise with a practical and nutritious diet.

Strand's PR and ad blitz:

- Strand Home Video is committing to pre and post street date advertising that extends through 1993.
- A massive PR campaign will target TV, radio, print and teen magazines.
- Personal appearances with Jennie promoting *Body In Progress*.
- Exciting Jennie Garth M.O.P., including a 12 pack self shipper.



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Photos: © Charles W. Berry/Shooting Star



Apparel and Footwear provided by NIKE, Inc. These and other new NIKE fitness product lines available at Lady Foot Locker. (Specific product subject to availability)

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501 Clements Rd. W. #200
Ontario, L1S 1M4 (416) 428-8282

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Strand Home Video
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Santa Monica, CA 90405
(310) 396-7011



Direct-Broadcast Threat Is Real, Say ITA Seminar Panelists

BY EARL PAIGE

LOS ANGELES—Direct-broadcast satellite delivery of movies has already cut into home video sales and rentals in the U.K. and Japan, and could seriously affect U.S. retailers once the 128-channel Hughes/Thompson transmission begins operating next year. And threats go well beyond DBS movie delivery to include the Sony MiniDisc, now an audio-only product.

This dire competitive forecast for

home video was offered by Robert Pfannkuch, president of Telefuture Partners, at the recent ITA fifth annual executive seminar on special-interest video. The seminar was held Oct. 15-16 at Loews Santa Monica Beach Hotel.

Home video will not roll over and play dead, promised Pfannkuch and others at the meeting. In fact, specialty programming is potent enough to be acquired for use by television broadcasters in Europe, according to Roy

Winnick, president of Best Film & Video. Winnick told attendees he was surprised at the variety of programs attracting European interest. "One is our 'Field & Stream' series," he said.

Pfannkuch made repeated reference to the MD. He noted that while playback and recording capabilities will have "vast implications" for audio entertainment, the visual implications are even more important. "If they can stamp out the 2½-inch disc, it doesn't take much imagination to say they can

also do it with the larger compact disc" and have movie-length storage capability, Pfannkuch said.

Nevertheless, ITA panelists doubted the VCR trade would wait until the machine is eclipsed without some improvements. Pfannkuch said, "The gas mantle light delayed Thomas Edison by 10 years, kept him off the street with his incandescence light."

One shot in the arm for VHS came just recently, Pfannkuch said, when FoxVideo and Rentrak signed a long-

term revenue-sharing exclusive. Pfannkuch also hailed Supercomm for pursuing a similar arrangement with supermarkets. Both approaches could add new life to a flat rental market.

Rental has to be revived to maintain equilibrium with sell-through. There could be too many of the latter titles competing this Christmas, "close to a dozen," said Winnick. "The first one that came out on the market was 'Wayne's World.' To my understanding, it was not a big hit. In talking to retailers, they're very concerned that

(Continued on page 65)

VIDEO TAKES THE SPOTLIGHT

The first issue of the year and the single most informative video issue, it provides a complete wrap-up of the 1992 video charts, plus a recap of the year's news and trends and predictions for the future. A showcase of talent and services, everyone's in the spotlight in this collector's issue!

Gain the competitive edge in Billboard's Year In Video and reach video buyers at video chain headquarters, combo stores, mass merchandisers, supermarket chains, drugstore chains and independent video retailers.

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CHILD'S PLAY

(Continued from page 60)

dio/video series based on the PBS kids' show "Where In The World Is Carmen Sandiego?" An audio project to be released Tuesday (10) features the show's theme music and performances by Rockapella, the Persuasion, and Tito Puente, among others. Next up is an audio version of the "Carmen Sandiego" computer game in early '93. Then comes the video in fall '93, which Hinkle describes as "a cross between the 'Carmen Sandiego' show and 'A Hard Day's Night.'"

SONY STUFF: Sony Kids' Video has a passel of top-notch new releases, including the "My First Video" series, four tapes based on England's "My First" children's book series, aimed at ages 4 to 10. Ranging from 40-50 minutes each, these absorbing, easy-to-follow programs cover cooking, nature, arts and crafts, and scientific experiments (nothing explosive here, just fun stuff like changing purple cabbage water different colors with vinegar). New also from Sony are "Oops! Dan Crow Live"—stories and songs from funnyman Crow—and "Pretty Planet," from the masterfully entertaining and ecologically conscious Tom Chapin.

KIDBITS: "Beethoven Lives Upstairs," the longform video and audio title in the Classical Kids series, an imprint of The Children's Group (Toronto, distributed by BMG), has been certified platinum by the Canadian Recording Industry Assn. The video was produced and directed by David Devine and producer Richard Mozer in association with Classical Kids music producer Susan Hammond... Rabbit Ears, Norwalk, Conn., is decking the halls with four holiday video titles: "A Gingerbread Christmas" (told by Susan St. James, music by Van Dyke Parks), "The Night Before Christmas" (Meryl Streep, various artists), "The Gingham Dog And The Calico Cat" (Amy Grant, Chet Atkins), and the jaw-droppingly gorgeous "The Savior Is Born" (Morgan Freeman, Christ Church Cathedral Choir)... The creators of the popular Babysongs series have concocted a new series for Video Treasures, Troy, Mich., called "Tales & Tunes." Recommended for ages 2 to 8, these original programs are hosted by "K.J. (Kid Jockey)," who guides children through live-action stories, music videos, animation, and puppetry.

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-236-9818.

EPM: 'Batman' Flap; Barq's Bite; Demo Memo

PROMOTION PUSH: Traditional video retailers are determined to be part of the action when it comes to promotions, tie-ins, premiums, tour support, and direct response, all of which falls under the umbrella of entertainment marketing. That's why **Brian Woods**, Blockbuster's national marketing VP, said he participated for the first time in this year's EPM Entertainment Marketing Conference.

Annette Discerni, national promotions manager of the **Musicland Group**, was another retailer looking in on the fourth annual event, held Oct. 25-27 at the Universal City Hilton & Towers near Los Angeles.

Among the topics that surfaced was the reaction of **McDonald's** when the **Dove Foundation** challenged the chain's tie-in with "Batman Returns."

The controversial trade group, which pushes for family fare in video stores, objected to the movie's inclusion in "Happy Meals," citing its rating and content.

Standing his ground in the lead-off panel, **McDonald's** marketing manager **Craig McAnesh** acknowledged the restaurant chain "did learn a bit of a lesson on that. For the future, we are working with these groups and we are taking a very proactive stance and trying to develop things with them up front. But at the same time, a lot of these groups, most of them, are still considered fringe groups and we can't allow them to dictate promotion and censorship."

McAnesh, illustrating the power of **McDonald's** promotions, said 2.5 billion targeted impressions are delivered within two to four weeks of a typical large event.

NO TASTE TEST: For **Barq's Root Beer**, no promotion is too tacky or too cheap. That's what **Rick Hill**, VP of national advertising, told an amused audience. He offered inspiration to those with small budgets, noting the tie-in to the movie "Cool World" cost all of \$50,000.

"We knew that no one would go after this movie," he said of the lack of competition for the title. The soft drink's strategy is to gain exclusivity, going after the odd and offbeat. One such promotion was a "Soviet Union Going Out Of Business Sale," offering prizes such as pins, flags, and banners purchased on a buying trip to Moscow.

YOUTH MOVEMENT: Attendees paid attention to keynoter **Irma Zandl**, head of a consultant agency bearing her name. Zandl's firm tracks 2,600 young people, ages 8 to 24, in 40 states, analyzing 100-200 questionnaires a month.

Youth comprise a \$240 billion market, but they can be hard to reach. Identifying one 30% segment

as traditional male teens, Zandl said they love tennis but "hate Andre Agassi," one of the sport's biggest names.

However, the segment she called "noisy boys," also 30%, "love Agassi but hate tennis," and are into contact sports like football and basketball.

Another dicey factor is timing. Zandl said "Beverly Hills, 90210" was possibly "the most popular show we ever tracked among teenage girls and yet might not have been a licensing success" because goods came out "a year too soon."

In the past few months, the demographics have shifted to 8-12-year-olds, 40% of whom list the show among their favorites. "Last

year only 7% " were paying attention, said Zandl. She offered a warning—now that "Beverly Hills" has become popular with what Zandl calls the "tweens," it will turn off the teenagers. "We believe trends among young people have about a three-year life cycle," she added.

Marketers have to go out to the malls, flea markets, drag races, beaches, wherever young people congregate, and observe, Zandl insisted. To the audience's amusement, she said two factors are critical, "hair and sneakers."

How teens wear their hair and what they put on their feet "will tell you tons about them," Zandl said. "We have consulted with an anthropologist who explains that sneakers are mini-automobiles for guys."

Analysis on the content of movies shows that teenage girls rate highest "the anticipation of the kiss. This is huge with young girls." Next is "being rescued from a particular lifestyle." Finally, being lifted into the air, as in dancing scenes, strikes a tremendously positive chord with young female viewers.

MEET THE DIRECTOR: Entertainment marketing conference attendees enjoyed a rare glimpse into one of marketing's toughest demographics—young blacks—when **John Singleton** delivered the second-day keynote.

The writer/director of "Boyz N The Hood" defended the movie against charges it was exploiting gang violence. Like Zandl, who said understanding black teens "would require a conference all to itself," Singleton described a complex set of factors at play.

"Young black culture has such a pervading influence in every section of the media," said the 24-year-old Singleton, who said it can be easily misunderstood. "Something you may think is hip could be insulting" to young blacks, said Singleton, urging attendees to conduct thorough research.



by Earl Paige

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	2	2	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
2	1	4	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
3	4	5	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13
4	NEW ▶		BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13
5	3	10	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
6	6	9	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
7	5	10	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
8	11	2	THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R
9	9	3	STRAIGHT TALK	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG
10	7	10	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
11	8	9	THE LAWNMOWER MAN	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR
12	10	7	WHITE SANDS	Morgan Creek Productions Inc. Warner Home Video 12532	Willem DaFoe Mickey Rourke	1992	R
13	NEW ▶		THE CUTTING EDGE	MGM/UA Home Video M902315	D.B. Sweeney Moira Kelly	1992	PG
14	NEW ▶		THE BABE	Universal City Studios MCA/Universal Home Video 81286	John Goodman Kelly McGillis	1992	PG-13
15	12	12	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
16	NEW ▶		STEPHAN KING'S SLEEPWALKERS	Columbia TriStar Home Video 51213	Brian Krause Madchen Amick	1992	R
17	15	3	GLADIATOR	Columbia TriStar Home Video 90803	James Marshall Cuba Gooding, Jr.	1992	R
18	13	4	CRISSCROSS	MGM/UA Home Video 90246	Goldie Hawn Keith Carradine	1992	R
19	14	17	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
20	17	8	THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R
21	20	8	AMERICAN ME	Universal City Studios MCA/Universal Home Video 81265	Edward James Olmos	1992	R
22	16	11	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13
23	18	8	LADYBUGS	Paramount Pictures Paramount Home Video 32736	Rodney Dangerfield Jackee	1992	PG-13
24	21	5	ONE FALSE MOVE	Columbia TriStar Home Video 91173	Bill Paxton Cynda Williams	1992	R
25	NEW ▶		BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G
26	19	10	MEMOIRS OF AN INVISIBLE MAN	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13
27	NEW ▶		FOLKS!	FoxVideo 5741	Tom Selleck Don Ameche	1992	PG-13
28	22	8	SPLIT SECOND	HBO Video 90804	Rutger Hauer Kim Cattrall	1992	R
29	33	6	INSIDE OUT 3	Playboy Home Video Uni Dist. Corp. PBVo716	Various Artists	1992	NR
30	24	6	IRON EAGLE III: ACES	New Line Cinema Columbia TriStar Home Video 75883	Louis Gossett Jr. Rachel McLish	1992	R
31	26	21	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
32	36	2	HIGH HEELS	Miramax Home Video Paramount Home Video 15121	Victoria Abril Marisa Paredes	1992	R
33	40	2	COLD HEAVEN	Hemdale Home Video 7020	Theresa Russell James Russo	1992	R
34	NEW ▶		SHADOWS AND FOG	Orion Pictures Orion Home Video	Woody Allen Mia Farrow	1992	PG-13
35	32	7	ERNEST SCARED STUPID	Touchstone Pictures Touchstone Home Video 1305	Jim Varney	1992	PG
36	27	15	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
37	23	9	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G
38	34	6	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G
39	28	2	NEWSIES	Walt Disney Home Video 1397	Ann-Margret Robert Duvall	1992	PG
40	25	7	MISSISSIPPI MASALA	Columbia TriStar Home Video 92693	Denzel Washington	1992	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Kidsongs

Music Video Stories



"We Wish You a Merry Christmas"

the new video from the award-winning Kidsongs series.

It's full of the kind of fun that's made Kidsongs a favorite with millions of children—and their parents.

Also available on video, one for each day of Christmas:

- "A Day At Camp" (3-38162)
- "A Day At Old MacDonald's Farm" (3-38111)
- "A Day At The Circus" (3-38139)
- "A Day With The Animals" (3-38122)
- "Cars, Boats, Trains & Planes" (3-38114)
- "Good Night, Sleep Tight" (3-38113)
- "Home On The Range" (3-38121)
- "I'd Like To Teach The World To Sing" (3-38112)
- "Let's Play Ball!" (3-38132)
- "Ride The Roller Coaster" (3-38163)
- "Very Silly Songs" (3-38221)
- "What I Want To Be!" (3-38133)

What matters to kids.

WARNER BROS. RECORDS
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Home Video

VIDEOWORKS EMPHASIZES REGIONAL PLAN

(Continued from page 59)

have always considered ourselves a regional distributor," said company president Terry Woodward. "We don't have any immediate plans to open new branches. I won't say somewhere down the line if the opportunity presents itself, we won't do something to react, but we have no immediate plans. I think that with our structure, we can still grow." VideoWorks has branches in Memphis and Louisville, in addition to its Owensboro, Ky., home office.

Owensboro comprises 60,000 square feet and 230 employees. Memphis, at 25,000 square feet, has a staff of 20 people, and Louisville, at 10,000 square feet, has 10. The company employs about 50 telemarketers and 15 salespeople.

Kirkpatrick said VideoWorks is well aware of what its competition is becoming—fewer in number but bigger and better distributors. "We see that the pie is not getting any bigger and we see fewer people eating the pie. But everyone has to work so hard to eat the pie that they are even hungrier."

As that happened, VideoWorks had a choice, according to Kirkpatrick. It could have expanded by opening up another branch, which he labels as expensive, or use its leverage as the largest shipper in Kentucky to get the United Parcel Service to work with the company. "Fortunately, they decided to work with us," he noted. "They were willing to work with us to extend the privilege of one-day shipping. Now we can overnight from Lake Michigan to New Orleans, from Carolinas to Oklahoma. That extended shipping area helps us to spread out and expand our business."

The big distraction in the past year was VideoWorks' purchase of a truckload of hijacked Disney videos. Even though the company was exonerated when an FBI investigation resulted in the indictment and sentencing of seven people, none of them connected with VideoWorks, Disney still refuses to ship to the distributor. Woodward declined to discuss the situation.

While the company does not try to expand by opening up facilities in new regions, it is still hungry to grow, Kirkpatrick said. VideoWorks mainly concentrates on winning new customers with service and by selling more product lines to its loyal customers.

"We are one of the only distributors still privately owned," Kirkpatrick said. "We are still in Owensboro and are still a regional business. We can concentrate our efforts better. We know our customer is our partner, and the buzzword is service. Everyone talks service but I can back it up in a variety of ways."

For instance, VideoWorks is probably one of the only distributors with a visual merchandiser who teaches the customer how to merchandise their stores, he noted. And it is one of the few that doesn't have its salespeople

on commission, so it doesn't cram product down the customer's throat. "We don't want to shoot our customers in the foot," Kirkpatrick said. "We don't want to profit at their expense. We want to profit at their profit."

He also claimed the competition can't match the company's breadth of product. VideoWorks is one of a few distributors to carry all laser lines, as well as audio books and karaoke. "We are selling karaoke machines at great prices," Kirkpatrick said. "It allows our customers to buy one from us and rent it out for the weekend for parties. "It won't revolutionize our business, but it is one of the ways we add value."

VideoWorks' reputation of being

loyal to employees breeds loyalty in customers, according to Kirkpatrick: "Terry Woodward is invaluable to us. He knows the difference between red and black on the financial statements but he also knows the importance of the employees. We are lean and mean but we also have profit sharing and a very family-oriented group."

The distributor services about 4,000 video stores. Of that, 30% of its customers run single-unit outlets. Chains, numbering five or more stores, account for 35% of outlets serviced and 55% of its business. Smaller chains of two to four stores comprise the remainder of accounts.

Billboard®

FOR WEEK ENDING NOVEMBER 14, 1992

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★					
1	1	7	THE RESCUERS Walt Disney Home Video 1399	1977	24.99
2	2	9	FERNGULLY...THE LAST RAINFOREST FoxVideo 5594	1992	24.98
3	5	29	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
4	4	15	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986	24.99
5	3	9	ROCK-A-DOODLE HBO Video 90701	1992	24.98
6	6	19	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992	12.99
7	9	51	FANTASIA Walt Disney Home Video 1132	1940	24.99
8	7	79	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
9	10	33	FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
10	8	59	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
11	11	216	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
12	14	372	DUMBO ♦ Walt Disney Home Video 24	1941	24.99
13	17	7	THE CHIPMUNKS: BATMUNK Walt Disney Home Video 1459	1992	12.99
14	13	111	PETER PAN Walt Disney Home Video 960	1953	24.99
15	NEW ▶		BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
16	12	231	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
17	16	33	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991	19.98
18	15	3	THE CHIPMUNKS: ROCKIN' WITH THE CHIPMUNKS Walt Disney Home Video 1458	1992	12.99
19	21	3	TROLLIES Peter Pan Video 673	1992	12.98
20	18	317	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	24.99
21	20	61	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
22	22	5	THE CHIPMUNKS: FUNNY, WE SHRUNK THE ADULTS Walt Disney Home Video 1460	1992	12.99
23	NEW ▶		ROCKY & BULLWINKLE: VOL. X Buena Vista Home Video 1536	1992	12.99
24	NEW ▶		ROCKY & BULLWINKLE: VOL. XII Buena Vista Home Video 1534	1992	12.99
25	NEW ▶		ROCKY & BULLWINKLE: VOL. XI Buena Vista Home Video 1535	1992	12.99

♦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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Rentrak Net Loss Up In 3rd Co. Cites New Unit Startup Costs

BY DON JEFFREY

NEW YORK—Rentrak Corp., the pay-per-transaction home video distributor, reports that its net loss ballooned to nearly half a million dollars in the third quarter while revenues declined.

The company attributes the quarterly loss of \$475,917 to \$500,000 in startup costs for a new division that will serve chain retailers not primarily in the video business and for the launch of the Capital Cities/ABC DataTrak data-transmission device that tracks retail transactions. Last year's third-quarter loss was \$824,742.

But the unexpected—and disappointing—news was revenues were off in the quarter, falling 5.2% to \$11 million from \$11.6 million a year ago.

The company blames "poor title availability" and the "continuing unavailability of titles from studios which formerly provided product on picture-by-picture guarantees."

A source explains fewer hit titles were available to Rentrak because during "serious negotiations" with studios on new long-term product supply contracts, the suppliers withheld certain

titles from PPT distribution until deals were closed. Previously, title-by-title agreements existed between Rentrak and these studios. However, out of those talks came one major product supply agreement, with FoxVideo. At quarter's end, Rentrak was supplying 2,521 retail outlets in the U.S. with videos on a revenue-sharing basis.

Rentrak Japan, a joint venture between Rentrak and the Japanese retailer Culture Convenience Club, reports that revenues rose 52% in the quarter to \$8.8 million from \$5.7 million last year, but that the net loss widened to \$457,000 from \$51,000. The reasons for the loss, according to Rentrak, were the costs of obtaining product from studios and accounting adjustments. Meanwhile, in Europe, Rentrak says it is "starting to move forward" in initiating its video-leasing operations.

For the six months ended Sept. 30, Rentrak reports a net loss of \$249,761 on revenues of \$22.2 million, compared with a net loss of \$1.1 million on revenues of \$20.3 million a year ago. Its stock rose 25 cents a share in over-the-counter trading at press time, closing at \$6.75. Its 52-week high is \$8.375.

PANELISTS ASSESS DIRECT-BROADCAST THREAT

(Continued from page 62)

their open-to-buys are being dominated by 10-12 titles that are being highly advertised at low profitability and therefore they're not too optimistic about making money in 1992."

But Winnick's caution didn't apply to "Beauty And The Beast," which he predicted will hit 20 million units.

The key point, no matter the technology, is Hollywood and how it sets release windows. "The motion picture guys control that," said Pfannkuch, who sees access as crucial. "Do we go to a store and pick it up or do we get it electronically and then record it? This is where technology plays a big, big part. There are a lot of new access technologies coming down the pike." The special-interest market will be affected, he adds, because "the fundamentals cut across everything" and the industry is "so program driven."

The standard may shift, from theatrical, then home video, then pay cable, Pfannkuch said. "When we take a look at some of the economics, in 1978 the

schedule was theatrical, pay cable, home video. In less than two years the studios flipped. What flipped them? Did they like the new [VCR] technology? No. But they made more money on the new technology."

Noting the studios now get "70 cents out of a rental title and \$2.50 out of pay-per-transaction" via cable TV, Pfannkuch explained their dilemma. "They don't want to destroy that \$14 billion" present home video market.

"Part of the problem is there is no national system of cable TV" and instead "11,000 cable systems," Pfannkuch said. DBS can change this quickly, as it has in Europe and Japan. "Look at the Hughes satellite launch this year. For \$700 you can now go out with a little dish, 18-inch, 12-inch." He added: "Drive along the highways in England or Japan and see giant apartment buildings with not dozens, but thousands of dishes sticking out the apartment windows. With the [Hughes satellite] you have national cable."

PICTURE THIS

(Continued from page 59)

son. As far as our source knows, no one else has bailed out of "Wayne's World," although other retailers might if they don't receive return privileges more to their liking. Music stores, taking advantage of the soundtrack, have bucked the trend—about the only exceptions to the slow-sales rule.

Target is happier with the results of Warner's "Batman Returns" and ecstatic over the demand for Disney's "Beauty And The Beast."

VETERAN'S RETURN: Cheryl Gersch, who left **Magnum Entertainment** as it was folding, has resurfaced as executive VP of **Barr Entertainment**. She attended FMI, where

Barr took a booth to promote a catalog of its own releases and the defunct **Kartes Home Video** library. The company, at home in the institutional market, is feeling its way in home video. Says Gersch about next year: "I still don't think we need to exhibit."

JOINING UP: New York-based **ITA** is scrubbing its annual "how and why" dubbing seminar, held every May in Atlanta. Instead, the association will join forces with **Knowledge Industry Publications**, whose **Replitech** became the showcase for all forms of duplication and replication after one event. **ITA's** role: working with consultant **David Rubinstein** to develop the seminar schedule.

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
1	1	5	BEETHOVEN	★★★ NO. 1 ★★★ Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
2	37	2	BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
3	2	6	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
4	4	4	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
5	3	9	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
6	5	12	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
7	6	75	CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
8	7	15	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
9	8	19	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
10	14	2	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
11	10	6	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
12	13	30	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
13	12	2	PLAYBOY: PLAYMATES IN PARADISE	Playboy Home Video Uni Dist. Corp. PBV0717	Various Artists	1992	NR	19.95
14	11	15	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
15	NEW ▶		BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
16	9	9	ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
17	16	10	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G	24.98
18	20	4	BACKDRAFT ◊	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	19.98
19	15	10	KISS: X-TREME CLOSE-UP	PolyGram Video 440085395-3	Kiss	1992	NR	19.95
20	NEW ▶		U2: ACHTUNG BABY	PolyGram Video 446085557-3	U2	1992	NR	19.95
21	34	19	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
22	18	4	PENTHOUSE: PARADISE REVISTED	Penthouse Video A*Vision Entertainment 50338-3	Various Artists	1992	NR	19.98
23	17	12	PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
24	22	3	PRINCE & THE N.P.G.: DIAMONDS AND PEARLS	Warner Reprise Video 3-38291	Prince & The N.P.G.	1992	NR	19.98
25	23	11	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
26	35	2	PLAYBOY VIDEO CENTERFOLD: TIFFANY SLOAN	Playboy Home Video Uni Dist. Corp. PBV0719	Tiffany Sloan	1992	NR	19.95
27	27	11	PLAYBOY: INTIMATE WORKOUT FOR LOVERS	Playboy Home Video Uni Dist. Corp. PBV0715	Various Artists	1992	NR	29.95
28	28	52	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
29	26	2	ABBOTT & COSTELLO MEET THE INVISIBLE MAN	Universal City Studios MCA/Universal Home Video 80673	Bud Abbott Lou Costello	1951	NR	14.98
30	36	17	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
31	21	5	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13	19.95
32	30	6	TIME OUT: TRUTH ABOUT HIV, AIDS & YOU	Arsenio Hall Communications Paramount Home Video 85070	Arsenio Hall Magic Johnson	1992	NR	8.50
33	32	12	THE TERMINATOR TWIN PACK	Carolco Home Video Live Home Video 48943	A. Schwarzenegger Linda Hamilton	1992	R	29.98
34	25	25	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
35	19	5	PENTHOUSE: PET OF THE YEAR PLAYOFF 1992	Penthouse Video A*Vision Entertainment 6-50336	Various Artists	1992	NR	19.98
36	31	7	THE SPANISH VERSION OF DRACULA	Universal City Studios MCA/Universal Home Video 81123	Carlos Villarias Lupita Tovar	1931	NR	14.98
37	38	4	ELTON JOHN: LIVE	A*Vision Entertainment 50358-3	Elton John	1992	NR	24.98
38	24	2	PARDON MY SARONG	Universal City Studios MCA/Universal Home Video 81304	Bud Abbott Lou Costello	1942	NR	14.98
39	39	2	RIDE'EM COWBOY	Universal City Studios MCA/Universal Home Video 81305	Bud Abbott Lou Costello	1941	NR	14.98
40	33	2	BUCK PRIVATES COME HOME	Universal City Studios MCA/Universal Home Video 81303	Bud Abbott Lou Costello	1947	NR	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

Damn Yankees, "Uprising," Warner Reprise Video, 79 minutes, \$19.98. Damn Yankees may be temporarily roadsided due to hunting season, but fans can get the next best thing to the live experience via this exhaustive longform, the band's second, that provides a front-row seat at their stint at the Rocky Mountain Jam in Denver during their last tour. Peppering the live footage are interviews with the members of the supergroup—Tommy Shaw, Ted Nugent, Jack Blades, and Michael Cartellone—whose often colorful stories (witness staunch vegetarian Shaw commenting on his revelation of how little he actually has in common with gonzo hunter Nugent) lend a personal touch to the proceedings. Frenetic and fun.

CATHERINE APPLEFELD

"Punk And Its Aftershocks," Stud!o K7, 85 minutes.



This video's attempt at being a pseudo-documentary on punk is flawed at best, and a few inaccurate song listings also hurt the package. But it has plenty of great live performances to more than make up for them. Highlights include the Jam and the Clash tearing it up, and a tremendous performance by the Police, which clearly shows the band evolving well beyond its punk roots. The tape also includes a great clip of the vastly underrated and overshadowed band Secret Affair. Finally, fans of the two-tone movement will dance in their seats as the Specials, Selecter, and Madness give forth with their special brand of ska.

ED CHRISTMAN

Tori Amos, "Little Earthquakes," A*Vision Entertainment, 55 minutes, \$16.98.

Straightforward melange of clips from various songs on Amos' debut album, "Little Earthquakes," are interwoven with slice-of-life-on-the-road and performance footage that paint an evocative portrait of this critically lauded artist. Particularly enjoyable are snippets of her performing at New York's Bottom Line and at a club in Rotterdam, with "Precious Things," "Leather," and "Happy Phantom" among the choice selections. C.A.

Mr. Big, "A Group Portrait," Cherry Lane Video, 50 minutes, \$19.95.

A departure from the standard longform video formula whose interview segments are

primarily personality-driven, this tape is 100% about music—as played and discussed by the members of rock outfit Mr. Big. First of a new video series from Cherry Lane and music mag Guitar For The Practicing Musician, "Group Portrait" features bassist extraordinaire Billy Sheehan and cohorts expounding on the virtues of their instruments of choice, on-stage rapport, their individual roads to musical fame, etc. As educational as it is entertaining, this title will appeal to practicing musicians and Mr. Big fans alike. C.A.

CHILDREN'S

"My First Nature Video," 40 minutes, "My First Science Video," 45 minutes, Sony Kids Video, \$14.98.

Based on the popular "My First" book series, these are two of four activity videos popping with fresh ideas. "First Nature" teaches kids ages 4-10 how to make leaf and bark rubbings, a pressed-flower collage, eggshell planters, and nine other do-able nature projects. Excellently organized and presented—with clear voice-overs of detailed demonstrations—"First Nature" is one video you can judge by its beautiful cover. "First Science" offers more than a dozen fun, sure-fire activities. Artfully incorporating the language and methods of science, the projects range from weather instruments to color experimentation to "kitchen chemistry." Since you can see exactly how to do everything and what results should look like, "First Science" makes an excellent resource for school projects. Also available are "My First Cooking Video" and "My First Activity Video." CATHERINE CELLA

"Shining Time Station: 'Tis A Gift Holiday Special," A*Vision Entertainment, 40 minutes, \$14.98.



This touching holiday episode of the hit PBS television series is both a fun and heartwarming story of a little girl who learns the true joy of giving during a visit to Shining Time Station. Of course all of the depot regulars are there to lend a hand, including station master Stacy Jones, the ever-conniving Schemer (who here attempts to oust Stacy from her position as Santa's helper), and the Juke Box Puppet Band (performing several Christmas classics). There are also special guests,

among them a white-haired, bearded gentleman with a twinkle in his eye (played by Lloyd Bridges) who adds a touch of Yuletide spirit when he gets snowed in at the station. C.A.

"Heartsong: Open Your Heart America," Heartsong Communications (P.O. Box 2455, Glenview, Ill. 60025), 20 minutes, \$19.95.

Schoolage kids love this video, where they "learn to sing and sign with Gaia." Gaia is half of Heartsong, her partner being her husband, songwriter Ed Tossing. The video, which includes a lyrics and signs sheet, opens with a music video of the title song. Like the song itself—an upbeat ballad of optimism—the video builds as Gaia collects people of all ages and colors into a "teach the world to sing"-type finale. In the second part, Gaia instructs in her "poetic use" of sign language in an effective three-staged method. Heartsong is clearly of the '60s—garbed in colorful tie-dye and singing "peace," "spirit," and "your inner star." But this video's production values, as well as its message of hope, are of the '90s. C.C.

TRAVEL

"Ireland And Your Irish Ancestry," "Scotland And Your Scottish Ancestry," "Wales And Your Welsh Ancestry," International Video Network, approx. 60 minutes each, \$29.95 each.



The titles of these programs are not misleading: partly travelogs, partly history lessons, the real emphasis here is on genealogy, and to intrigue Celtic expatriates into visiting the lands of their origins and tracing their ancestry. Bearing in mind that the viewer who is not Irish, Scottish, or Welsh, or a lover of all things British, will find much here irrelevant, within this narrower context the tapes are beautifully done, and packed with interesting information. The origins of surnames are very different in the three countries, and are thoroughly explored, along with the history of heraldry and (Scotland only) clan tartans. Each tape concludes with a series of tourist-board style commercials for railways and country hotels; these are tastefully done, although of interest only to the prospective visitor. An informative booklet, with advice on tracing genealogies and the addresses

of pertinent record offices, is included in each package.

MORRIS KIEGGMAN

COMEDY

"Andy Kaufman: I'm From Hollywood," Shanachie Entertainment Corp., 60 minutes, \$19.95.

This tape skips Kaufman's early life, comedic career, and role on the TV show "Taxi" to focus on the last period of his career, when he became obsessed with wrestling. It began as a stunt at Kaufman's concerts, when he wrestled women from the audience, and ended up with him in a full-blown feud with Southern wrestling champion Jerry Lawler, with Kaufman threatening to sue Lawler and eventually getting into the ring with him. One might be tempted to think this was still part of Kaufman's act, were it not for the fact that he was injured during the bout and hospitalized, and the fact that he became progressively more obsessed and malicious even though he was clearly destroying his career. This tape is billed as "hilarious," but it's about as funny as watching a car wreck—we see a talented man apparently become unhinged and ruin his life. It draws no conclusions, offers no insights, and doesn't even mention anything that happened after Kaufman's final bout—not even his untimely death. As a result, it is neither entertaining nor enlightening. TRUDI MILLER

MADE-FOR-TV

"Coronation Street," Starstruck Productions, 50 minutes each, \$25.95 each. Britain's most popular and longest-running television series is now available in a collection of 10 videos that span the first 30 years of life on "The Street." This slice-of-life television show has won numerous awards, inspired other serials, and acquired devoted fans around the world.



It has been hailed by a former poet laureate of England as this century's equivalent of Charles Dickens' masterpiece "The Pickwick Papers" in its appeal to the viewer. The emotion and drama of everyday working class life is eloquently portrayed by a fine cast of thespians. The lack of big-name actors further enhances the program's appeal and as a result the first-time viewer will find these episodes fresh and entertaining. Veterans will find this to be a trip down memory lane.

MARC GIAQUINTO

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Universal Soldier" (1992), R, LIVE Home Video, prebooks Nov. 17.

Jean-Claude Van Damme and Dolph Lundgren may not strike you as typical American soldiers (or even typical Americans) fighting in the Vietnam War, but that's just where they kill each other off in the first scene. The frozen bodies of good grunt Van Damme and psycho-GI Lundgren are later revived as Universal Soldiers, a chemically enhanced, laser-guided, pain-impervious anti-terrorist squad. Haunted by flashes of memory, Van Damme goes AWOL, pursued by the entire UniSol corps (including the rabid Lundgren, who's rapidly returning to his sadistic old self). This film is bound for small-screen success with its sharp SF design, violent action scenes, and a smattering of humor. And, as Schwarzenegger proved, semi-robotic roles work pretty well for semi-actors.

"Black Magic" (1991), PG-13, MCA Universal Home Video, prebooks Nov. 24.

This horror-comedy stars the perpetually confused Judge Reinhold as a man plagued by insomnia and nightmares of his possibly-dead cousin (Anthony LaPaglia). In search of answers and some sleep, Reinhold travels to the supposedly quirky Southern hamlet of Istanbul, where he falls for his cousin's ex-girlfriend (Rachel Ward). Reinhold gets the feeling that Ward actually is a witch and really *did* do away with LaPaglia. (Although Reinhold is still confused.) Shock-yock movie fans may warm up to Ward's flighty, sexy witch. Judge Reinhold aficionados will be pleased to note that, gasping and gulping, their man remains completely without a clue.

"Poison Ivy" (1992), R and unrated, New Line Home Video, prebooks Nov. 24.

Sara Gilbert, the sarcastic No. 2 daughter on "Roseanne," portrays a shy, bright, wealthy teenager who's drawn to a cool, slightly scary classmate whom she nicknames Ivy (Drew Barrymore). Soon the parentless Ivy joins Gilbert's household, befriending her ailing mother (Cheryl Ladd) while flirting with her bitter, boozing father (Tom Skerritt). Of course, after Ivy has had time to grow on the family, she begins to destroy it, although some may feel limited empathy: yet another rich dysfunctional family. First billed as a kind of a Bad-Seed-in-a-miniskirt, "Poison Ivy" emerges as a moderately predictable psychological thriller. Although the film promised more steamy sex than it delivered, teenage stars Barrymore and Gilbert will draw a sizable audience.

"The Finishing Touch" (1992), R, Columbia TriStar Home Video, prebooks Nov. 24.

Someone's been putting L.A.'s slinkiest young bimbos to the knife and police Det. Sam Stone (Michael Nader) and his detective ex-wife Hannah (Shelly Hack) are on the case. Their prime suspect is an erotically oriented artist (Arnold Vosloo), a character so laughably pompous he's nearly a joke, although the film seems not to realize this. Neither does Hack, who becomes smitten with the artist while staking him out, and lets her conduct become,

well, unbecoming an officer. Aside from a modicum of violence, and some unappetizing sex, "The Finishing Touch" indulges in lowbrow Hollywood's worst stereotypes of high-brow art—that it can only be made by truly pretentious fops who are probably sick serial killers anyway. The production does have an attractive gloss and the story may appeal to anyone deeply suspicious of bohemian types.

"Lady Dragon" (1992), R, Imperial Entertainment, prebooks Nov. 16.

In "Lady Dragon," kickboxing queen Cynthia Rothrock portrays Kathy Gallagher, out to avenge her husband after he was shot down on their wedding day. (This is the same plot as Truffaut's "The Bride Wore Black," but it's a stretch to call this a fists-of-fury remake.) After being beaten and raped by her husband's cruel killer, Kathy is nursed back to health by a kindly, rustic mystic (thank heavens for those kindly, rustic mystics). Soon she's back, running unscathed through halls of Uzi-fire. Rothrock can be a likable actress, with better thespic skills than Chuck Norris (some recommendation), and as a female kickboxer, she has the field pretty much to herself. This should do best with martial-arts fans and women who dream of unconventional ways of getting rid of the men in their lives.

"Beautiful Dreamers" (1992), PG-13, Hemdale Home Video, prebooks Nov. 18.

Theatrical audiences may not have known what to make of this historical drama that draws together poet Walt Whitman and mental health care reform in the late 19th century. Colme Feore is insane-asylum director Dr. Bucke, who tries to change his London, Ontario, institution into a place where love and trust replace straitjackets and barred windows. When Dr. Bucke meets the aging poet Whitman (Rip Torn) and brings him back to his facility, Whitman's humanity, as well as his poetry, illuminate a pathway to more sensitive treatment of the mentally ill. Needless to say, the free-thinking, socially progressive Whitman is viewed by some as a threat to public morals. With a very authentic feel for life in the late 1800s, this well-photographed story of a social progressive carries a very modern inspirational message.

"There's Nothing Out There" (1990), unrated, Prism Entertainment, prebooks Nov. 24.

You've seen this scenario before: seven teenagers go off to a secluded cabin in the woods for nature, partying, and sex—but there's something in the woods waiting to devour them. Not only have you seen this scenario before, but so has one of the characters. Craig Peck plays Mike, a horror-movie maven who tries to warn his compatriots that if they want to avoid becoming monster munchies, they'd better stop acting like a bunch of dumb kids in a fright flick. (Which, of course, they are.) Despite ample nudity on the teenagers' part and a fair amount of gore, much of the action is slapstick and the teen-hungry creature is more than a bit goofy-looking. Although Mike's sarcastic warnings get a bit tiresome, this cheap but highly entertaining feature is ideal for horror addicts, as it parodies the genre's clichés while indulging in them.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Update

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.

NOVEMBER

Nov. 7, Chicago Music Showcase—Blues Presentation, Harold Washington Library Center, Chicago. Dorrelle Burnett, 312-747-4826.

Nov. 10-20, Sponsorship Opportunities Workshop, Marina Del Rey Hotel, Los Angeles. 212-799-9029.

Nov. 14, The Musician's Survival Course, seminar presented by Musician magazine, Lone Star Roadhouse, New York. 908-495-1763.

Nov. 18, Silver Clef Award Dinner & Auction, to benefit the Nordoff-Robbins Music Therapy Clinic at New York Univ., Roseland, New York. 212-541-7948.

Nov. 19-22, Young Black Programmers Coalition National Convention, Hyatt Regency Hotel, Houston. Irene Ware, 205-432-8661.

Nov. 19-22, Fifth Annual National Conference of College Broadcasters, sponsored by the National Assn. of College Broadcasters, Omni Biltmore Hotel, Providence, R.I. 401-863-2225.

DECEMBER

Dec. 3, Seventh Annual Salute To The American Songwriter, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. Steve Schalchlin, 213-463-7178.

Dec. 9, Third Annual Billboard Music Awards, Universal Amphitheater, Universal City, Calif.

Dec. 18, Sampling Forum, presented by Music Career Services, 71 West Studios, New York. Antonio Marinez, 212-860-2082.

JANUARY

Jan 7-10, Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 15-18, National Assn. Of Music Merchants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24-28, MIDEM Convention, including the International Visual Music Awards, Cannes, France. 212-689-4220.

GOOD WORKS

ZZ TOP has been named to receive the Silver Clef Award of Nordoff-Robbins Music Therapy Foundation, the New York-based clinic that works with severely handicapped and autistic children through the use of improvisational music. The group will be honored Nov. 18 at the Roseland Ballroom in Manhattan. Atlantic Records co-chairman Ahmet Ertegun and Elektra Entertainment chairman Bob Krasnow co-chair the annual event, which raises more than \$500,000 for the clinic at New York Univ. The evening's host is WNEW-FM, celebrating its 50th anniversary. For more info, call Joe Dera or Elizabeth Freund at 212-966-4600.

LIFELINES

BIRTHS

Boy, Adam Randolph, to Ron and Rezi Zeelens, Oct. 17 in New York. He is president of RAZ Management Co.

Boy, Jabari Dion, to Jimmy and Vanessa Earl, Oct. 20 in Austin, Texas. He is associate director of Frank C. Erwin Jr. Special Events Center, the concert venue at the Univ. of Texas at Austin.

Girl, Briana Rosalind, to Joel and Andrea Diamond, Oct. 23 in Beverly Hills, Calif. He is a record producer, music publisher, head of Joel Diamond Entertainment, and head of acquisition for Main Street Television.

Boy, Tyler Jackson, to John and Julie Fogerty, Oct. 26 in Los Angeles. He is a Warner Bros. recording artist.

Boy, Jonathan David, to Mark and Rachelle Berger, Oct. 28 in Los Angeles. He is VP of business affairs at Morgan Creek Records.

MARRIAGES

Chris Clark to Deirdre Hemphill, Oct. 17 in Limerick, Maine. He is president and CEO of U.S. Optical Disc, a large independent CD manufacturer.

John Treglia to Veronica Bianco, Oct. 18 in Bergen County, N.J. He is specials production editor for Billboard.

Martyn Dickenson-Post to Eva Pfaff, Oct. 24 in Miami Beach, Fla. She is promotion manager for Capitol Records.

Fredric Traube to Lana Smolak, Oct. 24 in Montreal. He is East Coast promotion manager for Morgan Creek Records in New York.

DEATHS

Robert Blattner, 40, in a plane crash, Oct. 31 in Grand Junction, Colo. (see story, page 5). Also killed in the crash were the pilot, Kevin James, 32, and Dale Berliner, 32, who was senior publicist in the photo department at 20th Century Fox before exiting the studio last May. Berliner is survived by her husband and two children.

Bruce Bird, 44, of a cerebral hemorrhage, Nov. 1 in Calabasas, Calif. Bird ran Camel Records, which launched the career of Night Ranger, and Camel Management, whose clients included Damn Yankees, Vince Neil, and Sass Jordan. He was also a director of the Album Network, the Urban Network, and the Network Forty. Previously, Bird worked in sales and promotion for Liberty/United Artists Records and Buddha Records; after heading his own promotion and marketing firm, he served as promotion VP for Casablanca Records. He is survived by his wife Nancy, three daughters and a son, two brothers and a sister, and his mother Anne.

(Continued on page 70)



Arista executives congratulate Enuff Z'nuff after the group's performance at the conference. Shown, from left, are Al Kiczales, VP of finance; Ken Levy, VP of creative services; Rick Bisceglia, senior VP of promotion; Jack Fovner, senior VP; Jim Chiado, senior VP of sales and distribution; Tom Ennis, VP of product management; Mitchell Cohen, VP of A&R; Derek Frigo, Enuff Z'nuff; Chip Z'nuff, Enuff Z'nuff; Clive Davis, president; Donnie Vie, Enuff Z'nuff; Ricky Parent, Enuff Z'nuff; Roy Lott, executive VP/GM; Jay Ziskrout, VP of rock promotion; and Jonathan Grevatt, national director of publicity.



Executives of LaFace Records enjoy the festivities. Shown in front row, from left, are VP/GM Lamont Bones, co-president Antonio "L.A." Reid, and recording artist Toni Braxton. In back row, from left, are Davett Singletary, director of artist development and press relations; Lesley Pitts, director of publicity; Sharliss Asbury, executive assistant to Reid and Babyface; Constance Armstrong, A&R administrator; Cecily Barkar, office manager; and Bryant Reid, A&R manager.



Arista's R&B contingent admires the New York skyline. Shown, from left, are Phillip Van Poole, manager, Carolinas; Andrea Sunnerville, manager, Midwest; Carin Thomas, manager, West Coast; Gerry Griffith, senior VP of black music; Kim Fergusson, manager, Northeast; Vanessa Barryer, manager, Southwest; John Hall Jr., manager, Midwest; Lesvia Castro, administrative assistant; Roland Lewis, national director of R&B promotion; Doug Daniel, VP of R&B promotion; Kathi Moore, director of R&B product management/video; Stephen Washington, manager, Florida; and V. Ife Green, manager, Southeast.



Socializing at the convention, from left, are Rowdy Records executive VP/GM Rocky Bucano; Arista executive VP/GM Roy Lott; Rowdy Records president Dallas Austin; and Arista president Clive Davis.



Arista president Clive Davis welcomes staffers to the Arista convention.

Arista Hosts A 'Lit' Fair

NEW YORK—Arista and BMG executives from across the U.S., England, and Canada converged here for four days recently for Arista's annual convention, which carried the theme "The Fuse Is Lit." Highlights included promotion and sales award dinners; previews of upcoming releases by Whitney Houston, Taylor Dayne, Exposé, Barry Manilow, Jeff Healey, Alan Jackson, Pam Tillis, and other Arista artists; and live performances by Enuff Z'nuff, Every Mother's Nightmare, Toni Braxton, and Radney Foster.



Arista president Clive Davis and senior VP of promotion Rick Bisceglia meet with Arista's promotion department.



Arista recording group Every Mother's Nightmare entertains the troops at the Arista convention.



Arista Nashville artist Radney Foster mingles with label executives after his performance at the Lone Star Roadhouse. Shown, from left, are Allen Butler, VP of national promotion and artist development, Arista Nashville; Jim Chiado, senior VP of sales and distribution; Jack Rovner, senior VP; Roy Lott, executive VP/GM; Tim DuBois, senior VP/GM, Arista Nashville; Foster; Clive Davis, president; and Mike Dungan, VP of marketing.

CATCHING THE ECLECTIC WAVES OF HAWAIIAN MUSIC

(Continued from page 1)

came a state in 1959, island music was mostly a mixture of traditional and contemporary Hawaiian, which was embellished with instruments introduced by *haoles* (foreigners). There was also *hapa-haole* music, a brand of contemporary Hawaiian with English lyrics that appealed mostly to tourists.

In the early to mid-'60s, Hawaiian music began undergoing profound changes. Current island music grew out of a true renaissance in all Hawaiian culture during that time.

"I think there were two things that really gave local music a shot in the arm in the '60s and '70s," explains veteran promoter/record company owner Tom Moffatt. "One, of course, was the British invasion and all the excitement that was happening on the mainland. The other was the opening of the Neal Blaisdell Arena Complex—at that time called the H.I.C.—which seated 8,200 people. Prior to that, we didn't have a venue with good sound that seated that many people."

Moffatt believes that when so many kids were drawn to a place like the NBC Arena, it helped boost their own subcultural awareness and their interest in the local music scene.

"There was a new sense of pride in the local artist," says Moffatt. "This renaissance in Hawaiian music all really started as a kind of underground movement. But by the '70s, I could put certain local groups in the arena or the [Waikiki] Shell and draw the same number of kids I did for a mainland act."

Mike Kelly, GM of KCCN-AM-FM Honolulu, adds radio was an influence on the music's evolution at that time: "Another important factor in the rise of Hawaiian music in the '60s and '70s was having an all-Hawaiian-music radio station acting like a communication outlet. Local people had a place to hear what was happening—not just in music, but also in island politics and all its art forms—anything dealing with local people and island life."

Kelly points out that recordings of island music are important both culturally and financially. "Most people outside the States would be surprised to know that local albums generate yearly gross revenues of between \$30 million and \$50 million," he says.

MUSICAL EVOLUTION

Despite all the changes of the past 30 years, contemporary Hawaiian remains an important part of the island music scene. An evolution of what existed before the recent renaissance, it has been perpetuated by acts such as the Brothers Cazimero, Olomana, Peter Moon, and the Makaha Sons Of Niihau.

In 1973, a milestone in island music was reached when Cecilio Rodriguez and Henry Kapono Kaaihue ("C&K") paired their talents and released their first album on CBS Records. Although Cecilio & Kapono's melodic light rock/pop music made only indirect references to Hawaii and didn't sell that well on the mainland, their national status gave a big shot of confidence to island musicians and helped goose sales of local album product. The duo made two more albums for CBS. Today, their Columbia albums and later local releases are still big sellers.

Before Cecilio & Kapono, the last Hawaiian pop artist to emerge from the islands on a national label was Don Ho, a nightclub entertainer who



Hawaii has developed a diverse musical culture, epitomized by its popular artists. Shown at top left is Brother Noland, whose "Coconut Girl" is credited as the first "Jawaiian" song—a style combining a reggae rhythm with elements of Caribbean, Hawaiian, and light rock. At top right are the Pahinui Brothers, slack-key guitarists whose self-titled debut was released in October on Private Music. At bottom left is the duo C&K, whose melodic light rock/pop albums attained national status and are still big sellers. At bottom right are the Brothers Cazimero, whose music is contemporary Hawaiian.

scored a top 100 hit in 1966 with "Tiny Bubbles" (Reprise). That song thrust him to the top of Waikiki's exploding tourist market, and for many years he appeared in a showroom at the Hilton Hawaiian Village.

Another successful Hawaiian pop act was Keola & Kapono Beamer, whose 1978 release, "Honolulu City Lights," featured a seamless blend of contemporary Hawaiian and island pop. Produced by Teddy Randazzo for Moffatt's Paradise label, the album sold hundreds of thousands of copies.

The enormous popularity of pop acts such as the Beamer Brothers, Audy Kimura, Kalapana, and C&K had numerous consequences, immediate and long-range. The number of island album releases leaped from seven to 10 a year before the "renaissance" to more than 80 annually by the end of the '70s.

KCCN, meanwhile, changed from a small station listened to by a pocket of *kamaainas* (those born and raised in Hawaii) to one that garnered high Arbitron ratings and helped boost sales of island music albums.

In 1978, responding to this burgeoning local recording industry, the Hawaiian Academy of Recording Arts was formed. Each year since then, HARA has hosted the "Na Hoku Hanohano" ("Stars Of Distinction") awards banquet, much like the Grammy Awards.

JAWAIIAN TAKES SHAPE

Between the formation of HARA and 1990, a third genre of island music, "Jawaiian" music, slowly but steadily began to take form.

A hybrid sound combining a reggae rhythm with elements of Caribbean, Hawaiian, and light rock, Jawaiian has added something lacking in much of contemporary Hawaiian music—a danceable rhythm and a style of music that young people could claim as their own.

Much as rock'n'roll took shape

over several years and burst forth in 1955, Jawaiian incubated during the '80s and exploded in 1990. That year, Jawaiian music emerged as a significant album seller. Also that year, KCCN began its FM station, programming contemporary Hawaiian music along with Jawaiian acts like Bruddah Walter, Kapena, Butch Heleman, and Brother Noland. Since then, Jawaiian has remained mostly monolithic, having had neither the time nor the creative push to splinter into subgenres.

"Brother Noland should be credited with actually being the first to put out a song that you could really call Jawaiian with his 1982 hit 'Coconut Girl,'" claims Leah Bernstein, president of the Mountain Apple Co. Given that the Mountain Apple catalog includes both contemporary Hawaiian (the Cazimero Brothers) and Jawaiian (Brother Noland), she has a unique focus on both styles.

"Jawaiian and contemporary Hawaiian sell pretty much in parity," says Bernstein. "You have to keep in mind that 7 million visitors hit the islands every year, and they buy only contemporary Hawaiian. Jawaiian is strictly for the young local market."

Among Jawaiian's bigger hits in the past couple of years are Bruddah Walter's "Keep Hawaiian Land In Hawaiian Hands"; "Masese," by Kapena; Willie K's "Good Morning," and Brother Noland's "Coconut Girl" and "Big Ship." KDE is one of its biggest labels, with Kapena and Willie K in its catalog.

MINOR CONTROVERSY

Initially, Jawaiian kicked up a minor controversy within the local recording business. Some artists were offended that a musical rhythm and culture far removed from any Polynesian roots had taken a Hawaiian moniker. Though they acknowledged its popularity among high school kids, they dismissed its artistic worth

and commercial viability.

Even those who dislike Jawaiian music, however, acknowledge it as an important phase in the music's evolution.

"It's an interesting paradox," muses HARA president Brickwood Galuteria. "Up to the time when Jawaiian came on strong, we'd been losing kids to top 40. I think Jawaiian has brought them a renewed interest in local music. It's also helped the island music grow and change. These are positive things. [Hawaiian music] traditionalists shouldn't have felt threatened."

John Berger, a HARA board member, radio personality, and veteran Hawaiian music critic, adds another perspective: "You really run into problems lumping all Jawaiian bands together. Some of them are very creative and original. Others are engaging in what is cultural plagiarism."

"Creative Jawaiian music doesn't include elements of the Jamaican culture or religion. Jamaican 'cover bands,' as they exist, simply aren't going to stay around."

SALES HAVE PEAKED

Although no exact figures are available, most observers agree Jawaiian sales peaked in 1991.

"When the first big Jawaiian wave hit, all its albums sold well," says Richard Otter, a Tower Records store manager. "But I think that wave has ended and sales have slowed a bit. When a very popular Jawaiian artist releases an album, yes, sales jump. But the boost is tied to that specific album, not all Jawaiian albums."

Alan Yamamoto, GM of Records Hawaii, concurs: "Oh, yes, I think there's a definite downward trend with Jawaiian sales. They've really slackened off the past six to 12 months. It seems that the big craze has died down."

"For example, between a third and a half of our business is local product.

Now of those local albums we sell, Jawaiian has typically accounted for 30% to 50%—higher, of course, if a big Jawaiian seller comes out. But for almost a year now, Jawaiian has dipped to the point where it's now gravitating to 25% of the island product we sell."

POISED FOR NEXT STAGE

As for the future of island music, Hawaiian pop and contemporary Hawaiian seem poised for national exposure.

"I've often thought that, if one Hawaiian album broke nationally, it would open millions of ears to the wonderful music made here," Moffatt reflects. "It's tough. Playlists have always been tight, and it's hard to convince a mainland company that their investment will pay off. Our acts sell big in Japan. But even 'Honolulu City Lights,' which has sold hundreds of thousands of copies here and has enormous pop appeal, hasn't been picked up yet by a big national label."

That may be changing.

In October, BMG-distributed Private Music released "The Pahinui Brothers." The self-titled album showcases the talents of three sons of the late legendary slack-key guitarist and singer Gabby Pahinui. (Unique to Hawaii, "slack-key" is a style of playing in which the strings are open-tuned and plucked rather than strummed.)

Available in Hawaii on the Panini label, the album was produced on the island of Maui by Panini owners Witt Shingle and Steve Slegfried. Ry Cooder, who produced Gabby's mid-'70s album for Warner Bros., co-produced the lead radio track, "Jealous Guy," and three other songs. Among the mainland stars lending their *ko-kua* (assistance) to this debut album are David Lindley, Jim Keltner, Van Dyke Parks, Dwight Yoakam, Sid Page, and Nick De Caro.

The Pahinui Brothers performed at the yearly San Francisco slack-key festival in March and later opened for Randy Travis in the islands. In May, they performed on a PBS-TV special with Yoakam and Cooder's son Joaquim (to be aired on TNN several times this year). With Cyril currently working on solo projects, Martin and Bla will join Crosby, Stills & Nash, Jackson Browne, and Bonnie Raitt in "Imua Hawaii" ("Onward Hawaii"), a two-part performance Sunday and Monday (8-9) at Honolulu's NBC Arena that will benefit victims of Hurricane Iniki.

In addition, George Winston is releasing a series of slack-key guitar recordings through his Windham Hill-distributed Dancing Cat label.

"I'm concentrating more on getting the recording done than on the marketing of the albums," says Winston. "The actual release can happen any time. But getting the stuff down in the studio has been a high priority for me."

The first album, scheduled for release sometime in 1993, will be Ray Kane's "Punahale." "We've also got a lot of the basic stuff from Sonny Chillingworth done," adds Winston. "I'm really excited about the way all this is proceeding. We want to get a lot of things from slack-key master players that hasn't been recorded yet. Interesting thing about slack-key: it's like the blues in that you can practice and study and it just takes time to learn properly. But those that have learned it are truly amazing."

KSHE St. Louis Fetes 25 Years Of Rockin' Steady

BY BRIAN Q. NEWCOMB

ST. LOUIS—On Nov. 7, 1967, KSHE signed on at 94.5 on the FM dial and launched the flagship rock 'n' roll station on the St. Louis airwaves. But for PD Jim Owen, living long and prospering doesn't require a lot of celebration and hoopla.

To celebrate its anniversary, the station is giving away a pair of Corvettes, a new one and a '63 reconditioned model, hosting its annual free concert for fans, and looking toward the future.

"A lot of stations will pull up a lot of old tapes from the past and run these nostalgia segments," says Owen. "We haven't done much of that. We have some people who have been with us for a while, but we don't want to relive all this past. I don't think it serves the purpose. As we go into the '90s, I like to view the station as moving forward.

"[In] saying '25 years of real rock radio' when we come out of a song, what we're saying is we've adjusted, we've survived, we've lived through disco, classic rock, and alternative in '83," Owen says. "We have maintained as a viable mainstream AOR. We're a rock radio station."

Owen believes a station playing rock music is wise to stay consistent. "Getting back to being a rock 'n' roll station is the key, and a lot of heritage stations have lost that," he says. "Rock 'n' roll is one of those terms that covers everything from Chuck Berry and the Diamonds up through the strangest, most bizarre Fishbone record you'd want to pull out, and even beyond that.

"When you program a station, you define [it] for that particular market," he adds. "We're not trying to define this radio station on any kind of national definition of what these things might happen to be."

THE ROD STEWART DEBATE

John Ulett, who has been a jock at KSHE for 17 years, remembers times when that programming line was hard to decipher. "I can remember some real knock-down, drag-out fights over making some programming adjustments to include songs—



KSHE St. Louis' logo isn't the only thing that's changed in the station's 25 year history.

and these just stick out in my head from the disco age—like Rod Stewart's 'Do You Think I'm Sexy?'. There was a heavy debate over whether we should play that, would that be such a major compromise that our listeners would storm the building?" he asks.

"There was always that fear we were going to do something that might not placate our listeners, because they were such a loyal group," he adds. "So I think maintaining the same format over 25 years, sometimes against tremendous pressures from within the industry, is the main accomplishment."

Owen agrees that change has always been a source of struggle for album rock stations. "One of the keys to maintaining 25 years of history from a programming point of view is to grow as society changes and as the industry changes and grows," he says. "You're always looking to stay a viable property. You've got to be making money, you've got to keep the ratings, you've got to be satisfying an audience, you've got to be filling a musical niche, and the circumstances that determine that continue to shift as society shifts.

"Where I think we are now is another evolutionary period," he continues. "Rock radio as a whole is going through another change. And heritage stations like this one, in order to remain viable, need to start looking beyond the library material and begin looking to play the Pearl

Jams, Nirvanas, and Metallicas of the world.

"When I got here 16 months ago, we were really looking at a classic rock vs. classic rock battle. We have adjusted slightly away from that. We still play a lot of library material, but there was no AC/DC in the daytime, there was no Van Halen in the daytime, there was very little of the harder-edged material being played 24 hours a day. All of that material has very strong history for people."

For Ulett, the reintroduction of these sounds is a return to KSHE's strength. "Going back to the harder-edged sound, playing these newer bands with a lot of energy... is really a resurgence of an old philosophy," he says.

"Our old general manager used to say that KSHE's calling card was high energy... To come back now and make the station sound harder, get back to the metal sound has really helped us redefine ourselves," Ulett adds. "We might have lost some identity as time had gone on, and forgotten what our calling card really was."

STATE OF THE ART

Owen uses state-of-the-art tools to stay on line with KSHE's dedicat-

ed listener base. "[Research] used to be the death word in rock radio especially, but it's now one of the tools," he says. "There really are no geniuses in this business, and anybody who thinks they are is absolutely nuts and is headed for a fall. You've got to have input from your audience. You've got to have people responding. You've got to have people saying this is what I like, this is what I don't like, and it comes from a St. Louis point of view.

"From a programming point of view, you determine going in what kind of station do you want to be," Owen adds. "Heritage AOR has gotten in trouble in the past by trying to be too many things to too many people. KSHE is a rock station and... has always been a rock station. The radio station grew up with an image, and has never been able to shed [that] image. And that hurts sometimes. Our salesmen go out and get hurt by the idea of 'green teeth [listeners]' and the beat-up '72 Oldsmobile with KSHE stickers and tattoos.

"But as a programmer, you go in and you say, 'If we're a rock station then we'd better damn well be a rock station.' There are a lot of atti-

tudes about KSHE and some people are going to outgrow it," Owen says. "There are some that are going to grow past the radio station, and that's more their cycle in life than our cycle. The big question of AOR in the '80s was, do we age with the listener? And the question is well, fine, if you want to do that, become an AC station."

Owen gives a nod to the programmers who came before him at KSHE who, he says, "did a hell of a job fighting off [crosstown rival] KSD... These guys did a great job of positioning this station. They gave me the opportunity to come in here and transition the station into a little stronger, a little bit more current, a little bit more of a rock 'n' roll radio station.

"To be real honest with you about it, our obligation as a radio station is to make money for our corporation. Those are the bottom-line facts. This is a \$24 million property that this company has invested a lot of money in... We try to have as much fun as we can. And we try to make as much money as we can for our corporation without messing up the radio station. It's as simple as that."

More Stern Fallout Waiting In Wings; Greaseman Show Doesn't Slip By FCC

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has sent a letter of inquiry to Infinity Broadcasting asking if the Howard Stern shows cited for indecency on Greater Media's KLSX Los Angeles, which drew a \$105,000 fine in late October, were also aired on Infinity's WXRK (K-Rock) New York, WYSP Philadelphia, and WJFK-FM Washington, D.C.

Infinity, which is already battling an earlier FCC indecency fine, must respond to the commission within 30 days. If the answer is yes (and it most likely will be), expect further FCC indecency action against Infinity.

SIKES RECUPERATING

FCC chairman Al Sikes is recuperating from an Oct. 29 operation to remove a small malignant tumor on his prostate, according to the FCC.

"They found it real early; they caught it in time," says a commission spokesperson.

According to the FCC, Sikes was released from Suburban Hospital in Bethesda, Md., last week and is expected to return to his duties by the end of this month.

THE GREASEMAN FILE

Following a July 28 letter of inquiry stemming from a complaint over several November 1991 shows broadcast on WWDC-FM (DC101) Washington, D.C.'s morning-drive "The Greaseman Show," attorneys

at DC101 parent Capitol Broadcasting filed reply comments with the FCC admitting the broadcasts may have been offensive to "sensitive" members of the listening audience. They denied, however, that the broadcasts were indecent. The commission will now review the comments and make a determination.

WASHINGTON ROUNDUP

RADIO MUSIC LICENSE COMMITTEE & BMI

The latest news in the music licensing wars came in the form of a letter to more than 350 stations and group radio execs from the Radio Music License Committee on its ongoing negotiations with BMI. In the letter, the RMLC said it is "grappling" with BMI on a new agreement on license fees. No details yet, though, according to RMLC chairman Dick Harris.

The industry group worked out an agreement last year with ASCAP on new music performance licenses, but is still wrestling with competitor BMI on the issues of blanket and per-program rates, music reporting under a per-program license, and the possibility of launching alternative or substitute guideposts such as use of the highest one-minute ad rate instead of the traditional per-program license rates.

Harris says the time taken for the "complicated negotiation" reflects the RMLC's mission to "wind up with the best possible license."

NAB SAYS CUT COMPUTER INTERFERENCE

Broadcasters are growing alarmed at the interference caused by computer systems, and say the FCC should rethink its position on changing its rules requiring computer equipment manufacturers to obtain FCC authorization for all Central Processing Unit boards and power supplies in their product lines.

Without continued CPU and power supply compliance with Class B, RF Noise Restriction rules, the explosive growth of home personal computers could result in an increased potential for destructive interference designed to protect authorized radio services.

The atmosphere around cities and suburbs is quickly turning into a pulsating hotbed of radiating, noisy interference caused by personal computers, according to the NAB's FCC comments.

The FCC is thinking of relaxing its rules to simply approve a complete computer system, but NAB believes noise emission "signatures" vary from model to model.

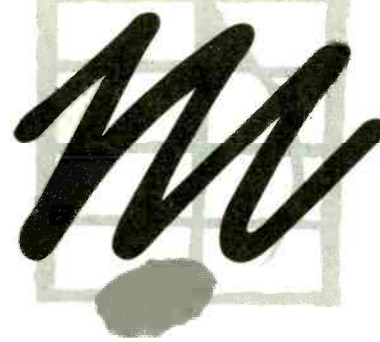
With assembled components, warns the NAB, "the interaction of the various components could create greater interference than the sum of the interference caused by each of the separate components."



Catching Ketchum. During the first "Country in the City" festival co-sponsored by KSAN San Francisco, Hal Ketchum, left, talks with air personalities Jeff Perry, center, and Dave Ware.

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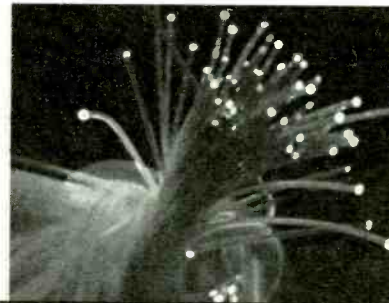


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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★★ NO. 1 ★★★★★					
1	2	5	6	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON 1 week at No. 1
2	1	1	10	I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH
3	6	11	5	THE LAST SONG MCA 54510	◆ ELTON JOHN
4	8	8	8	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
5	7	7	11	NEVER SAW A MIRACLE ARISTA 1-2459	◆ CURTIS STIGERS
6	3	4	16	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
7	10	10	10	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
8	4	2	14	AM I THE SAME GIRL FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
9	5	3	16	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
10	12	19	5	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
11	11	15	10	LAYLA REPRISE 18787	◆ ERIC CLAPTON
12	16	22	6	HOW DO YOU TALK TO AN ANGEL CAPITOL 44890	◆ THE HEIGHTS
13	9	6	16	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
14	14	17	15	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
★★★ POWER PICK ★★★					
15	25	31	3	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
16	15	13	21	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
17	26	35	3	NEVER A TIME ATLANTIC 87411	GENESIS
18	21	23	13	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
19	17	18	21	THE ONE MCA 54423	◆ ELTON JOHN
20	23	26	5	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
21	24	27	5	FEELS LIKE HEAVEN WARNER BROS. ALBUM CUT	PETER CETERA WITH CHAKA KHAN
22	22	24	7	SOMEONE TO HOLD EPIC 74482	◆ TREY LORENZ
23	18	20	23	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
24	20	9	14	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
25	13	14	13	DROWNING IN YOUR EYES ELEKTRA 64710	◆ EPHRAIM LEWIS
26	19	12	22	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
27	35	—	2	THEME FROM NORTHERN EXPOSURE MCA ALBUM CUT	DAVID SCHWARTZ
★★★ HOT SHOT DEBUT ★★★					
28	NEW ▶	—	1	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
29	29	25	29	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
30	32	38	4	DANCE WITHOUT SLEEPING ISLAND 864 320/PLG	◆ MELISSA ETHERIDGE
31	43	—	2	FAITHFUL EMI 50411/ERG	◆ GO WEST
32	27	21	17	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
33	28	16	18	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
34	36	32	33	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
35	31	34	6	LIKE EVERYONE SHE KNOWS COLUMBIA ALBUM CUT	JAMES TAYLOR
36	38	44	3	ANOTHER LIFE ARISTA ALBUM CUT	BARRY MANILOW
37	39	42	9	END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN	◆ BOYZ II MEN
38	37	39	16	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
39	40	33	25	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
40	NEW ▶	—	1	NO ORDINARY LOVE EPIC 74734	◆ SADE
41	33	29	14	JESUS HE KNOWS ME ATLANTIC 87454	◆ GENESIS
42	44	41	31	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
43	30	28	8	RIVER OF DREAMS MCA 54461	◆ GLENN FREY
44	41	37	31	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
45	42	43	4	ALWAYS THE LAST TO KNOW A&M 1604	◆ DEL AMITRI
46	NEW ▶	—	1	DOES LOVE NOT OPEN YOUR EYES REPRISE ALBUM CUT	◆ KURT HOWELL
47	46	46	20	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
48	34	30	9	I STILL BELIEVE IN YOU MCA 54406	◆ VINCE GILL
49	49	47	7	COULD'VE BEEN ME MERCURY 866 998	◆ BILLY RAY CYRUS
50	45	45	20	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL

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

Billboard's PD of the week

Neil McGinley
WKHX-FM Atlanta



ALTHOUGH HE IS now soundly beating crosstown rival WYAI/WYAY (Y106 & Y104 FM) by almost two full share points, country WKHX-FM (Kicks 101.5) Atlanta OM Neil McGinley refuses to rule out the competition.

"They are definitely a viable competitor," says McGinley. "Because of those two stations, we have to try twice as hard. We can't afford to waste money, or talent, or promotional opportunities."

Nevertheless, in the summer Arbitron book, Kicks was up 8.0-8.3 and was No. 2 in the market 12-plus, well ahead of fifth-place finisher Y106 & Y104 (5.8-6.5).

"This was the best summer book we've ever seen," says McGinley. "I think it's a combination of a strong morning personality [Moby], a strong, recognizable presence in the market, what we do promotionally, and the fact that country music and acts are becoming increasingly mainstream."

The battle between Kicks and Y106 & Y104 has been an interesting one over the years. When Capital Cities/ABC bought Kicks in 1981, it had been a "largely unknown" family-owned, mom-and-pop operation, according to McGinley. ABC changed the station into its current continuous country format and enjoyed little competition until WYAY signed on in 1984.

"They were a good competitor and we had some nice battles over the years," McGinley says, "but by late '88 we had them put away."

In the summer of 1989, however, WYAY added a second FM signal, WYAI, significantly increasing its coverage area, and McGinley says "that impacted us dramatically. We just had to be better everywhere. We focused our marketing efforts in one area [direct mail], got a high-profile morning guy, and inside of eight months we had topped the FM/FM combo."

But McGinley says there is little difference musically between the two stations. "I think both of us are very contemporary by nature of the music that Nashville is producing."

Musically, Kicks is about 55% current, and the majority of oldies are from the past five years. Because of that, McGinley says, "you sound more contemporary whether you program that way or not."

Here's a recent afternoon hour: Diamond Rio, "No-where Bound"; Alan Jackson, "Here In The Real World"; Rodney Crowell, "Lovin' All Night"; Travis Tritt, "Anymore"; Alabama, "I'm In A Hurry (And Don't Know Why)"; Randy Travis, "Diggin' Up Bones"; Joe Diffie, "Ships That Don't Come In"; Lor-

rie Morgan, "We Both Walk"; Radney Foster, "Just Call Me Lonesome"; Garth Brooks, "We Shall Be Free"; Clint Black, "Better Man"; Billy Dean, "If There Hadn't Been You"; Forester Sisters, "Just In Case"; Tanya Tucker, "If Your Heart Ain't Busy Tonight"; Keith Whitley, "When You Say Nothing At All"; and Mark Collie, "Even The Man In The Moon Is Cryin'."

The station is positioned around "52 minutes of continuous country every hour," and "the right mix today's hot new country hits and all-time favorites."

WKHX-AM had been simulcast with the FM but recently split off to program co-owned Satellite Music Network's country format. The AM's format is not being heavily promoted yet, beyond a few billboards. "Before we put a lot of money against it, we need to see what we have there," McGinley says.

Promotionally, most of the FM's year-round focus is on a contest-related direct-mail campaign that has been running consistently for the last 18 months. While some stations prefer television and outdoor to direct mail, McGinley defends it, saying, "If you do it right and consistently, it can be very effective."

The station is also very involved in events, concerts, and appearances, and McGinley says, "We're extremely visible in the marketplace. We're probably at half a dozen things a week."

McGinley says country radio's audience has grown over the years, which has resulted in an all-time-high cume audience for Kicks. "More people seem to like the music of today than four or five years ago. I think there are a lot of new listeners to country music," he says.

In addition to morning man Moby, a former rock jock who joined the station in 1991 and says he's "country as a gourd dipper," the lineup consists of midday host Gary Kinsey, afternoon jock Bill Seller, night host Tom Pierce, and overnigher Kevin O'Brien.

McGinley started in radio 20 years ago at WAKR Akron, Ohio. After stints at WOWO Fort Wayne, Ind., and WIBC Indianapolis, he landed the PD job at ABC's WKBW Buffalo, N.Y., in 1980. Three years later, he was transferred to co-owned WKHX and has been there ever since.

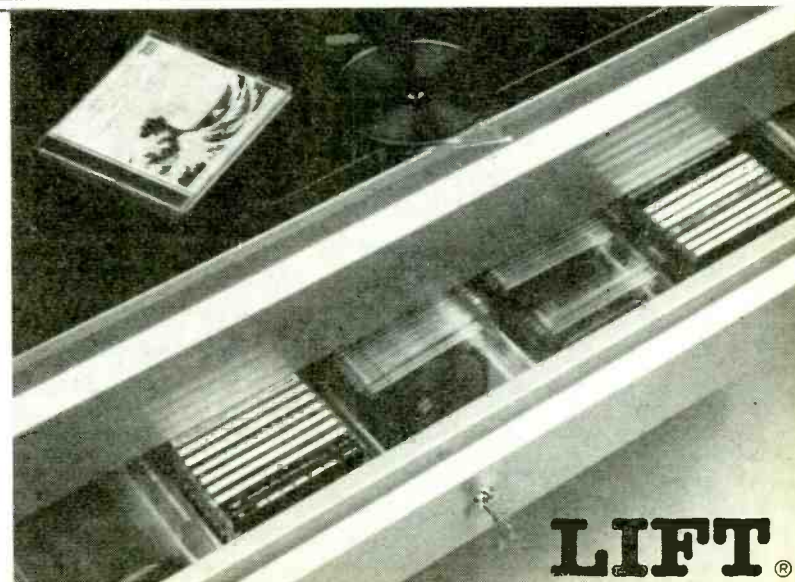
Because of his recent success, McGinley jokes, "I want to take this book and never get another. I want it to be my epitaph: 'he was No. 2 in the market 12-plus.'"

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	2	10	REST IN PEACE III SIDES TO EVERY STORY	EXTREME A&M
2	2	4	7	DRIVE AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
3	3	5	4	KEEP THE FAITH KEEP THE FAITH	BON JOVI JAMBCO/MERCURY
4	5	6	6	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
5	9	10	6	I LOVE YOU PERIOD LOVE SONGS FOR THE HEARING IMPAIRED	DAN BAIRD DEF AMERICAN/REPRISE
6	7	8	8	WHERE YOU GOIN' NOW DON'T TREAD	DAMN YANKEES WARNER BROS.
7	4	1	10	DIGGING IN THE DIRT US	PETER GABRIEL Geffen
8	8	9	6	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	U2 ISLAND/PLG
9	10	7	13	JEREMY TEN	PEARL JAM EPIC
10	16	31	3	WICKED AS IT SEEMS MAIN OFFENDER	KEITH RICHARDS VIRGIN
11	6	3	13	HOW ABOUT THAT HERE COMES TROUBLE	BAD COMPANY ATCO EASTWEST
12	12	16	6	TIME AFTER TIME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
13	11	14	21	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
14	17	17	5	YESTERDAYS USE YOUR ILLUSION II	GUNS N' ROSES Geffen
15	19	22	4	SHUFFLE IT ALL IZZY STRADLIN AND THE JU JU HOUNDS	IZZY STRADLIN AND THE JU JU HOUNDS Geffen
16	NEW ▶		1	★★★ FLASHMAKER ★★★	
				WAR OF MAN HARVEST MOON	NEIL YOUNG REPRISE
17	21		2	★★★ POWER TRACK ★★★	
				CRUEL LITTLE NUMBER FEEL THIS	THE JEFF HEALEY BAND ARISTA
18	13	13	15	LOVE IS ON THE WAY THE LIZARD	SAIGON KICK THIRD STONE/ATLANTIC
19	18	21	17	HUNGER STRIKE TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
20	23	32	6	JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
21	14	12	11	LAYLA UNPLUGGED	ERIC CLAPTON DUCK/REPRISE
22	22		2	ELECTED	DEF LEPPARD MERCURY
23	20	24	4	SHAKE FOR ME IN THE BEGINNING	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC
24	24	27	8	JOHNNY HAVE YOU SEEN HER? UNTITLED	THE REMBRANDTS ATCO EASTWEST
25	15	11	11	START THE CAR START THE CAR	JUDE COLE REPRISE
26	26	26	5	THEM BONES DIRT	ALICE IN CHAINS COLUMBIA
27	28	18	14	SENT BY ANGELS ARC ANGELS	ARC ANGELS DGC/GEFFEN
28	32	34	4	WALK ON THE OCEAN FEAR	TOAD THE WET SPROCKET COLUMBIA
29	38		2	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
30	25	20	17	SUMMER SONG THE EXTREMIST	JOE SATRIANI RELATIVITY
31	31	29	3	HIGHWAY TO HELL LIVE	AC/DC ATCO EASTWEST
32	34	38	3	NOBODY HEARS THE ART OF REBELLION	SUICIDAL TENDENCIES EPIC
33	29	25	13	HAVE YOU EVER NEEDED SOMEONE SO BAD ADRENALIZE	DEF LEPPARD MERCURY
34	33	40	3	SEEN THE DOCTOR FREE FOR ALL	MICHAEL PENN RCA
35	27	28	10	HOT CHERIE DOUBLE ECLIPSE	HARDLINE MCA
36	NEW ▶		1	TOO MANY WAYS TO FALL ARC ANGELS	ARC ANGELS DGC/GEFFEN
37	NEW ▶		1	THE LUMBERJACK JACKYL	JACKYL Geffen
38	NEW ▶		1	UNSUMG MEANTIME	HELMET INTERSCOPE/ATLANTIC
39	NEW ▶		1	FRIENDS THE EXTREMIST	JOE SATRIANI RELATIVITY
40	40		2	STEAM US	PETER GABRIEL Geffen

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	—	—	1	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
2	4	1	10	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
3	3	2	5	EVEN FLOW TEN	PEARL JAM EPIC
4	2	3	21	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.
5	—	9	14	MYSTERIOUS WAYS ACHTUNG BABY	U2 ISLAND/PLG
6	8	7	7	ROAD TO NOWHERE NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
7	—	—	1	DREAM ON AEROSMITH	AEROSMITH COLUMBIA
8	6	5	19	MAMA, I'M COMING HOME NO MORE TEARS	OZZY OSBOURNE EPIC ASSOCIATED/EPIC
9	5	10	16	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.
10	9	—	17	NOVEMBER RAIN USE YOUR ILLUSION I	GUNS N' ROSES Geffen

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

MJI's 'Country Quiz' Scores 10 Years On Air; SuperRadio Unleashes Satellite Country Format

LOS ANGELES—MJI Broadcasting's "Country Quiz" is celebrating its 10th anniversary—and 500th show—with a superstar salute airing this week (9).

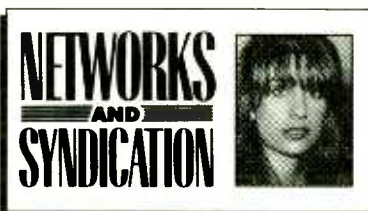
"Country Quiz's 10th Anniversary Superstar Salute" will feature such country music artists as Randy Travis, Reba McEntire, Ricky Van Shelton, Vince Gill, Alabama, George Strait, Clint Black, Garth Brooks, Tanya Tucker, and the Judds.

The twice-daily 60-second show, hosted by Dan Taylor and written and produced by Andrea Dresdale, consists of two trivia questions a day with three clues for each question from Monday through Friday. Once or twice a week, the show is hosted by a "mystery guest," who gives clues about his or her identity.

For the anniversary special, listeners who call with the correct trivia answer will win a Liberty Records cassette by Tucker, Billy Dean, Suzy



Reba McEntire is among the artists featured on the 10th-anniversary edition of MJI Broadcasting's "Country Quiz," airing this week (9). She is pictured here with MJI president Josh Feigenbaum.



by Carrie Borzillo

Bogguss, Pirates Of The Mississippi, Cleve Francis, or Chris LeDoux.

In the past, prizes have included stereo equipment, headsets, books, and magazine subscriptions. Grand prizes have included a trip for two to Nashville to visit the Grand Ole Opry.

Josh Feigenbaum, MJI president and executive producer of "Country Quiz," says the key to success of "Country Quiz" is "staying in touch with what is going on with country radio and supplying radio stations with a program that fits their format."

"It's the interactive quality [that makes it successful]," he adds. "People like to play along with the radio and we give them new information about their favorite artists."

"Country Quiz" debuted on 75 country stations Nov. 1, 1982, and has steadily picked up affiliates along the way. The show is now heard on more

(Continued on next page)

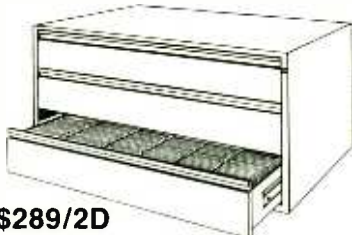
Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	1	7	DRIVE AUTOMATIC FOR THE PEOPLE	R.E.M. WARNER BROS.
2	2	3	8	THESE ARE DAYS OUR TIME IN EDEN	10,000 MANIACS ELEKTRA
3	7	10	5	LOVE BLIND	THE SUNDAYS DGC
4	6	9	6	SOMEBODY TO SHOVE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
5	4	4	10	DIGGING IN THE DIRT US	PETER GABRIEL Geffen
6	5	5	11	NEARLY LOST YOU SWEET OBIVION	SCREAMING TREES EPIC
7	10	14	4	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	U2 ISLAND/PLG
8	3	2	11	BLOOD MAKES NOISE 99.9 F	SUZANNE VEGA A&M
9	16		2	TASTE IT WELCOME TO WHEREVER YOU ARE	INXS ATLANTIC
10	18	23	4	NOT SLEEPING AROUND ARE YOU NORMAL	NED'S ATOMIC DUSTBIN CHAOS
11	12	12	5	LIFETIME PILING UP SAND IN THE VASELINE	TALKING HEADS SIRE/WARNER BROS.
12	17	20	5	UH HUH OH YEH PAUL WELLER	PAUL WELLER GODDISCS/LONDON
13	15	15	7	HAPPINESS IN SLAVERY BROKEN	NINE INCH NAILS NOTHING/TV/INTERSCOPE
14	13	11	11	SEEN THE DOCTOR FREE FOR ALL	MICHAEL PENN RCA
15	8	6	11	POISON HEART MONDO BIZARRO	THE RAMONES RADIOACTIVE/MCA
16	9	7	10	SPIRITUAL HIGH MOODFOOD	MOODSWINGS ARISTA
17	25		2	TROUT HOME BREW	NENEH CHERRY VIRGIN
18	14	13	7	GLAMOROUS GLUE YOUR ARSENAL	MORRISSEY SIRE/REPRISE
19	11	8	12	HELPLESS COPPER BLUE	SUGAR RYKODISC
20	20	21	8	LEAVE IT ALONE AMERICAN STANDARD	MARY'S DANISH MORGAN CREEK
21	19	17	12	YOU DON'T UNDERSTAND BABE RAINBOW	HOUSE OF LOVE FONTANA/MERCURY
22	21	18	6	JOHNNY HAVE YOU SEEN HER UNTITLED	THE REMBRANDTS ATCO EASTWEST
23	23		2	STEAM US	PETER GABRIEL Geffen
24	28		2	SUCK YOU DRY PIECE OF CAKE	MUDHONEY REPRISE
25	26		2	DIZZ KNEE LAND PUZZLE	DADA I.R.S.
26	27	29	3	TONES OF HOME BLIND MELON	BLIND MELON CAPITOL
27	22	24	6	PLEASE YOURSELF EROTICA	THE DARLING BUDS CHAOS
28	NEW ▶		1	MRS. ROBINSON IT'S A SHAME ABOUT RAY	LEMONHEADS ATLANTIC
29	NEW ▶		1	SOULED OUT SUPREME LOVE GODS	SUPREME LOVE GODS DEF AMERICAN
30	NEW ▶		1	GET OUT OF CONTROL FOOLISH THING DESIRE	DANIEL ASH COLUMBIA

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

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NETWORKS AND SYNDICATION

(Continued from preceding page)

than 130 country outlets, including KLAC Los Angeles; WWWW Detroit; KRTY San Jose, Calif.; WSLR Akron, Ohio; WROG Cumberland, Md.; and KYYK Palestine, Texas.

MJI is the producer of the first syndicated radio quiz—"Rock Quiz"—which debuted in 1981. Other MJI quiz shows include "Star Quiz," for urban stations, "Al Michaels' Sports Quiz," "Pop Quiz," and "Trivia Quiz." The latter is a thematic show that airs on AC stations.

In addition, MJI produces the weekly shows "Metalshop," "Desert Island Discs," and "The Comedy Hour," and is the official broadcaster of the Grammy Awards and the Country Music Assn. Awards.

SUPERADIO'S COUNTRY FORMAT

Boston-based SuperRadio is launching a 24-hour contemporary hot country satellite format dubbed "Super Country," which is modeled after country radio leader WSIX Nashville.

"Super Country" will be synchronized to each affiliate's time zone, therefore giving stations a local feel.

The format targets 25-54-year-olds. The current/recurrent-to-gold ratio is 80/20, with recurrents dating back to 1985, and gold dating back to the '70s.

The air staff includes several WSIX regulars, including PD Doug Baker in mornings, Jami Mayberry

in middays, Hoss Burns in afternoons, Diana Lynn in nights, and Bo Bradshaw in overnights.

SuperRadio is also home to the modern rock show "Cross Currents," as well as "Open House Party," "Supermixx," and the AC satellite format "City-FM."

AROUND THE INDUSTRY

Tom Snyder will be moving to television when his ABC Radio Networks talk show ends this month. He has inked a deal with CNBC to host a night-time talk show beginning in January. But plans may still be in the works for Snyder to host a weekend radio show on Daynet. The network's Mike Castello says he was negotiating with Snyder, but CNBC got him first. Castello says he is now looking into the possibility of simulcasting Snyder's CNBC show on radio.

CBS News Radio Special Broadcast Unit has been dissolved. "Dan Rather Reporting," "In The Marketplace," and "Capitol Ideas" will now be produced by CBS News. "Healthtalk," "The Parent Profile," and "Down To Earth" are under review. CBS says it hopes to absorb the unit's eight employees into CBS News.

CNN Radio has entered into a joint venture with Caballero Spanish Media to form CNN Radio Noticias. The Spanish news network, based at CNN's Atlanta headquar-

ters, will be launched next March.

Westwood One will simulcast MTV's "Bruce Springsteen Plugger" at 10 p.m. (ET) Wednesday (11). The 90-minute concert was taped in Los Angeles in September.

CBS News reporter Nick Young has been named anchor of "In The Marketplace" beginning Nov. 16. He replaces Mike Pulsipher, who returns to KCBS San Francisco... KTRH Houston rejoins the CBS Radio Network Jan. 4... Helene Blienberg, director of communications at the CBS Radio Division, joins the board of Broadcast Promotion and Marketing Executives.

SI Communications Inc. has "Malcolm X: A Musical Remembrance," a two-hour special, lined up for November. Kicking off 1993 will be "King: A Countdown To The Holiday," a series of 15 90-second vignettes hosted by Brock Peters and Margaret Avery, and "King: A Musical Tribute," a three-hour special hosted by Denzel Washington.

For "Black History Month" in February, SI will present "Black Women: A Portrait Of Dignity," with stories told by celebrity guests such as Dionne Warwick and Phyllis Rashad; "Story Of A People: Then And Now," which is made up of 12 one-hour segments; "African American Women: Proud & Determined," 90-second vignettes that highlight the accomplishments of African-American women; and "Black History Notes," which highlights African-American men.

WMZQ Washington, D.C., PD

Tom Rivers and KMPS Seattle afternoon jock Tony Thomas will fill in for vacationing ABC Radio Networks' "American Country Countdown" host Bob Kingsley the weekends of Nov. 7-8 and Nov. 14-15.

North Hollywood, Calif.-based CKW & Associates reports that after attending the National Assn. of Broadcasters meet in New Orleans in September, its weekly one-hour "Louis L'Amour Theatre" program hit 200 affiliates. The year-old drama attempts to re-create life in the pioneer west. L'Amour is an author with more than 200 books in print.

National Public Radio correspondent Susan Stamberg becomes a reporter for NPR's newsmagazine "Morning Edition"... NPR's "Afropop Worldwide" is entering its fifth season. See Thom Duffy's Home & Abroad column in the International section for details.

The Museum of Television & Radio hosted the New York launch of the syndicated hourlong weekly radio anthology "Le Show," hosted by comedian Harry Shearer. The program, syndicated by Los Angeles public radio outlet KCRW, can now be heard on WNYC-AM-FM New York.

Westwood One AE Jane Steinberg is promoted to the newly created position of director of marketing in New York. Rick Stack, WW1's AE for the Midwest region, is promoted to director of marketing in Chicago. Also, WW1's The Source has completed its move from WW1's Culver City, Calif., offices to Arlington, Texas.

Hits! in Tokio

Week of October 25, 1992

- 1 Layla Eric Clapton
- 2 Jamaican In N.Y. Shinehead
- 3 My Name Is Prince Prince & The New Power Generation
- 4 She's Playing Hard To Get Hi-Five
- 5 Erotica Madonna
- 6 Music O.M.A.R.
- 7 Digging In The Dirt Peter Gabriel
- 8 To Love Somebody Michael Bolton
- 9 Kickin' It After 7
- 10 I'm Overjoyed Nona Gaye
- 11 End Of The Road Boyz II Men
- 12 Humpin' Around Bobby Brown
- 13 Everything Reminds Me Of You Commodores
- 14 It's A Fine Day Opus III
- 15 Walking On Broken Glass Annie Lennox
- 16 No Ordinary Love Sade
- 17 Free Your Mind En Vogue
- 18 Only You Toto
- 19 Drive R.E.M.
- 20 Blue Days The Jazzmasters
- 21 Frenesi Linda Ronstadt
- 22 Sometimes Love Just Ain't Enough Patty Smyth
- 23 Good Enough Bobby Brown
- 24 Just Another Day Jon Secada
- 25 The One Elton John
- 26 Fly Me To The Moon Sinead O'Connor
- 27 How Do You Do Roxette
- 28 This Used To Be My Playground Madonna
- 29 Natural High Vanessa Paradis
- 30 The Shape I'm In Bobby Caldwell
- 31 Linha Do Equador Djavan
- 32 Really Miss Your Love The Jazzmasters
- 33 You Too Sharp
- 34 Ain't No Doubt Jimmy Nail
- 35 You Lied To Me Cathy Dennis
- 36 Keep The Faith Bon Jovi
- 37 I'd Die Without You P.M. Dawn
- 38 Give It Up Wilson Phillips
- 39 Try My Love Shinehead
- 40 Success Has Made A Failure Of Our Home Sinead O'Connor
- 41 Life Is A Highway Tom Cochrane
- 42 Rest In Peace Extreme
- 43 Nothing Broken But My Heart Celine Dion
- 44 Slow And Sexy Shabba Ranks
- 45 Blood Makes Noise Suzanne Vega
- 46 Sweet November Troop
- 47 Games Chuckii Booker
- 48 Right Now Al B. Sure
- 49 Stay Shakespear's Sister
- 50 Not Enough Time Inxs

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Honor Thy Days. One of R&B's hottest couples received a city of Los Angeles proclamation naming their wedding day as "Bobby Brown & Whitney Houston Day." Shown presenting the declaration to the husband and wife, center, are Lee Bailey, left, and Diane Blackmon-Bailey, both of radio syndicator Bailey Broadcasting Services.

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Radio

REVISED FCC OWNERSHIP RULES SPUR SPATE OF TRADING ACTIVITY

(Continued from page 1)

by a single operator) with the FCC. But broadcasters say the industry probably won't start reaping the financial rewards of the new rules for anywhere from six months to three years.

Those rules, which went into effect Sept. 16, allow a single operator to own a total of 18 AM stations and 18 FMs, an increase from the previous limit of 12 of each. The caps will be raised to 20 AMs and 20 FMs in two years. Additionally, the new rules allow a single broadcast group to own up to two FMs and two AMs in a market with 15 or more stations as long as the combined audience share doesn't exceed 25% of total listening. Previous limits restricted owners to one station of each service per market, regardless of audience size.

Among the most noteworthy deals filed with the FCC so far:

- The merger of the 11-station Pyramid Broadcasting with the four-station Atlantic Radio to form Boston Radio Group. Atlantic is also in the process of acquiring WHDH Boston, giving the new group a total of five stations in that market. One AM will be sold to comply with the new laws.

- Infinity Broadcasting's acquisition of three stations—WUSN Chicago, WZLX Boston, and WZGC Atlanta—from Cook Inlet Radio for \$100 million. Infinity already owns stations in Chicago and Boston. Infinity also purchased WIP Philadelphia from Spectator Broadcasting for \$13 million and will pair WIP with its crosstown station, WYSP.

- The cashless ownership swap of EZ Communications' WHQT Miami and Cox Broadcasting's WSOC Charlotte, N.C. Cox already owns two stations in Miami. EZ owns one in Charlotte.

- In Salt Lake City, US Radio has acquired one station and leased two others and a construction permit. It has an option to purchase the outlets and the permit by the end of the year. Those deals will give US Radio the maximum complement of stations in Salt Lake City.

- Paxon Broadcasting's acquisition of WPRD and WMGF Orlando, Fla., from Metroplex Communications and crosstown WVRI from Capitol Broadcasting. Paxon already owned Orlando stations WWNZ and WHVE, and has since sold WHVE to New Castle Media to comply with the four-station limit.

- The acquisition of KASP/WKBQ St. Louis by Legend Media from Evergreen Media. That deal was struck before Evergreen Media had even completed its own acquisition of the stations from Chase Communications.

When the new laws were passed by the commission Aug. 5, broadcasters predicted they would be beneficial to the long-term health of the ailing radio industry. Among the major advantages they cited were the ability to achieve higher advertising rates by selling stations in combination and the reduction of operating costs such as leases, insurance, payroll, and Arbitron fees.

More than two months later, broadcasters still maintain that optimism, but now some say the industry probably will not feel the benefits for at least two to three years. Others target the second quarter of 1993,

when the new deals have been approved and have had a few months to achieve some momentum.

ENTHUSIASM RUNNING HIGH

Nevertheless, enthusiasm is running high among broadcast group heads. "The big players in large markets, it appears, are going to end up with two [stations] ... That will be good for the industry," says Don Kidwell, president of US Radio. "Something we're all very excited about is that it should increase the values of the individual properties."

"The new rules give us a chance to operate more efficiently," says Steve Dodge, chairman/CEO of Boston Radio Group. "In Boston, by having four or five different products, we have a much more attractive package to offer to advertisers."

Dodge adds, however, that "it's a slow process. There is an awful lot to learn as you put properties together [and] we've taken very few concrete steps so far. I think it's going to be very gradual. The first benefit will be in the form of expense savings, [but] I think it will take at least two to three years for those benefits to emerge."

LMAs STILL BIG

Surprisingly, there has been no reduction in the creation of local marketing agreements in which non-owned stations in a market form sales and/or programming alliances to reduce overhead and increase advertising revenues. Many had predicted that the relaxed duopoly restrictions would reduce the need for such deals, but they have been cropping up in recent weeks with the same frequency as they did before the new rules, most likely because they have proved to be cost-efficient.

Alan Box, president of EZ Communications, says the idea that duopoly would negate LMAs is incorrect. "They're still an important element," due to the broadcasters' continuing difficulty in getting bank loans for acquisitions, he says. Also, LMAs provide the ability to move quickly on a local level and then take more time to work out final purchase agreements, according to Box.

Thus far, duopoly has also not re-

sulted in the kind of massive staff layoffs many in the industry had predicted, although they are probably in the offing.

Most broadcasters predict the new rules and the continuation of LMAs will result in 10%-15% of current radio employees losing their jobs in the next year, but Dodge notes that it is better to be the employer of a "slightly reduced number of people" in a healthier industry.

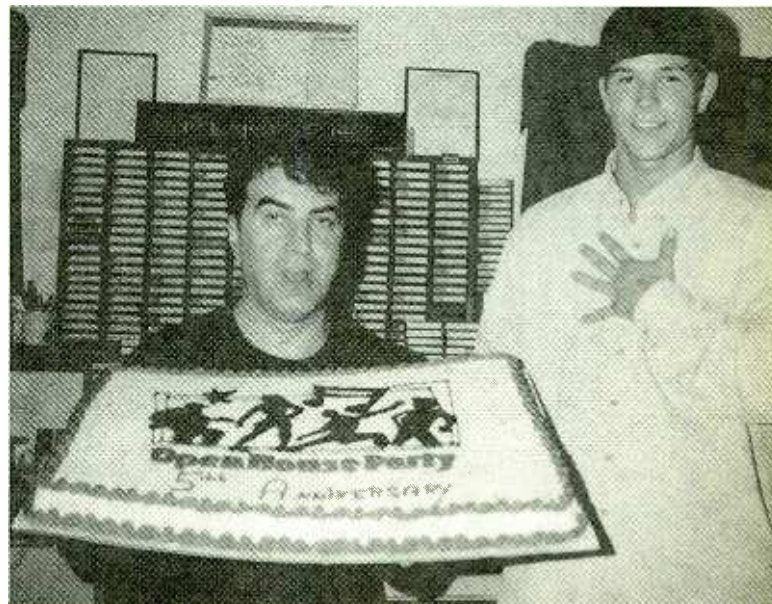
SOME SEE SLOW GROWTH

Despite the FCC's estimated 50-60 filings, some in the industry believe the industry is moving slowly on taking advantage of the new rules. Randy Jeffery, a partner with Media Venture Partners, says duopoly is happening "slower than I'd like to see for the industry ... People believe that duopoly's the best thing the FCC's done for radio in a long while. But for many companies, due to the excesses of the '80s, it's too little too late. Banks are not willing to lend these companies more money." Therefore, he concludes, "We don't see the flurry of [duopoly] activity some thought we would."

Jeffery suggests that the slow pace will continue "until lenders are able to get a better handle on the economy of scale [one GM, one sales team, one Xerox machine, etc.] that duopolies present." That lender learning curve, as well as some historical case studies for banks to analyze, says Jeffery, may take two years.

Another radio executive who thinks duopoly is not moving fast enough is Bob Neal, executive VP/radio at Cox. One thing that has slowed the duopoly process down, he says, is the high prices station sellers are suddenly seeking. "Sellers have very, very unrealistic ideas about multiples for their stations," he says.

According to Neal, pre-duopoly broadcasters were seeking seven- or eight-times cash flow but will now only consider a multiple of 10-times cash flow. "These guys seem to think it's some sort of bonanza for them," he says, adding, "I don't blame them for trying to benefit from [the duopoly] glow."



Birthday Suit Marky Mark, right, joins John Garabedian, host of "Open House Party," to celebrate the syndicated dance show's fifth anniversary.

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

KDWB 101.3
Minneapolis/St. Paul PD: Mark Bolke

- 1 Annie Lennox, Walking On Broken Glass
- 2 Firehouse, When I Look Into Your Eyes
- 3 En Vogue, Free Your Mind
- 4 Def Leppard, Have You Ever Needed Someone
- 5 Hi-Five, She's Playing Hard To Get
- 6 Bryan Adams, Do I Have To Say The Words
- 7 Color Me Badd, Forever Love
- 8 Bobby Brown, Humpin' Around
- 9 Mary J. Blige, Real Love
- 10 Roxette, How Do You Do!
- 11 Jodeci, Come & Talk To Me
- 12 Patty Smyth, Sometimes Love Just Ain't
- 13 P.M. Dawn, I'd Die Without You
- 14 Jon Secada, Do You Believe In Us
- 15 Heights, How Do You Talk To An Angel
- 16 Damn Yankees, Where You Goin' Now
- 17 Go West, Faithful
- 18 Michael W. Smith, I Will Be Here For You
- 19 Technronic, Move This
- 20 Arrested Development, Tennessee
- 21 Jon Secada, Just Another Day
- 22 Classic Example, It's Alright
- 23 Vanessa Williams, Work To Do
- 24 Tom Cochrane, Life Is A Highway
- 25 Toad The Wet Sprocket, All I Want
- 26 Rhythm Syndicate, I Wanna Make Love To
- 27 TLC, Baby-Baby-Baby

WILD 107.1
San Francisco PD: Cliff Berkowitz

- 1 Arrested Development, People Everyday
- 2 P.M. Dawn, I'd Die Without You
- 3 Wreckx-N-Effect, Rump Shaker
- 4 Shai, If I Ever Fall In Love
- 5 Boyz II Men, In The Still Of The Night
- 6 Boyz II Men, End Of The Road
- 7 Troop, Sweet November
- 8 Madonna, Erotica
- 9 Whitney Houston, I Will Always Love You
- 10 TLC, What About Your Friends
- 11 Shanice, Don't Wanna Love You
- 12 Shanice, Saving Forever For You
- 13 After 7, Baby I'm For Real
- 14 Mary J. Blige, Real Love
- 15 Prince & The New Power Generation, 7
- 16 Bell Biv DeVoe, Gangsta
- 17 Hi-Five, She's Playing Hard To Get
- 18 Sade, By Your Side
- 19 Jade, I Wanna Love You
- 20 Exposé, I Wish The Phone Would Ring
- 21 TLC, Baby-Baby-Baby
- 22 Bobby Brown, Good Enough
- 23 House Of Pain, Jump Around
- 24 Snap, Rhythm Is A Dancer
- 25 A.B. Sure!, Right Now
- 26 Trey Lorenz, Someone To Hold
- 27 En Vogue, My Lovin' (You're Never Gonna)
- 28 Arrested Development, Mr. Wendal
- 29 Rozalla, Everybody's Free
- 30 Gerardo, Love

WHQT
Miami PD: Hector Hannibal

- 1 R. Kelly & Public Announcement, Slow Da
- 2 Jodeci, Come & Talk To Me
- 3 Tevin Campbell, Alone With You
- 4 Boyz II Men, End Of The Road
- 5 Mike Howard, Ain't Nobody Like You
- 6 Toni Braxton, Love Shoulda Brought You
- 7 En Vogue, Giving Him Something He Can F
- 8 Al B. Sure!, Right Now
- 9 Whitney Houston, I Will Always Love You
- 10 Bobby Brown, Good Enough
- 11 Sade, No Ordinary Love
- 12 Shai, If I Ever Fall In Love
- 13 Chubb Rock, Games
- 14 Shanice, Lovin' You
- 15 Jade, I Wanna Love You
- 16 Shabba Ranks, Slow And Sexy
- 17 Vanessa Williams, Work To Do
- 18 Keith Sweat, I Want To Love You Down
- 19 After 7, Kickin' It
- 20 Troop, Sweet November
- 21 TLC, Baby-Baby-Baby
- 22 TLC, What About Your Friends
- 23 After 7, Baby I'm For Real
- 24 Snap, Rhythm Is A Dancer
- 25 TLC, Baby-Baby-Baby
- 26 Christopher Williams, All I See
- 27 Chaka Khan, Love You All My Lifetime
- 28 Hi-Five, She's Playing Hard To Get
- 29 Tracie Spencer, Tender Kisses
- 30 Tony Terry, Everlasting Love

B94 FM
Pittsburgh PD: Buddy Scott

- 1 Boyz II Men, End Of The Road
- 2 P.M. Dawn, I'd Die Without You
- 3 Heights, How Do You Talk To An Angel
- 4 Bryan Adams, Do I Have To Say The Words
- 5 Patty Smyth, Sometimes Love Just Ain't
- 6 Color Me Badd, Forever Love
- 7 Bobby Brown, Humpin' Around
- 8 TLC, What About Your Friends
- 9 Annie Lennox, Walking On Broken Glass
- 10 En Vogue, Free Your Mind
- 11 Hi-Five, She's Playing Hard To Get
- 12 Mary J. Blige, Real Love
- 13 Rhythm Syndicate, I Wanna Make Love To
- 14 Jade, I Wanna Love You
- 15 Trey Lorenz, Someone To Hold
- 16 Cathy Dennis, You Lied To Me
- 17 Exposé, I Wish The Phone Would Ring
- 18 Bobby Brown, Good Enough
- 19 Madonna, Erotica
- 20 Jon Secada, Do You Believe In Us
- 21 Tom Cochrane, Washed Away
- 22 Eric Clapton, Layla
- 23 Solia Shinas, The Message
- 24 Bon Jovi, Keep The Faith
- 25 Def Leppard, Have You Ever Needed Someone
- 26 Firehouse, When I Look Into Your Eyes
- 27 Snap, Rhythm Is A Dancer
- 28 Elton John, The One
- 29 Reba McEntire, The Greatest Man I Never
- 30 Fine Young Cannibals, She Drives Me Cra

K102
Minneapolis/St. Paul PD: Jim DuBois

- 1 Alabama, I'm In A Hurry (And Don't Know)
- 2 Suzy Bogguss, Letting Go
- 3 Billy Dean, If There Hadn't Been You
- 4 Mark Chesnut, Bubba Shot The Jukebox
- 5 Restless Heart, When She Cries
- 6 Mark Collie, Even The Man In The Moon I
- 7 Pam Tillis, Shake The Sugar Tree
- 8 Rodney Foster, Just Call Me Lonesome
- 9 Wynonna, No One Else On Earth
- 10 Tanya Tucker, Two Sparrows In A Hurrica
- 11 Brooks & Dunn, Lost And Found
- 12 Kathy Mattea, Lonesome Standard Time
- 13 Vince Gill, Don't Let Our Love Start Si
- 14 Alan Jackson, She's Got The Rhythm (And
- 15 Sawyer Brown, Cafe On The Corner
- 16 Marty Stuart, Now That's Country
- 17 Suzy Bogguss, Letting Go
- 18 Clint Black, Burn One Down
- 19 George Strait, I Cross My Heart
- 20 Sammy Kershaw, Anywhere But Here
- 21 Mary-Chapin Carpenter, Not Too Much To
- 22 Steve Wariner, Crash Course In The Blue
- 23 Lee Roy Parnell, Love Without Mercy
- 24 Hal Ketchum, Sure Love
- 25 Tracy Lawrence, Somebody Paints The
- 26 Coltin Raye, In This Life
- 27 John Anderson, Seminole Wind
- 28 Travis Tritt, Lord Have Mercy On The Wo
- 29 Reba McEntire, The Greatest Man I Never
- 30 Alan Jackson, Love's Got A Hold On You

96.3 KSCS
Dallas PD: Ted Stecker

- 1 Billy Dean, If There Hadn't Been You
- 2 Lorie Morgan, Watch Me
- 3 Mark Chesnut, Bubba Shot The Jukebox
- 4 Pam Tillis, Shake The Sugar Tree
- 5 Suzy Bogguss, Letting Go
- 6 Wynonna, No One Else On Earth
- 7 Garth Brooks, We Shall Be Free
- 8 Travis Tritt, Lord Have Mercy On The Wo
- 9 George Strait, I Cross My Heart
- 10 John Anderson, Seminole Wind
- 11 Mark Collie, Even The Man In The Moon I
- 12 Tanya Tucker, Two Sparrows In A Hurrica
- 13 Alabama, I'm In A Hurry (And Don't Know
- 14 Clint Black, Burn One Down
- 15 Kathy Mattea, Lonesome Standard Time
- 16 Mary-Chapin Carpenter, Not Too Much To
- 17 Steve Wariner, Crash Course In The Blue
- 18 Reba McEntire, The Greatest Man I Never
- 19 Doug Stone, Warning Labels
- 20 Rodney Foster, Just Call Me Lonesome
- 21 Coltin Raye, In This Life
- 22 Marty Stuart, Now That's Country
- 23 Confederate Railroad, Jesus And Mama
- 24 Reba McEntire, The Greatest Man I Never
- 25 George Strait, So Much Like My Dad
- 26 Travis Tritt, If I Didn't Have You
- 27 Chris LeDoux, Whatcha Gonna Do With A C
- 28 Diamond Rio, Nowhere Bound
- 29 Alan Jackson, Love's Got A Hold On You
- 30 Joe Diffie, Next Thing Smokin'

KGGI
San Bernardino/Riverside PD: Bob West

- 1 Shai, If I Ever Fall In Love
- 2 Boyz II Men, End Of The Road
- 3 P.M. Dawn, I'd Die Without You
- 4 En Vogue, Giving Him Something He Can F
- 5 Jodeci, Come & Talk To Me
- 6 Boyz II Men, In The Still Of The Night
- 7 Jade, I Wanna Love You
- 8 Shanice, Saving Forever For You
- 9 Mary J. Blige, Real Love
- 10 K.W.S., Please Don't Go
- 11 Hi-Five, She's Playing Hard To Get
- 12 After 7, Baby I'm For Real
- 13 TLC, Baby-Baby-Baby
- 14 Madonna, Erotica
- 15 TLC, What About Your Friends
- 16 Bobby Brown, Good Enough
- 17 Lo-Key?, I Got A Thang 4 Ya!
- 18 A Lighter Shade Of Brown, Homes
- 19 N2Deep, Back To The Hotel
- 20 House Of Pain, Jump Around
- 21 Shanice, Lovin' You
- 22 Snap, Rhythm Is A Dancer
- 23 Trey Lorenz, Someone To Hold
- 24 Whitney Houston, I Will Always Love You
- 25 Nona Gaye, I'm Overjoyed
- 26 Arrested Development, People Everyday
- 27 Mnt Condition, Breakin' My Heart (Pret
- 28 Technronic, Move This
- 29 Vanessa Williams, Just For Tonight
- 30 Wreckx-N-Effect, Rump Shaker

KUBE 93.1 FM
Seattle PD: Bob Case

- 1 Shai, If I Ever Fall In Love
- 2 Paperboy, Ditt
- 3 P.M. Dawn, I'd Die Without You
- 4 Boyz II Men, In The Still Of The Night
- 5 Arrested Development, Mr. Wendal
- 6 TLC, What About Your Friends
- 7 Snap, Rhythm Is A Dancer
- 8 Troop, Sweet November
- 9 Mary J. Blige, Real Love
- 10 Heights, How Do You Talk To An Angel
- 11 N2Deep, Back To The Hotel
- 12 Arrested Development, People Everyday
- 13 Prince & The New Power Generation, 7
- 14 Boyz II Men, End Of The Road
- 15 Madonna, Rain
- 16 Lo-Key?, I Got A Thang 4 Ya!
- 17 R. Kelly & Public Announcement, Slow Da
- 18 Madonna, Erotica
- 19 House Of Pain, Jump Around
- 20 Crypt Keeper, The Crypt Jam
- 21 Jade, I Wanna Love You
- 22 Jodeci, Come & Talk To Me
- 23 TLC, Baby-Baby-Baby
- 24 Whitney Houston, I Will Always Love You
- 25 Mnt Condition, Breakin' My Heart (Pret
- 26 Technronic, Move This
- 27 Jodeci, Forever My Lady
- 28 En Vogue, My Lovin' (You're Never Gonna
- 29 TLC, Ain't 2 Proud 2 Beg
- 30 Mad Cobra, Flex

Z100
New York PD: Steve Kingston

- 1 Heights, How Do You Talk To An Angel
- 2 Boyz II Men, End Of The Road
- 3 Patty Smyth, Sometimes Love Just Ain't
- 4 Jon Secada, Just Another Day
- 5 Snap, Rhythm Is A Dancer
- 6 Mary J. Blige, Real Love
- 7 Bryan Adams, Do I Have To Say The Words
- 8 Toad The Wet Sprocket, All I Want
- 9 Michael Bolton, To Love Somebody
- 10 K.W.S., Please Don't Go
- 11 Def Leppard, Have You Ever Needed Someone
- 12 P.M. Dawn, I'd Die Without You
- 13 Bon Jovi, Keep The Faith
- 14 Madonna, Erotica
- 15 Bobby Brown, Good Enough
- 16 George Lamond, Where Does That Leave Lo
- 17 Spin Doctors, Little Miss Can't Be Wron
- 18 Whitney Houston, I Will Always Love You
- 19 Eric Clapton, Layla
- 20 Donna DeJoy, Praying For Love
- 21 Madonna, Deeper And Deeper
- 22 Color Me Badd, Forever Love
- 23 Boyz II Men, In The Still Of The Night
- 24 The Shance, Saving Forever For You
- 25 TLC, What About Your Friends
- 26 Exposé, I Wish The Phone Would Ring
- 27 En Vogue, My Lovin' (You're Never Gonna
- 28 Technronic, Move This
- 29 Arrested Development, Tennessee
- 30 Elton John, The One

EAGLE 106
Philadelphia PD: Brian Philips

- 1 Patty Smyth, Sometimes Love Just Ain't
- 2 Heights, How Do You Talk To An Angel
- 3 Def Leppard, Have You Ever Needed Someone
- 4 Boyz II Men, In The Still Of The Night
- 5 Madonna, Deeper And Deeper
- 6 Technronic, Move This
- 7 Bobby Brown, Good Enough
- 8 Mark Collie, Even The Man In The Moon I
- 9 Bryan Adams, Do I Have To Say The Words
- 10 P.M. Dawn, I'd Die Without You
- 11 Madonna, Erotica
- 12 Michael Bolton, To Love Somebody
- 13 TLC, Baby-Baby-Baby
- 14 Guns N' Roses, November Rain
- 15 K.W.S., Please Don't Go
- 16 Shanice, Saving Forever For You
- 17 Jon Secada, Just Another Day
- 18 Elton John, The One
- 19 Goddess, Sexuall
- 20 Boyz II Men, End Of The Road
- 21 Eric Clapton, Layla
- 22 Solia Shinas, The Message
- 23 CeCe Peniston, Keep On Walkin'
- 24 Spin Doctors, Little Miss Can't Be Wron
- 25 Firehouse, When I Look Into Your Eyes
- 26 Jon Secada, Do You Believe In Us
- 27 Genesis, Never A Time
- 28 Mary J. Blige, Real Love
- 29 Sophie B. Hawkins, Damn I Wish I Was Yo
- 30 CeCe Peniston, Finally

FM100 KILT
Houston PD: Rick Candea

- 1 Alabama, I'm In A Hurry (And Don't Know)
- 2 Suzy Bogguss, Letting Go
- 3 Randy Travis, If I Didn't Have You
- 4 Wynonna, No One Else On Earth
- 5 Mark Chesnut, Bubba Shot The Jukebox
- 6 Pam Tillis, Shake The Sugar Tree
- 7 Mark Collie, Even The Man In The Moon I
- 8 George Strait, I Cross My Heart
- 9 Coltin Raye, In This Life
- 10 Lorie Morgan, Watch Me
- 11 Travis Tritt, Lord Have Mercy On The Wo
- 12 Vince Gill, Don't Let Our Love Start Si
- 13 Hal Ketchum, Sure Love
- 14 Kathy Mattea, Lonesome Standard Time
- 15 Marty Stuart, Now That's Country
- 16 Mary-Chapin Carpenter, Not Too Much To
- 17 Lee Roy Parnell, Love Without Mercy
- 18 Hal Ketchum, Sure Love
- 19 Restless Heart, When She Cries
- 20 George Strait, I Cross My Heart
- 21 Marty Stuart, Now That's Country
- 22 Vince Gill, Don't Let Our Love Start Si
- 23 Kathy Mattea, Lonesome Standard Time
- 24 Mark Chesnut, Bubba Shot The Jukebox
- 25 Billy Dean, If There Hadn't Been You
- 26 Tanya Tucker, Two Sparrows In A Hurrica
- 27 Tracy Lawrence, Runnin' Behind
- 28 Reba McEntire, The Greatest Man I Never
- 29 Mary-Chapin Carpenter, Down At The Twis
- 30 Alan Jackson, Love's Got A Hold On You

WJRH
Knoxville PD: Les Acree

- 1 Travis Tritt, Lord Have Mercy On The Wo
- 2 John Anderson, Seminole Wind
- 3 Tanya Tucker, Two Sparrows In A Hurrica
- 4 Randy Travis, If I Didn't Have You
- 5 Rodney Foster, Just Call Me Lonesome
- 6 Billy Dean, If There Hadn't Been You
- 7 Pam Tillis, Shake The Sugar Tree
- 8 Sawyer Brown, Cafe On The Corner
- 9 Clint Black, Burn One Down
- 10 Suzy Bogguss, Letting Go
- 11 Wynonna, No One Else On Earth
- 12 Lorie Morgan, Watch Me
- 13 Brooks & Dunn, Lost And Found
- 14 John Michael Montgomery, Life's A Dance
- 15 Mary-Chapin Carpenter, Not Too Much To
- 16 Lee Roy Parnell, Love Without Mercy
- 17 Hal Ketchum, Sure Love
- 18 Restless Heart, When She Cries
- 19 George Strait, I Cross My Heart
- 20 Marty Stuart, Now That's Country
- 21 Vince Gill, Don't Let Our Love Start Si
- 22 Kathy Mattea, Lonesome Standard Time
- 23 Mark Chesnut, Bubba Shot The Jukebox
- 24 Billy Dean, If There Hadn't Been You
- 25 Tanya Tucker, Two Sparrows In A Hurrica
- 26 Tracy Lawrence, Somebody Paints The
- 27 Alabama, I'm In A Hurry (And Don't Know
- 28 Ricky Van Shelton, Wild Man
- 29 Alan Jackson, She's Got The Rhythm (And
- 30 Trisha Yearwood, Walkaway Joe

MIX 96.5
Houston PD: Dave Van Stone

- 1 Bonnie Raitt, Come To Me
- 2 Grayson Hugh, Talk It Over
- 3 Toad The Wet Sprocket, All I Want
- 4 Peter Cetera, Restless Heart
- 5 Tom Cochrane, Life Is A Highway
- 6 Ephraim Lewis, Drowning In Your Eyes
- 7 Heights, How Do You Talk To An Angel
- 8 Mr. Big, Just Take My Heart
- 9 Annie Lennox, Walking On Broken Glass
- 10 Charles & Eddie, Would I Lie To You
- 11 Richard Marx, Take This Heart
- 12 Genesis, Never A Time
- 13 Eric Clapton, Layla
- 14 Rodney Crowell, What Kind Of Love
- 15 Restless Heart, When She Cries
- 16 Kenny Loggins, The Real Thing
- 17 Michael W. Smith, I Will Be Here For You
- 18 Jon Secada, Do You Believe In Us
- 19 Celine Dion, Nothing Broken But My Heart
- 20 Richard Marx, Chains Around My Heart
- 21 Damn Yankees, Where You Goin' Now
- 22 Michael Bolton, To Love Somebody
- 23 Tom Cochrane, Washed Away
- 24 Madonna, Rain
- 25 Elton John, The Last Song
- 26 Elton John, The One
- 27 Poco, Call It Love
- 28 Amy Grant, Good For Me
- 29 Bryan Adams, If Everything I Do I Do It
- 30 Jude Cole, House Full Of Reasons

Q102
Philadelphia PD: Jefferson Ward

- 1 Wreckx-N-Effect, Rump Shaker
- 2 Arrested Development, People Everyday
- 3 Bobby Konders, Massive Sounds, Mack Da
- 4 Shai, If I Ever Fall In Love
- 5 Mary J. Blige, What's The 411
- 6 Boyz II Men, End Of The Road
- 7 Boyz II Men, In The Still Of The Night
- 8 TLC, What About Your Friends
- 9 R. Kelly & Public Announcement, Slow Da
- 10 Jodeci, I'm Still Waiting
- 11 Pete Rock & C.L. Smooth, They Reminisce
- 12 Mad Cobra, Flex
- 13 Bell Biv DeVoe, Gangsta
- 14 Kris Kross, Jump
- 15 TLC, Baby-Baby-Baby
- 16 Home Team, Pick It Up
- 17 Mary J. Blige, Real Love
- 18 Das EFX, They Want EFX
- 19 Tevin Campbell, Alone With You
- 20 TLC, Ain't 2 Proud 2 Beg
- 21 P.M. Dawn, I'd Die Without You
- 22 House Of Pain, Jump Around
- 23 Naughty By Nature, Everything's Gonna B
- 24 Arrested Development, Mr. Wendal
- 25 Jodeci, Come & Talk To Me
- 26 En Vogue, Giving Him Something He Can F
- 27 Mary J. Blige, You Remind Me
- 28 Crypt Keeper, The Crypt Jam
- 29 Whitney Houston, I Will Always Love You
- 30 Arrested Development, Tennessee

92.5 WFLJ
New York PD: Scott Shannon

- 1 Toad The Wet Sprocket, All I Want
- 2 Bryan Adams, Do I Have To Say The Words
- 3 Peter Cetera, Restless Heart
- 4 Patty Smyth, Sometimes Love Just Ain't
- 5 Elton John, The One
- 6 Michael Bolton, Reach Out, I'll Be Ther
- 7 Charles & Eddie, Would I Lie To You
- 8 Heights, How Do You Talk To An Angel
- 9 Richard Marx, Take This Heart
- 10 Annie Lennox, Walking On Broken Glass
- 11 Billy Joel, All Shook Up
- 12 Eric Clapton, Layla
- 13 Whitney Houston, I Will Always Love You
- 14 Elton John, The Last Song
- 15 Jon Secada, Do You Believe In Us
- 16 Billy Joel, All Shook Up
- 17 Michael Bolton, To Love Somebody
- 18 Bonnie Raitt, Not The Only One
- 19 Swing Out Sister, Am I The Same Girl
- 20 Bonnie Raitt, Come To Me
- 21 Michael W. Smith, I Will Be Here For Yo
- 22 Kenny Loggins, If You Believe
- 23 Michael Bolton, To Love Somebody
- 24 Celine Dion, If You Asked Me To
- 25 Billy Ray Cyrus, Could've Been Me
- 26 Michael Bolton, Reach Out, I'll Be Ther
- 27 Elton John, The Last Song
- 28 Jon Secada, Do You Believe In Us
- 29 Restless Heart, When She Cries
- 30 Whitney Houston, I Will Always Love You
- 31 Richard Marx, Chains Around My Heart
- 32 Kathy Troccoli, Everything Changes
- 33 Jude Cole, House Full Of Reasons
- 34 Amy Grant, Every Heartbeat

MIX 107.3
Washington, D.C. PD: Lorin Palagi

- 1 Jon Secada, Just Another Day
- 2 Peter Cetera, Restless Heart
- 3 Richard Marx, Take This Heart
- 4 Kenny Loggins, Conviction Of The Heart
- 5 Patty Smyth, Sometimes Love Just Ain't
- 6 Elton John, The One
- 7 Heights, How Do You Talk To An Angel
- 8 Billy Joel, All Shook Up
- 9 k. d. lang, Constant Craving
- 10 Toad The Wet Sprocket, All I Want
- 11 Eric Clapton, Layla
- 12 Bryan Adams, Do I Have To Say The Words
- 13 Annie Lennox, Walking On Broken Glass
- 14 Michael Bolton, To Love Somebody
- 15 Swing Out Sister, Am I The Same Girl
- 16 Bonnie Raitt, Come To Me
- 17 Michael W. Smith, I Will Be Here For Yo
- 18 Kenny Loggins, If You Believe
- 19 Michael Bolton, To Love Somebody
- 20 Celine Dion, If You Asked Me To
- 21 Billy Ray Cyrus, Could've Been Me
- 22 Michael Bolton, Reach Out, I'll Be Ther
- 23 Elton John, The Last Song
- 24 Jon Secada, Do You Believe In Us
- 25 Restless Heart, When She Cries
- 26 Whitney Houston, I Will Always Love You
- 27 Richard Marx, Chains Around My Heart
- 28 Kathy Troccoli, Everything Changes
- 29 Jude Cole, House Full Of Reasons
- 30 Amy Grant, Every Heartbeat

OKNIX 102.5
Phoenix PD: R.J. Curtis

- 1 Wynonna, No One Else On Earth
- 2 Lorie Morgan, Watch Me
- 3 Billy Dean, If There Hadn't Been You
- 4 Mark Chesnut, Bubba Shot The Jukebox
- 5 Pam Tillis, Shake The Sugar Tree
- 6 George Strait, I Cross My Heart
- 7 Brooks & Dunn, Lost And Found
- 8 Mark Collie, Even The Man In The Moon I
- 9 Rodney Foster, Just Call Me Lonesome
- 10 Mark Collie, Even The Man In The Moon I
- 11 Tanya Tucker, Two Sparrows In A Hurrica
- 12 Clint Black, Burn One Down
- 13 Alan Jackson, She's Got The Rhythm (And
- 14 Hal Ketchum, Sure Love
- 15 Mary-Chapin Carpenter, Not Too Much To
- 16 Kathy Mattea, Lonesome Standard Time
- 17 Marty Stuart, Now That's Country
- 18 Confederate Railroad, Jesus And Mama
- 19 Coltin Raye, In This Life
- 20 Randy Travis, If I Didn't Have You
- 21 Sammy Kershaw, Anywhere But Here
- 22 Tracy Lawrence, Runnin' Behind
- 23 Sawyer Brown, Cafe On The Corner
- 24 John Anderson, Seminole Wind
- 25 Alabama, I'm In A Hurry (And Don't Know
- 26 Suzy Bogguss, Letting Go
- 27 Reba McEntire, The Greatest Man I Never
- 28 Trisha Yearwood, Wrong Side Of Memphis
- 29 McBride & The Ride, Going Out Of My Min
- 30 Chris LeDoux, Whatcha Gonna Do With A C

COUNTRY 92.5
Hartford PD: Johnny Michaels

- 1 Hal Ketchum, Sure Love
- 2 Alabama, I'm In A Hurry (And Don't Know
- 3 Mark Collie, Even The Man In The Moon I
- 4 Marty Stuart, Now That's Country
- 5 Kathy Mattea, Lonesome Standard Time
- 6 Restless Heart, When She Cries
- 7 Lorie Morgan, Watch Me
- 8 Mark Collie, Even The Man In The Moon I
- 9 Rodney Foster, Just Call Me Lonesome
- 10 Mark Collie, Even The Man In The Moon I
- 11 Wynonna, No One Else On Earth
- 12 Alan Jackson, She's Got The Rhythm (And
- 13 Vince Gill, Don't Let Our Love Start Si
- 14 John Anderson, Seminole Wind
- 15 Ricky Van Shelton, Wild Man
- 16 Garth Brooks, We Shall Be Free
- 17 Brooks & Dunn, Lost And Found
- 18 Steve Wariner, Crash Course In The Blue
- 19 Little Texas, What Were You Thinkin'
- 20 Joe Diffie, Next Thing Smokin'
- 21 Mark Chesnut, Bubba Shot The Jukebox
- 22 John Michael Montgomery, Life's A Dance
- 23 Rodney Foster, Just Call Me Lonesome
- 24 Travis Tritt, Lord Have Mercy On The Wo
- 25 Mary-Chapin Carpenter, Not Too Much To
- 26 George Strait, I Cross My Heart
- 27 Lionel Cartwright, Be My Angel
- 28 Pirates Of The Mississippi, A Street Ma
- 29 Tanya Tucker, Two Sparrows In A Hurrica
- 30 Ricky Van Shelton, Wear My Ring Around

KISFM 102.7
Los Angeles PD: Bill Richards

- 1 Patty Smyth, Sometimes Love Just Ain't
- 2 Boyz II Men, End Of The Road
- 3 Toad The Wet Sprocket, All I Want
- 4 Heights, How Do You Talk To An Angel
- 5 Elton John, The One
- 6 Annie Lennox, Walking On Broken Glass
- 7 K.W.S., Please Don't Go
- 8 Charles & Eddie, Would I Lie To You
- 9 Genesis, Hold On My Heart
- 10 Jon Secada, Just Another Day
- 11 P.M. Dawn, I'd Die Without You
- 12 Mary J. Blige, Real Love
- 13 Snap, Rhythm Is A Dancer
- 14 TLC, Baby-Baby-Baby
- 15 Cure, Friday I'm In Love
- 16 Erasure, Take A Chance On Me
- 17 Genesis, Jesus He Knows Me
- 18 Bobby Brown, Humpin' Around
- 19 Whitney Houston, I Will Always Love You
- 20 Shai, If I Ever Fall In Love
- 21 Peter Cetera, Restless Heart
- 22 Technronic, Move This
- 23 Celine Dion, If You Asked Me To
- 24 Richard Marx, Take This Heart
- 25 Jon Secada, Do You Believe In Us
- 26 En Vogue, Giving Him Something He Can F
- 27 Jade, I Wanna Love You
- 28 Amy Grant, I Will Remember You
- 29 Luther Vandross & Janet Jackson, The Bes
- 30 k. d. lang, Constant Craving

96.1 TIC-FM
Hartford PD: Tom Mitchell

- 1 Mary J. Blige, Real Love
- 2 Heights, How Do You Talk To An Angel
- 3 Snap, Rhythm Is A Dancer
- 4 Arrested Development, People Everyday
- 5 TLC, What About Your Friends
- 6 P.M. Dawn, I'd Die Without You
- 7 Patty Smyth, Sometimes Love Just Ain't
- 8 Pamela Fernandez, Kickin' In The Beat
- 9 George Lamond, Where Does That Leave Lo
- 10 Madonna, Deeper And Deeper
- 11 Boyz II Men, In The Still Of The Night
- 12 Madonna, Erotica
- 13 Bryan Adams, Do I Have To Say The Words
- 14 Rhythm Syndicate, I Wanna Make Love To
- 15 Charles & Eddie, Would I Lie To You
- 16 Shabba Ranks, Slow And Sexy
- 17 Malaka, So Much Love
- 18 Bobby Brown, Good Enough
- 19 Shanice, Saving Forever For You
- 20 Jade, I Wanna Love You
- 21 Joe Public, Do You Evernite
- 22 Exposé, I Wish The Phone Would Ring
- 23 K.W.S., Please Don't Go
- 24 En Vogue, Free Your Mind
- 25 Wreckx-N-Effect, Rump Shaker
- 26 Hi-Five, She's Playing Hard To Get
- 27 Cathy Dennis, You Lied To Me
- 28 Vanessa Williams, Work To Do
- 29 Shai, If I Ever Fall In Love
- 30 Trey Lorenz, Someone To Hold

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Single Reviews

EDITED BY LARRY FLICK

POP

► **ARRESTED DEVELOPMENT** *Revolution* (4:46)
PRODUCER: Speech
WRITERS: Arrested Development
PUBLISHERS: EMI-Blackwood/Arrested Development, BMI
Chrysalis/ERG 24809 (c/o CEMA) (cassette single)

One of this year's leading new rap acts succeeds in the near-impossible: honestly illustrating the frustration and anger resulting from racism, while simultaneously mustering up the positive energy necessary to change things for the better. Brilliant tune from the soundtrack to the movie "Malcolm X" is essential multiformat programming; on the basis of both its exemplary musical content and powerful message. Check out the videoclip directed by Spike Lee.

► **KENNY G** *Forever In Love* (no timing listed)
PRODUCER: Kenny G
WRITER: Kenny G
PUBLISHER: not listed
Arista 2482 (c/o BMG) (cassette single)

First cut from "Breathless," Kenny's first set in four years, holds few surprises, but is a completely pleasing and soothing return. Fluid saxophone lines waft over a cushiony, romantic keyboard riff and a subtle rhythm pattern. While AC radio will pounce on this one instantly, track has the muscle to once again broaden the parameters at top 40, and add a refreshing break from the norm.

► **CELINE DION** *Love Can Move Mountains* (no timing listed)
PRODUCER: Ric Wake
WRITER: D. Warren
PUBLISHERS: RealSongs, ASCAP
REMIXERS: Ric Wake, Richie Jones, Tommy Musto
Epic 74378 (c/o CEMA) (cassette single)

After having a tepid reaction to the previous "Nothing Broken But My Heart," top 40 programmers are likely to greet this delicious, gospel-influenced pop/dance anthem with open arms. Dion takes advantage of the opportunity to cut loose with a big, belted vocal—though she wisely keeps her usual penchant for melodrama down to a minimum. This uplifting, rousing gem is also treated to exemplary house remixes by Tommy Musto, which should unlock doors at club level.

WILSON PHILLIPS *Flesh & Blood* (3:59)
PRODUCER: Glen Ballard
WRITERS: Wilson Phillips, G. Ballard
PUBLISHERS: EMI-Blackwood/Get Out Songs/Lentle/
Smoochie, BMI, MCA/Aerostation, ASCAP
SBK/ERG 19770 (c/o CEMA) (cassette single)

Carnie and Wendy Wilson offer a tearful lament to their estranged father, Beach Boy legend Brian Wilson. Strongest tune on the act's current "Shadows & Light" album is bolstered by sterling harmonies and an emotional sincerity that could revive radio interest. However, skip the awkward edit and stick with the longer, more fully realized album version. Flipside includes glossy rendition of "Silent Night," which also appears on the "Very Special Christmas" compilation album.

FOREIGNER *With Heaven On Our Side* (4:14)
PRODUCERS: Duane Baron, John Purdell, Mick Jones, Lou Gramm
WRITERS: M. Jones, L. Gramm, P. Huxley, S. Schiff
PUBLISHERS: Somerset/Warner-Chappell/Colgems-EMI/
Stray Notes/Beehix, ASCAP, Music Corporation of
America/Big Groovy Music/Warner-Tamerlane/
PressmanCherryBlossom/
Proper Situations, BMI
Atlantic 4869 (cassette single)

Midtempo rock ballad reflects Foreigner's feeling for a strong, emotional composition. This song, a new tune from the band's greatest-hits compilation, piles grand, anthemic chords atop resonant drum beats. Singer Lou Gramm delivers the hushed and the powerful verses equally deftly. Of definite interest to pop and album-rock programmers, track should exceed Hot 100 performance of the previous "Soul Doctor."

DEGREES OF MOTION *Featuring Biti* *Soul Freedom (Free Your Soul)* (4:36)
PRODUCER: Richie Jones
WRITER: not listed
PUBLISHER: not listed
REMIXER: Richie Jones
Esquire 74335 (c/o BMG) (cassette single)

Dance act continues its bid for top 40 approval with a spirited pop/house twirler. Lead singer Biti is a lovely diva-of-the-future, and producer/songwriter Richie Jones tempers percolating beats with a contagious, radio-friendly melody. "So In Like With You" on the B side, a pretty midtempo tune, is starting to make deserved urban inroads.

BETTY BOO *Thing Goin' On* (3:42)
PRODUCERS: Boo, Coxon, Streets Ahead
WRITERS: Boo, Coxon, McCauley, Young, Logan, Saunders
PUBLISHERS: WB, ASCAP, My Boys, BMI
REMIXER: Clark Stiles
Sire/Reprise 5882 (c/o Warner Bros.) (cassette single)

British dance sensation takes aim at the U.S. with a jazzy hip-hop romp. Listen beyond the kitschy sound effects on the surface and you will discover a surprisingly credible jam with a nifty trumpet solo and a slinky bass line. First single from "Grrrr... It's Betty Boo" will work best at crossover formats, though more mainstream pundits should give it a fair shake.

JOHNNY "O" *I Love You* (4:25)
PRODUCERS: Nelson "FDWD" Cruz, Mike Lorelio
WRITER: J. L. Gonzalez
PUBLISHERS: Micmac Entertainment/George Anthony, ASCAP
REMIXER: Mike Lorelio
Micmac 583 (12-inch single)

Johnny deserves credit for never giving up the fight for radio approval. Once again, he is cast as freestyle lothario—this time convincingly wooing the object of his desire with a matured voice. Best bet for radio play is the "Hip-Hop" mix, which has a nice and chunky beat to latch onto. Contact: 212-989-5443.

ROB & FAB *We Can Get It On* (3:29)
PRODUCERS: TNN
WRITERS: K. Taylor, F. Morvan, I. May
PUBLISHER: not listed
Joss Entertainment 63191 (12-inch single)

Those Milli Vanilli dudes try to prove that they really can sing and rap on this hollow pop/funk cut that's derivative of

hits by New Kids On The Block and New Edition. Not the barn-burner they need for total redemption, even though track may benefit from initial programmer and consumer curiosity.

R & B

► **PEABO BRYSON & REGINA BELLE** *A Whole New World (Aladdin's Theme)* (4:03)
PRODUCER: Walter Afanasieff
WRITER: not listed
PUBLISHER: not listed
Columbia 74751 (c/o Sony) (cassette single)

Two great voices come together for a sweet pop/R&B ballad from the soundtrack to Disney's "Aladdin." They ably rise above bombastic production, and breath depth into the song's romantic, hopeful lyrics. A fine choice of adult-leaning urban radio formats, as well as pop and AC playlists.

► **EPMD** *Head Banger* (4:31)
PRODUCERS: Erick Sermon, Parrish Smith
WRITERS: E. Sermon, P. Smith
PUBLISHER: Paricken, ASCAP
Chaos/RAL/Columbia 74763 (c/o Sony) (cassette single)

Rap duo never fails to satisfy, transcending the lines dividing hardcore hip-hop and radio accessibility without ever compromising. Here, we have a funk-fortified groove injected with raw rhymes and an air-punching chorus. Second single from "Business Never Personal" is poised to go further than the previous "Crossover" at both urban and top 40 formats. Take note of "Scratch Bring It Back" on the flipside.

TEVIN CAMPBELL *Alone With You* (4:06)
PRODUCERS: Al B. Sure!, Kyle West
WRITERS: Al B. Sure!, K. West
PUBLISHERS: Al B. Sure! Industries/Willaire, ASCAP
Quest 18874 (c/o Warner Bros.) (cassette single)

Campbell's eponymous debut album continues to be a bottomless source of singles. The adult potential of his voice is most evident when placed within a smooth, romantic environment such as this. Producers Al B. Sure! and Kyle West weave a rich and seductive instrumental base for Campbell to effectively stretch out over. Will work best at urban radio, though soulful posters are advised to climb aboard.

COUNTRY

► **GARTH BROOKS** *Somewhere Other Than The Night* (3:10)
PRODUCER: Allen Reynolds
WRITERS: K. Blazy, G. Brooks
PUBLISHER: Sophie's Choice/Major Bob/No Fences/Major Bob, BMI/ASCAP
Liberty 56824 (c/o CEMA) (7-inch single)

A ballad to behold. Brooks powerfully and dramatically delivers a glimpse into one relationship and sets it out as an example. Another ride to the top for Brooks.

GARY MORRIS *Love Hurts* (3:07)
PRODUCER: Chuck Howard
WRITER: B. Bryant
PUBLISHER: House Of Bryant, BMI
Liberty 79539 (c/o CEMA) (CD promo)

This beautifully wrought standard has the sound of comeback written all over it. Morris accords it the kind of vocal treatment few other stars could offer.

SHENANDOAH *Leavin's Been A Long Time Comin'* (3:11)
PRODUCERS: Robert Byrne, Keith Stegall
WRITERS: M. McGuire, C. Craig, S. Dailey
PUBLISHERS: Shenandoah's Ark/Judy Judy Judy, ASCAP,
Four of a Kind, BMI
RCA 62397 (c/o BMG) (7-inch single)

Shenandoah is a terrifically musical vocal group, but the song fails to knock the lights out. Production isn't especially inventive either.

DANCE

► **MOBY** *Next Is The E* (no timing listed)
PRODUCER: Moby
WRITER: Moby
PUBLISHER: not listed
Instinct 247 (12-inch single)

The Godfather of techno issues what is

destined to be yet another international club smash. Remixes range in flavor from typical rave to more challenging tribal/house. As always, Moby provides a refreshing respite from the cookie-cutter jams now residing on most turntables. Essential. Contact: 212-727-1360.

★ **THE K. LONDON PRODUCTION CLUB** *Come Alive* (4:06)
PRODUCER: Kingsley O.
WRITER: Kingsley O.
PUBLISHER: K. London, BMI
K4B 86246 (12-inch single)

Connecticut-based act generates serious heat on this disco-flavored houser. Track demands immediate attention if only for the virtually flawless vocal by Maydie Myles, who has both a lovely upper range and full-tilt belting ability. Producer and composer Kingsley O. shows a promising talent for crafting infectious hooks with hard beats. Could be a smash with the proper promotion and distribution. Contact: 203-357-9058.

DEEE-LITE *Pussycat Meow* (4:56)
PRODUCERS: Deee-Lite
WRITERS: D. Brill, K. Kirby, T. Tei
PUBLISHERS: Delovey/Virgin, ASCAP
REMIXERS: Ralph Falcon, Oscar Gaetan
Elektra 5632 (12-inch single)

Trio dips into its sorely underrated "Infinity Within" collection and pulls out this cute and campy trance/house bauble. Lady Kier Kirby purrs and vamps with tongue placed firmly in cheek, while cohorts Dmitri Brill and Towa Tei surround her with tasty synths and breaks. Lots of fun.

AC

► **ROBERT PALMER** *Witchcraft* (3:16)
PRODUCERS: Leo Macero, Robert Palmer
WRITERS: C. Coleman, C. Leigh
PUBLISHERS: Morley/Notable, ASCAP
EMI/ERG 04643 (c/o CEMA) (CD promo)

Why Palmer didn't partake in an album of pop standards sooner is curious given the potency of this first single from "Ridin' High." He momentarily eschews his distinctive phrasing and adheres to the simplicity of the original arrangement. A delightful entry that will lighten the mood at AC formats.

ROCK TRACKS

► **THE JEFF HEALEY BAND** *Cruel Little Number* (4:23)
PRODUCER: Joe Hardy
WRITERS: J. Healey, J. Rockman, T. Stephen, C. Marsh, J. Walkert
PUBLISHERS: See The Light, SOCAN, Hamstein, ASCAP,
Eighth Nerve/Red Brazos, BMI
Arista 2467 (c/o BMG) (cassette single)

Guitar master previews his new album, "Feel This," with a muscular blues-rocker. Healey's well-seasoned vocals are now a fine match for his nimble fretwork. Album-rockers will devour this one upon impact, with odds of a top 40 crossover looking fairly good.

★ **WIDOWMAKER** *The Widowmaker* (no timing listed)
PRODUCER: Ric Wake
WRITERS: Snider, Pittrelli
PUBLISHERS: Make It Rock/ANI/PolyGram, BMI
Esquire 74340 (c/o BMG) (CD promo)

Former Twisted Sister leader Dee Snider is back in action after a five-year absence with a new band that is already counting many ardent fans in hardcore metal circles. On the aggressive cruncher, he reveals a stronger, more varied vocal range, while the band's instrumental chops are notches above his old band's. Album-rock programmers who can take it a little harder than most will not want to miss this fist-waving anthem.

LEONARD COHEN *Democracy* (7:13)
PRODUCER: Leonard Cohen
WRITER: L. Cohen
PUBLISHER: Leonard Cohen Stranger, BMI
Columbia 4867 (c/o Sony) (CD promo)

First emphasis track from forthcoming "The Future" will reacquaint modern-

rock listeners with Cohen's fabulous voice, which on this track barely rises above a whisper but still imparts incredible power. Some may find his dark lyrics somewhat heavy, but since the song is entirely appropriate for the election season and beyond, other formats may be interested.

JACKYL *The Lumberjack* (3:29)
PRODUCER: Brendan O'Brien
WRITER: J. Dupree
PUBLISHER: Cock Of The Wall, ASCAP
Geffen 4478 (c/o Uni) (CD single)

Quintet, led by Jesse Dupree, comes on like a cross between Cinderella and George Thorogood on this familiar-but-krankin' track. By the by, that unusual solo you hear is actually a chainsaw played by Dupree. A pretty neat trick.

MIKE OLDFIELD *Sentinel* (3:56)
PRODUCERS: Trevor Horn, Mike Oldfield, Tom Newman
WRITER: M. Oldfield
PUBLISHERS: EMI Music/Oldfield Music Overseas
Reprise 5800 (c/o Warner Bros.) (CD promo)

Ambient instrumental from the recent release "Tubular Bells 2" shows Oldfield still experimenting. Voices are present but serve as sounds rather than vehicles for words. Delicate guitar lines and synthesizers flesh out the arrangement without tarnishing the song's refinement. Album-rockers take note.

DANIEL ASH *Get Out Of Control* (4:24)
PRODUCERS: Daniel Ash, John A. Rivers
WRITER: D. Ash
PUBLISHER: Momentum, ASCAP
Columbia 4825 (c/o Sony) (CD promo)

Loud, fairly aggressive guitar and abrasive vocals over smooth beats and bass will make this song of interest to modern-rock programmers. Certain club DJs may be intrigued by this cut, too, or in the medley of remixes, each of which showcases one element of the main track.

THE POORBOYS *Guilty* (3:50)
PRODUCERS: Andy Wallace, The Poorboys
WRITER: L. Michaels
PUBLISHER: Pennyless/FKU, ASCAP
Hollywood 10237 (CD promo)

This single, a lively country-tinged rocker, effortlessly balances sparkly acoustic guitars and harder-edged sounds. Vocals and guitar solos, too, work to enhance the song rather than shine alone. This one, with its catchy chorus, could be a great album-rock sing-along.

KICKSTAND *Tally Ho!* (no timing listed)
PRODUCER: not listed
WRITERS: Kilgour, Kilgour, Scott,
PUBLISHER: not listed
DBC 002 (7-inch single)

This 7-inch single comprises four New York area bands' praises to formative New Zealand band the Clean. All four covers are lovingly crafted guitar-based rockers that tend toward the clunky side—but there's not a clunker in the bunch. Standout track happens to be Kickstand's, but only by a nose. Other bands featured are Sleepyhead, Uncle Wiggly, Airlines, and, on a bonus flexi, Giant Mums. Contact: Dark Beloved Cloud, 5-16 47th Road #3L, Long Island City, N.Y. 11101.

RAP

► **ICE CUBE** *Wicked* (no timing listed)
PRODUCERS: Torcha Chamba, Ice Cube
WRITERS: Ice Cube, D. Jaguar, Torcha Chamba
PUBLISHERS: Gangsta Boogie/Street Knowledge, ASCAP
Priority 53813 (cassette single)

Ice Cube and guest toaster Don Jaguar paint a bleak picture with cutting, clever rhymes, constructing a mood as well as a setting, with an air-raided siren sample wailing in the background. B side "U Ain't Gonna Take My Life" adds a much-needed fresh perspective to the ongoing cop vs. rapper controversy, demanding cops think "about me, a brother that's 23—I gotta son and a j-o-b."

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

New Consultancy Ain't Afraid Of No Stern; Phone Sex Climaxes In Firing; To-Morrow

FIRST, he sparked indecency fines. Now national morning man **Howard Stern** has inspired a consultancy dubbed "Sternbusters."

WKLL Utica, N.Y., owner **Ed Levine** and **KLOL** Houston director of creative services **Doug Harris** have formed the consultancy to help stations battle the arrival of Stern into the marketplace. Levine is the former PD of Stern affiliate **WJFK-FM** Washington, D.C. Now he consults **WPYX** Albany, N.Y., which competes with Stern on crosstown **WQBK-FM**. Harris is currently battling against Stern, heard in Dallas on **KEGL**.

Among other things, the two suggest competitors try to control spin on local Stern media coverage as well as frame reaction in the ad community. The biggest mistake, says Levine, is doing nothing. "People are just rolling over and not even attempting to fight," he says. "That's crazy."

In other news, Scarsdale, N.Y.-based **Radio Computing Services** has won a copyright-infringement lawsuit against **KWOD** Sacramento, Calif., owner **Ed Stolz**, who was found liable for fraud, wiretap, trade-secret appropriation, and unfair business practice. RCS was awarded damages in excess of \$100,000.

Stolz had apparently bootlegged the RCS music scheduling computer program **Selector** and illegally obtained access codes to use the program. In a written order, U.S. District Court Judge **David Levi** said Stolz pressured his PD, **Jeff Hunter**, into obtaining an unauthorized copy of **Selector**. Hunter complied by convincing an MD at another station to provide him with copies of the program discs. Stolz subsequently participated in a ruse to obtain the access codes from RCS.

PROGRAMMING: WKBQ'S TODD OUT

WKBQ St. Louis PD **Mark Todd** (314-961-6923) has been fired, apparently as a result of a morning-show bit that ran while he was on vacation. Morning men **Steve & D.C.** put a couple on the air who were having sex next to their cellular phone, sparking complaints to both the station and the FCC. Todd says he was called back from vacation to do spin control on the event, then was fired anyway. GM **Rich Gray** says no replacement will be named until the station's new owners take over shortly.

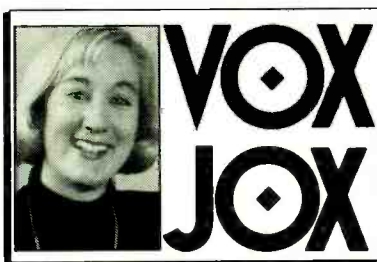
Rock AC **KCDU** Dallas switches to adult alternative following the flip of Gannett's crosstown **KOAI** (The Oasis) to top 40. **KCDU** has applied for the **KOAI** calls and is already calling itself "The Oasis" on the air. Former **KTWV** Los Angeles PD **Paul Goldstein**, most recently with **Digital Planet**, is the new PD, replacing **Gary Reynolds**. Gannett's station is now **KHKS** (Kiss-FM). PD **LaMonica Logan** is out and has not been replaced.

As expected, **KKBT** Los Angeles PD **Mike Stratford** exits for Quest Records, where he will be VP of A&R. MD **John Monds** is interim PD and is expected to get the permanent gig shortly. **Jamie Worlds** joins **KKBT** Los Angeles in nights. She was a financial analyst at Columbia Pictures.

WHTZ (Z100) New York has

launched a two-hour nightly love-lines show hosted by current night jock **Chio** and **Dr. Judy Kuriansky**, a psychologist and sex therapist ... **WOR** New York has reached a five-year agreement with the New York Giants to broadcast games beginning with the 1993 season. Crosstown **WNEW-AM** previously had those rights.

Pittsburgh native **Gerry McCracken** returns home as PD at **WDSY**. He leaves a similar post at **WSOC** Charlotte, N.C., where APD/MD **Paul Franklin** becomes interim PD. No permanent PD decision is likely there until **WSOC** parent, **Cox**



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

Enterprises, completes handing over the station to **EZ Communications** as part of its Charlotte/Miami station swap.

KGON Portland, Ore., flips from album to classic rock. PD **Dick Scheutz** and the air staff remain ... **Mike Kennedy** has been upped from PD to operations director at **KBZR/KBEQ** Kansas City, Mo. Former **KXKT** Omaha, Neb., morning man **Jeff "Action" Jackson** replaces him in afternoons at **KBEQ**.

WBT-AM Charlotte has revamped its morning show from talk to all-news. Hosting the program is **Jon Robinson**, who previously held that shift at crosstown **WEZC**. **Robinson** replaces **Mike Collins**, who moves to afternoons. **Moira Quinn**, formerly AM producer, becomes a feature reporter. At **WEZC**, **Catherine Lane** is upped from news anchor to morning host, replacing **Robinson**.

WILS-FM Lansing, Mich., ups APD/afternoon man **Rick Walker** to PD, replacing morning man/PD **Allan Gibbs**, who exits for that slot at crosstown **WIBM** (see Newsline, this page). While **Walker** searches for a new AM jock, he's hosting that shift.

Unistar AC affiliate **WIBQ** Utica, N.Y., went country and changed its calls to **WKDY**. It is now live from 5 a.m.-8 p.m., then programs **Unistar's "Hot Country."** **Frank Brosky** is the new PD/morning man. He was last production director at **WVBS** Wilmington, N.C. New air talent includes midday host **Kevin Austin** and afternoon man **Jeff Dillon**, both from **KAGG** Bryan, Texas.

WDLS Scranton, Pa., PD **Nancy Faye** is out. Sales manager **Carl Krupa** takes over as acting PD, while afternoon driver **Rich Austin** becomes MD ... At **WJET** Erie, Pa., **Neal Sharpe** is upped to PD, taking over for the departed **Jim Cook**. In the name of consolidation, **Sharpe** retains his APD/promotion director titles.

KEYI Austin, Texas, PD **Bob Belt** exits. MD **Ben Garcia** is interim PD ... **Bob Fonda** from **WQID** Biloxi, Miss., joins **WSTZ** Jackson, Miss., as PD. He follows **Dru Laborde**, who leaves **WSTZ** for crosstown local-marketing-agreement partner **WKQB**, where he will program.

KMOX St. Louis has launched a new overnight program, "AM St. Louis," a mix of news, information, talk, and music, hosted by **Nan Wyatt**. She was a reporter at the station ... Classical **WNCN** New York debuted a new Saturday-night program, "Opera For Young Lovers." The half-hour show features romantic highlights from popular operas.

Contemporary international hits continues to be the most popular Spanish-language radio format, according to **Katz Hispanic Radio's** spring 1992 national format averages. Tied for second place in the survey are **Ranchera/contemporary Spanish hits** and **Ranchera/Nortena**.

NETWORK NEWS

Cousin **Brucie Morrow**, whose syndicated show was recently canceled by **CBS Radio Network**, has inked a deal with a new syndicator to be announced shortly. He is planning to do both a daily 90-second feature and a weekly longform show for the new network.

Daynet has announced a new lineup to replace the **ABC Radio Network** talk programming. Filling the gap soon to be left by the exiting **Tom Snyder** will be "The **Leslie Marshall Program**," syndicated by **Daynet Radio** and delivered by **ABC Satellite Services**. The show is scheduled to debut Nov. 30 and will air from 10 p.m.-1 a.m. (ET). **Marshall** comes from **KPRC** Houston, where she did a midday talk show.

In addition, **Daynet** is negotiating with **Claire Carter**, **ABC-TV's** regular fill-in host for **Sally Jessy Raphael**, and **Deborah Norville**, to broadcast an entertainment program from 7-10 p.m. (ET). That slot is currently occupied by **Norville**.

In other talk show news, **Westwood One** still won't confirm or deny the rumors that **Larry King** will move to daytime, but sources say that move will happen the first of the year.

Former **KOCM/KSRF** (MARS-FM) Los Angeles MD **Egil "The Swedish Eagle" Aalvik** debuted his new three-hour syndicated modern-rock show, "Groove Radio," on his first affiliate, **KFMA** Phoenix, Oct. 31.

KBBG Waterloo, Iowa; **WOSU** Columbus, Ohio; and **KPCW** Park City, Utah, join **National Public Radio** as full member stations. **KROU** Oklahoma City; **WESQ** Rocky Mount, N.C.; **KIYU** Galena, Alaska; and **KTNA** Talkeetna, Alaska, join **NPR** as associate members.

PEOPLE: READ MY LIPSTICK

Feminist attorney **Gloria Allred** joins **KABC** Los Angeles' weekend lineup. **Allred**, who has been a frequent guest host on **KABC**, will broadcast Sunday afternoons. Regular features will include "Read My Lipstick," a weekly citation given to those who have committed an outrage against a

newsline...

MIKE GLICKENHAUS has been named executive VP/GM at **XETRA-AM-FM** San Diego, replacing **Tom McKinley**, who exits due to a family illness. **Glickenhau**s was previously GM of the FM and station manager of the combo.

FRAN SHARP has been named manager of **WNEW-AM** New York and will oversee its flip to **Bloomberg Business Radio**. She was VP/sales and marketing at **WTIC-AM-FM** Hartford, Conn. She expects the new format to sign on in mid-December.

MIKE SHIELDS, GM of **KCLX** San Diego, exits. **Jay Cook**, president/GM of co-owned **WUSA** Tampa, Fla., is interim GM.

TODD LEISER has been named VP/GM at **WSUN/WWRM** Tampa, Fla., replacing **Robert Huntley**. **Leiser** arrived from that position at sister **Cox** station **WSOC** Charlotte, N.C.

WIBM-AM-FM Lansing, Mich., will be sold by **MetroCities Communications** to **Myron "Pat" Patten**, owner of crosstown **WJXQ** (Q106). Pending completion of the sale, the two groups have entered into a joint sales venture. **MetroCities** president **Deane Johnson** will be GM until the sale is completed. He replaces **Mike Topoll**, who exits. **GSM Jim Suski** is upped to station manager. **WILS** Lansing PD/morning man **Allan Gibbs** joins in that capacity, replacing former PD **Reed Kittredge** and morning man **Jim Besh**, who exit.

OTHER STATION SALES: **WMYI** Greenville, S.C., from **AmCom Radio** to **Capstar Communications**, owner of crosstown **WSSL-AM-FM**, for \$10.25 million; **KTGR/KCMQ** Columbia, Mo., from receiver **The Greenfield Group** to **Zimmer Broadcasting Co.** for \$635,000.

RICHARD COHEN has been named president/CEO of **International Cablecasting Technologies**, parent of cable audio service **Digital Music Express**. He was executive VP of **Buena Vista Home Video**.

MEL DOLEZAL has been upped from sales manager to GM at **KPPL** Chico, Calif., replacing **David Stilli**, who exits.

CARL MATTHUSEN, GM of **KJZZ** Phoenix, and **Tom Livingston**, VP/GM of **WETA** Washington, D.C., were elected to **National Public Radio's** Board of Directors as chairman and vice chairman, respectively.

woman. In addition, comedian **Steve Allen** joins **KABC's "Ken And Barkley Company"** morning show as a correspondent at large.

KJMZ Dallas MD **Al B. Bad** exits and has not been replaced ... **WYAI/WYAY** Atlanta P/T **Jayne Austin** is upped to nights, replacing **Alison West**. PD **Russ Schell** is still looking for a production director.

WBZZ (B94) Pittsburgh afternoon host **Jeff Tyson** moves to middays and adds APD/MD stripes. **Mike Neil** from **KZMG** Boise, Idaho, joins for afternoons. Middays had belonged to **Keith Steele**, who left the station.

Claudine Bichette is upped to APD at **WFMS** Indianapolis, replacing **Fritz Moser**, now PD at **KZLS** Billings, Mont. ... **KYIS** Oklahoma City PD **Max Hayden** adds morning-host duties, replacing **Steve Hill**.

KRWV (formerly **KKNW**) Seattle has a new lineup. Former crosstown **KPLZ** P/T **Randy Lundquist** joins for mornings. Ex-**KWMX** (now **KIRO-FM**) Seattle morning man **Greg Cook** does middays. Ex-**KLSY** Seattle week-ender **Peter McLaine** does afternoons. Former **KKNW** P/T jocks **Pam Thomas** and **Vaughn Douglas** are upped to nights and overnights, respectively.

Chuck Boozer is out as **WWNK** Cincinnati's morning co-host. Taking over his position is afternoon man **Dickie Shannon**, who returns to the morning show and to his former partner **Randi Douglas**. Filling in the afternoon void until a permanent host is found is PD **C.C. Matthews**.

Kevin Harris joins **WKRQ** (Q102) Cincinnati for middays, replacing **Cathy Cruise**, who exits. He was previ-

ously MD/midday jock at **KHFI** Austin, Texas ... The Cincinnati Enquirer reports **WGUG** morning man **John Birge** takes over MD duties from **Myron Bennett**, who retires after 31 years.

WNVZ Norfolk, Va., hires **Larry Davis** for nights. He arrives from **WJMH** Greensboro, N.C., and replaces **Tony Frank** ... **WCMS** Norfolk overnight jock **Bryan Findley** exits for the **CBN Radio Network**. Former **WNGC** Athens, Ga., night jock **Rob Wilson** replaces him.

KRON-TV San Francisco sports director/anchor **Gary Radnich** joins **KNBR** San Francisco as midday sports talk show host. He replaces **Harvey Steiman's** cooking show, which moves to Saturday mornings.

At **KTEM** Killeen, Texas, **Steve Anthony** is upped from dance music coordinator to MD, replacing **Ross Knight** ... Former **WZBQ** (Z102) Tuscaloosa, Ala., PD/MD/afternoon host **Scott Sands** joins **WNSL** Laurel, Miss., as APD/MD/mornings.

WUSS Atlantic City, N.J., MD **Stan Brooks**, who had been acting PD since **Eddie O'Jay's** exit, exits himself for the MD/afternoon slot at crosstown rival **WTTH**. He needs record service ... **KRTH** Los Angeles advertising and promotion director **Pat Hines** has resigned after 13 years.

WPGR (Geator Gold Radio) Philadelphia OM/afternoon host **Jerry "The Geator With the Heater" Blavat** is hosting a Saturday-night program on **Nostalgia Television** featuring music and performers from the '50s and '60s.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

NEW BAND THE HEIGHTS finally dethrones "End Of The Road" by **Boyz II Men** (Biv 10/Motown) after a 13-week run at No. 1, the longest in the history of the Hot 100. "How Do You Talk To An Angel" (Capitol) is the new No. 1 even though "End" is slightly ahead of "Angel" in sales and monitored airplay. "Angel" leads more than three-to-one in small-market airplay points; although these points account for only 15% of the total points on the chart, when two records are close the small-market airplay can make the difference. "Angel" is likely to hold for at least one more week as "End" slowly declines and "I'd Die Without You" by **P.M. Dawn** (LaFace) at No. 3 gains strongly, but not as strongly as "Angel." The next No. 1 is likely to be "If I Ever Fall In Love" by **Shai** (Gasoline Alley), the biggest point gainer, by far, on the entire chart. "Rump Shaker" by **Wreckx-N-Effect** (MCA) is No. 1 in sales but only No. 26 on the Top 40 Radio Monitor, so it needs more airplay to hit No. 1 overall.

THE BIGGEST POINT GAINER among records below the top 20, and the Power Pick/Airplay, is "To Love Somebody" by **Michael Bolton** (Columbia). It jumps 10 places to No. 24, with early top-five airplay from WMC Memphis (No. 1), KXYQ Portland, Ore. (No. 3), and WGRD Grand Rapids, Mich. (No. 5). The second-biggest gainer is "I Wish The Phone Would Ring" by **Exposé** (Arista), up 16 places to No. 41. It's already No. 6 in airplay at KHTK St. Louis, and No. 10 at both KBEQ Kansas City and KMEL San Francisco. Third-biggest is "Saving Forever For You" by **Shanice** (Giant), with five top 10 airplay reports so far, including Power 106 Los Angeles, KS104 Denver, and WFLX Tampa, Fla.

THE NINE NEW ENTRIES are led by **Whitney Houston** with "I Will Always Love You" (Arista) from her upcoming movie debut, "The Bodyguard." **Dolly Parton** wrote the song and took it to No. 1 on the country singles chart in 1974. Then in 1982 Parton sang it in her film, "The Best Little Whorehouse In Texas," and it went to No. 53 on the Hot 100. Houston's version opens at No. 40, with top 10 airplay already on seven monitored stations, including No. 9 at KSOL San Francisco and No. 7 at WNOK Columbia, S.C. Four artists make their Hot 100 bows, all crossing over from the Hot R&B Singles chart. **Classic Example**, a quintet from Boston, debuts at No. 86 with "It's Alright" (Hollywood Basic). **Toni Braxton**, a Maryland-born singer/songwriter featured on **Babyface's** last single, enters at No. 87 with "Love Shoulda Brought You Home" (LaFace). Midwestern quintet **Lo-Key?** debuts at No. 96 with "I Got A Thang 4 Ya!" (Perspective). And Los Angeles-based quartet **Portrait** opens at No. 98 with "Here We Go Again!" (Capitol).

QUICK CUTS: "Real Love" by **Mary J. Blige** (Uptown) gains points but is pushed down to No. 11 by two records that jump over it. It should move back up into the top 10 next week... The singles by **N2Deep**, **Smart E's**, and **Wynonna** all regain their bullets and move up this week due to strong sales gains... "Digging In The Dirt" by **Peter Gabriel** (Geffen) loses its bullet at No. 57 but is doing well at K107 Tulsa, Okla. (No. 6), **WRVQ** Richmond, Va. (No. 9), and **WAPW** Atlanta (No. 8).

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	NOVEMBER RAIN	GUNS N' ROSES (Geffen)
2	2	5	COME & TALK TO ME	JOEY (Uptown/MCA)
3	1	5	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (Perspective)
4	3	5	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EastWest)
5	—	1	LIFE IS A HIGHWAY	TOM COCHRANE (Capitol)
6	5	3	TAKE THIS HEART	RICHARD MARX (Capitol)
7	4	5	KEEP ON WALKIN'	CECE PENISTON (A&M)
8	7	4	BABY GOT BACK	SIR MIX-A-LOT (Def American/Reprise)
9	8	7	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (Warner Bros.)
10	6	3	ACHY BREAKY HEART	BILLY RAY CYRUS (Mercury)
11	9	8	IF YOU ASKED ME TO	CELINE DION (Epic)
12	12	3	TWILIGHT ZONE	2 UNLIMITED (Radikal/Critique)
13	11	27	FINALLY	CECE PENISTON (A&M)
14	18	26	I LOVE YOUR SMILE	SHANICE (Motown)
15	15	3	FRIDAY I'M IN LOVE	THE CURE (Fiction/Elektra)
16	13	10	TENNESSEE	ARRESTED DEVELOPMENT (Chrysalis)
17	10	2	YOU REMIND ME	MARY J. BLIGE (Uptown/MCA)
18	19	10	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (Columbia)
19	14	9	HOLD ON MY HEART	GENESIS (Atlantic)
20	20	26	ALL 4 LOVE	COLOR ME BADD (Giant)
21	16	15	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (Wing/Mercury)
22	22	8	THEY WANT EFX	DAS EFX (ATCO EastWest)
23	—	1	EVERYBODY'S FREE	ROZALLA (Epic)
24	17	4	WARM IT UP	KRIS KROSS (RuffHouse/Columbia)
25	21	5	WISHING ON A STAR	THE COVER GIRLS (Epic)
26	23	3	TOO FUNKY	GEORGE MICHAEL (Columbia)
27	28	15	LIVE AND LEARN	JOE PUBLIC (Columbia)
28	—	22	GOOD FOR ME	AMY GRANT (A&M)
29	—	11	JUMP	KRIS KROSS (RuffHouse/Columbia)
30	—	29	EMOTIONS	MARIAH CAREY (Columbia)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

COUNTRY MUSIC BIZ EXPANDS FIGHT AGAINST AIDS WITH BENEFIT SET, WALK

(Continued from page 10)

wore a red ribbon and made some comments about AIDS on the awards show.

"Since there was a controversy made about the AIDS issue," she notes, "there was a lot more talk about it than normal. If the goal is to bring it to people's awareness, that certainly happened."

COMMUNITY UNITES

During the week following the CMA awards, Mattea says she received many positive comments about her AIDS-related remarks on the show. At around the same time, she says, "the community became much more galvanized behind the idea of the AIDS walk. The community just came together. It had never really jelled behind it before."

Mattea has lost three close friends to AIDS during the past several years—her motivation for becoming involved. "The thing that really bothers me," she says, "is that it is hard enough and horrible enough to be told that you have a terminal disease, but to be told that you have a terminal disease that might ruin your life on a whole different level if you tell everyone, is a whole different layer of fighting. It just seems so unfair to me that people have to hide. It's so unjust."

The host of music-related busi-

nesses that are supporting the walkathon include Ingram, Nikkodo USA, record labels, management companies, public relations firms; booking agents, producers, accountants, promoters, media representatives, professional organizations, and music publishers. Additionally, the walk pulled in support from the city's mayor, the superintendent of schools, the COO of St. Thomas Hospital, and executives of other non-music-related businesses.

Mattea, who has been active in AIDS-awareness programs for several years, and Mark Chesnutt, a self-described "redneck" from Beaumont, Texas, have volunteered to perform a free concert at Riverfront Park following the walk.

Walkers were to trek through Music Row (where the majority of Nashville's music business is conducted), and companies planned to display large-scale red ribbons in a show of unequivocal and unified support. The industry campaign is being led by Jo Walker-Meador, former head of the Country Music Assn.

FOCUS ON THE SOUTH

The AIDS walk will benefit Nashville Cares, a community-based AIDS service organization, and Community AIDS Partnership, an initiative of United Way of

Middle Tennessee.

According to a statement from Nashville Cares, part of the goal of these programs is to bring attention to the South, where, according to statistics from the Center for Disease Control in Atlanta, HIV infection rates are the highest in the country and where the fastest rate of growth is among heterosexual teenagers. Chesnutt says he wants to help communicate that AIDS "is not just a northern problem or a gay problem or a problem for people in big cities. I don't know a lot about statistics, but I do know that it is a big problem and it is going to get worse. It's everywhere, and people in the Southeast and South Central areas need to be more educated on this, and especially the kids and teenagers."

Chesnutt says he has seen few country singers "who appeal to the folks I run into everyday" by speaking out about AIDS. "I don't think the seriousness of the problem has hit home yet with the country audience. Most of the people who speak about AIDS and participate in the awareness programs have been in the pop business, movie stars, and rock stars."

The benefit album Mattea is planning, titled "Red Hot + Country," will be modeled after the similar 1990 effort by the pop music industry. "Right now, we're trying to nail down the record label," she says. "Mercury is very interested and supportive. Then, we'll solicit artists." The project is due to be completed next year.

U.K. PUB GROUP FORMS EURO RIGHTS ORGANIZATION

(Continued from page 5)

ments (Simon is director of Andrew Lloyd Webber's Really Useful Group). The cancellation was coincidental, he emphasizes.

In an Oct. 14 circular to MPA/MCPS members, Simon reports the MPA council has heard from writers and publishers alike "that Central European licensing as it is currently set up not only does not benefit them, but actually works to their disadvantage."

Grievances include the deduction of double commission, slower pay-through to copyright owners, and the lack of owners' say in who represents them in negotiations and administration. "There is a perception that the way [Central European licensing] is dealt with is secretive, with copyright owners not fully knowing what deals are done," according to Simon's letter.

HARRY FOX CONCERNED

In the U.S., similar concerns have been expressed by the Harry Fox Agency and other publishers and songwriter organizations about rebate payments, allegedly high commissions, and fair representation. "We would like several things to take place," says Ed Murphy, president of the Fox Agency and head of the National Music Publishers Assn. "We'd like to have increased representation of our publishers on the boards of these various organizations."

"These rebates they're giving to the record companies come from cost savings... and we would like those benefits passed on to the writers and publishers, rather than the record companies. We're looking for independent audits to verify what kind of agreements [the societies and record companies] have reached, and we're asking for copies of those agreements to better understand what kind of rebates they've agreed upon." In addition, Murphy says he would

like to see a reduction in the commission rates deducted by the European societies, and the U.K. and U.S. agencies have asked BIEM to conduct a study of these rates. "We're awaiting a reply so we can determine what the impact is of any reduction those societies are recommending," says Murphy. "They're recommending a maximum 10% commission rate; what exactly does that mean?"

The commission rates deducted by European societies are a percentage of the total amount of product they would license. While the societies are lobbying to have a cap of 10% put on the rates, Murphy says, "We've asked for a reduction to an 8% maximum starting in 1993, with a program over the next three years to reduce below the 8% level, with verification and auditing as part of the agreement."

Under the current arrangements, some societies in Europe deduct up to a 15% commission, according to Murphy. He estimates that many millions of dollars in commission rates can be saved or reduced if changes are implemented.

Murphy says he has met with STEMRA, SACEM, and GEMA representatives, all of whom have "agreed to take into consideration our points, and will come back with some type of offer in the near future." Murphy is also attending a BIEM board meeting Nov. 23 in Paris at which this issue will be discussed.

"The bottom line is that, since most of the music [for which royalties are] collected out of Europe is Anglo-American, the Americans and English should have a major say over commission rates and how these societies operate," says Murphy. "I'm still trying to evaluate the situation, and we're hopeful we'll be able to reach some new resolution with them."

BLATTNER KILLED

(Continued from page 5)

from the set of "The Slaughter Of The Innocents," a Shapiro Glickenhau Entertainment film starring Scott Glenn, which was filming in Moab, Utah. MCA/Universal Home Video distributes Shapiro Glickenhau product on home video, the result of an output agreement dating back to last January.

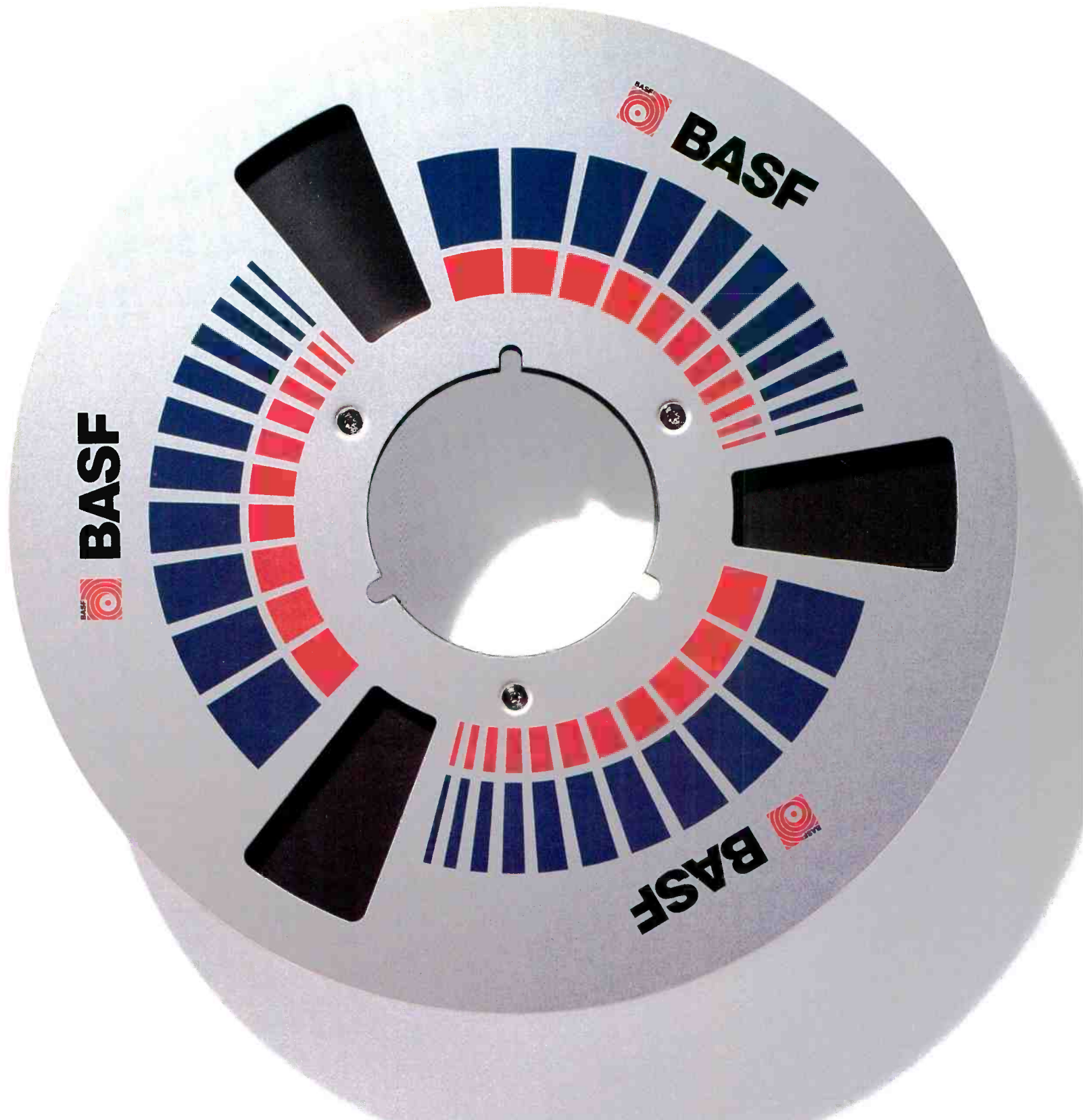
Blattner took a regularly scheduled Alpine Air flight, which was headed from Utah to Grand Junction, in order to return via jet to Los Angeles for Halloween.

Despite his relative youth, Blattner was a home video industry veteran, having begun his entertainment industry career in 1980 as director of sales for Columbia Pictures Home Entertainment. A year later he was elevated to VP/GM.

After the formation of the new RCA/Columbia Pictures home video joint venture in 1982, he was appointed president in 1983, a post he held until 1989. He then became president of MCA Home Video, where he assumed responsibility for both MCA/Universal Home Video and international home video activities. He was named a VP of MCA Inc. in 1990.

MCA/Universal Home Video has blossomed into one of the most successful home video suppliers in the industry with both a sustained series of strong theatrical product from Universal Pictures and a wide variety of nontheatrical product, such as the best-selling "Callanetics" health and fitness tapes.

Blattner is survived by his wife, Pam, and two daughters, Franci, 4, and Marcy, 2. A funeral service was held Nov. 3 in Stamford, Conn.



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THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/MAINSTREAM	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	7	1	HOW DO YOU TALK TO AN ANGEL CAPITOL 3 weeks at No. 1	THE HEIGHTS
2	3	7	2	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
3	2	7	3	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH
4	4	7	4	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
5	8	7	5	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
6	9	6	6	LAYLA DUCK/REPRISE	ERIC CLAPTON
7	6	7	7	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
8	5	7	8	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
9	10	7	9	HAVE YOU EVER NEEDED SOMEONE SO BAD MERCURY	DEF LEPPARD
10	7	7	10	WHEN I LOOK INTO YOUR EYES EPIC	FIREHOUSE
11	11	5	11	EROTICA MAVERICK/SIRE/WARNER BROS.	MADONNA
12	15	4	12	GOOD ENOUGH MCA	BOBBY BROWN
13	14	7	13	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
14	12	7	14	ALL I WANT COLUMBIA	TOAD THE WET SPROCKET
15	13	7	15	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
16	18	4	16	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
17	16	7	17	DO I HAVE TO SAY THE WORDS? A&M	BRYAN ADAMS
★★★ AIRPOWER ★★★					
18	28	4	18	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
★★★ AIRPOWER ★★★					
19	26	5	19	RHYTHM IS A DANCER ARISTA	SNAP
★★★ AIRPOWER ★★★					
20	24	4	20	WHERE YOU GOIN' NOW WARNER BROS.	DAMN YANKEES
21	17	7	21	JUST ANOTHER DAY SBK/ERG	JON SECADA
★★★ AIRPOWER ★★★					
22	30	3	22	LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
23	19	7	23	I WILL BE HERE FOR YOU REUNION/GEFFEN	MICHAEL W. SMITH
★★★ AIRPOWER ★★★					
24	23	3	24	KEEP THE FAITH JAMBCO/MERCURY	BON JOVI
25	21	6	25	SOMEONE TO HOLD EPIC	TREY LORENZ
26	22	7	26	PLEASE DON'T GO NEXT PLATEAU/LONDON/PLG	K.W.S.
27	31	4	27	CHAINS AROUND MY HEART CAPITOL	RICHARD MARX
28	27	7	28	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
29	33	4	29	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
30	40	2	30	FAITHFUL EM/ERG	GO WEST
31	20	7	31	ALWAYS THE LAST TO KNOW A&M	DEL AMITRI
32	25	7	32	FOREVER LOVE GIANT	COLOR ME BADD
33	36	2	33	WHO'S GONNA RIDE YOUR WILD HORSES ISLAND/PLG	U2
34	NEW		34	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
35	NEW		35	NEVER A TIME ATLANTIC	GENESIS
36	NEW		36	IN THE STILL OF THE NIGHT MOTOWN	BOYZ II MEN
37	35	2	37	DRIVE WARNER BROS.	R.E.M.
38	39	3	38	JOHNNY HAVE YOU SEEN HER? ATCO EASTWEST	THE REMBRANDTS
39	37	2	39	DIGGING IN THE DIRT GEFFEN	PETER GABRIEL
40	34	4	40	HOW DO YOU DO! EM/ERG	ROXETTE

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSSOVER	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	5	7	1	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA 1 week at No. 1	TLC
2	1	7	2	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
3	3	7	3	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
4	2	7	4	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
5	6	6	5	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
6	4	7	6	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
7	9	3	7	IN THE STILL OF THE NIGHT MOTOWN	BOYZ II MEN
8	7	5	8	EROTICA MAVERICK/SIRE/WARNER BROS.	MADONNA
9	8	7	9	GOOD ENOUGH MCA	BOBBY BROWN
10	12	7	10	RHYTHM IS A DANCER ARISTA	SNAP
11	16	4	11	RUMP SHAKER MCA	WRECKX-N-EFFECT
12	10	7	12	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
13	11	7	13	BABY-BABY-BABY LAFACE/ARISTA	TLC
14	19	5	14	SAVING FOREVER FOR YOU GIANT	SHANICE
15	15	7	15	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
16	17	7	16	JUMP AROUND TOMMY BOY	HOUSE OF PAIN
17	14	7	17	I WANNA LOVE YOU (FROM "CLASS ACT") GIANT	JADE
18	13	7	18	HUMPIN' AROUND MCA	BOBBY BROWN
19	20	7	19	BACK TO THE HOTEL PROFILE	N2DEEP
★★★ AIRPOWER ★★★					
20	26	3	20	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
21	18	7	21	COME & TALK TO ME UPTOWN/MCA	JODECI
22	23	7	22	SOMEONE TO HOLD EPIC	TREY LORENZ
23	21	7	23	SLOW DANCE (HEY MR. DJ) JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
★★★ AIRPOWER ★★★					
24	NEW		24	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
★★★ AIRPOWER ★★★					
25	25	3	25	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
26	27	7	26	RIGHT NOW WARNER BROS.	AL B. SURE!
27	NEW		27	GANGSTA MCA	BELL BIV DEVOE
28	29	4	28	BABY I'M FOR REAL/NATURAL HIGH VIRGIN	AFTER 7
29	33	3	29	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
30	22	7	30	PLEASE DON'T GO NEXT PLATEAU/LONDON/PLG	K.W.S.
31	34	3	31	IT'S ALRIGHT (FROM "SOUTH CENTRAL") HOLLYWOOD BASIC	CLASSIC EXAMPLE
32	32	4	32	FLEX COLUMBIA	MAD COBRA
33	30	7	33	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
34	31	7	34	SWEET NOVEMBER ATLANTIC	TROOP
35	35	3	35	GROOVIN' IN THE MIDNIGHT CHARISMA/VIRGIN	MAXI PRIEST
36	39	2	36	ALONE WITH YOU QWEST/WARNER BROS.	TEVIN CAMPBELL
37	38	5	37	HERE IT COMES DEF JAM/CHAOS	MC SERCH
38	NEW		38	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
39	37	3	39	REALLY INTO YOU ATLANTIC	AROUND THE WAY
40	36	2	40	I'M OVERJOYED THIRD STONE/ATLANTIC	NONA GAYE

INCREASING IMPACT

ELTON JOHN MCA THE LAST SONG
RESTLESS HEART RCA WHEN SHE CRIES
TOAD THE WET SPROCKET COLUMBIA WALK ON THE OCEAN
SHAI GASOLINE ALLEY/MCA IF I EVER FALL IN LOVE
SHANICE GIANT SAVING FOREVER FOR YOU
TOM COCHRANE CAPITOL WASHED AWAY
10,000 MANIACS ELEKTRA THESE ARE DAYS
MAXI PRIEST CHARISMA/VIRGIN GROOVIN' IN THE MIDNIGHT
GUNS N' ROSES GEFFEN YESTERDAYS
INFORMATION SOCIETY TOMMY BOY PEACE & LOVE INC.
TAG SCOTTI BROS. DON'T PLAY WITH MY HEART
UTAH SAINTS LONDON/PLG SOMETHING GOOD
DONNA DELORY MCA PRAYING FOR LOVE

MICHAEL PENN RCA SEEN THE DOCTOR

INITIAL IMPACT

WHITNEY HOUSTON ARISTA I WILL ALWAYS LOVE YOU
PEARL JAM EPIC JEREMY
SHAKESPEAR'S SISTER LONDON/PLG I DON'T CARE
MADONNA MAVERICK/SIRE/WARNER BROS. DEEPER AND DEEPER
INXS ATLANTIC TASTE IT
WRECKX-N-EFFECT MCA RUMP SHAKER
THE SOUP DRAGONS BIG LIFE/MERCURY PLEASURE
THE CRYPT KEEPER BIG SCREEN/GIANT THE CRYPT JAM

INCREASING IMPACT

THE CRYPT KEEPER BIG SCREEN/GIANT THE CRYPT JAM
GERARDO INTERSCOPE LOVE
KRUSH PERSPECTIVE/A&M LET'S GET TOGETHER (SO GROOVY NOW)
JODECI UPTOWN/MCA I'M STILL WAITING
SHABBA RANKS (FEATURING JOHNNY GILL) EPIC SLOW AND SEXY
A LIGHTER SHADE OF BROWN PUMP/QUALITY HOMIES
ANNIE LENNOX ARISTA WALKING ON BROKEN GLASS
TONI BRAXTON LAFACE/ARISTA LOVE SHOULD'VE BROUGHT YOU HOME
MICHAEL BOLTON COLUMBIA TO LOVE SOMEBODY
MADONNA MAVERICK/SIRE/WARNER BROS. DEEPER AND DEEPER
INFORMATION SOCIETY TOMMY BOY PEACE & LOVE INC.
PRINCE & THE N.P.G. PAISLEY PARK/WARNER BROS. 7
MALAIKA A&M SO MUCH LOVE

UTAH SAINTS LONDON/PLG SOMETHING GOOD
JEREMY JORDAN GIANT THE RIGHT KIND OF LOVE
SADE EPIC NO ORDINARY LOVE

INITIAL IMPACT

BELL BIV DEVOE MCA GANGSTA
LO-KEY? PERSPECTIVE/A&M I GOT A THANG 4 YA!
CELINE DION EPIC LOVE CAN MOVE MOUNTAINS
DONNA DELORY MCA PRAYING FOR LOVE
FATHER M.C. UPTOWN/MCA EVERYTHING'S GONNA BE ALRIGHT
PAPERBOY NEXT PLATEAU DITTY
GO WEST EM/ERG FAITHFUL
HOME TEAM LUKE PICK IT UP
SWV RCA RIGHT HERE
ARRESTED DEVELOPMENT CHRYSALIS/ERG REVOLUTION

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections (mainstream) or 500 detections (rhythm) for the first time. Initial Impact lists those records which attain 150 detections (mainstream) or 75 detections (rhythm) for the first time. Increasing Impact lists records below the top 40 which show an increase in detections over the previous week. Both Initial and Increasing Impact rank records in order of this week's detects.

TRADE CHEERED BY BILL CLINTON'S VICTORY

(Continued from page 1)

new possible allies when members compete for committee assignments, the congressional committees affecting those industries probably will not be greatly changed.

"I think what we'll see in Congress will be by and large status quo," says the RIAA's Rosen. "But on censorship issues, I think [newly elected Democratic California Sen.] Barbara Boxer is going to be a real friend. On the House side, she was a member of the Congressional Arts Caucus. And she made her opponent's right-wing censorship proposals one of the keystones in her opposition, and got a lot of support from the music and arts communities."

Rosen says another newly elected California senator, Democrat Dianne Feinstein, is "much more likely to be a player when it comes to freedom-of-expression issues. So California's a big win for us." She also called the two other new female senators, Carol Moseley Braun, D-Ill., and Patty Murray, D-Washington, "allies" who "tend to be more tolerant and recognize diversity in everything from [abortion] choice to street music."

ALLIES AND FOES

The RIAA executive adds that the trade group is happy to see the re-election of several important lawmakers with an influence on copyright issues.

Rep. William J. Hughes, D-N.J., the chairman of the Intellectual Property Subcommittee and co-sponsor of the industry's just-passed Audio Home Taping Act, was re-elected. "His was a tough re-election fight, and we're happy that he won, of course," notes Rosen. On the Senate side, longtime copyright-interest ally Sen. Pat Leahy, D-Vt., also won his bid for re-election. But one trade source says he was

"disappointed" by the re-election of Judiciary Committee member Sen. Arlen Specter, R-Pa.

"He had started out his term being a sort of reasonable alternative vote to some of the others," the source says, "but when he took a walk on the [Sen. Mitch McConnell-sponsored] victim's porn bill, we saw he was going to be a bench sitter and not the intellectual leader he painted himself out to be on First Amendment issues."

This observer was also concerned about the defeat of Sen. Terry Sanford, D-N.C., by Democratic-turned-Republican Lauch Faircloth, a wealthy businessman and an ally of Sen. Jesse Helms, R-N.C. "Now we have two Helmses to fight," he observes.

MCCONNELL BILL DEAD

James Bouras, a veteran entertainment industry attorney, doesn't think the McConnell bill, which died in committee last session and imperiled retailers through a byzantine sex-offender, third-party-liability scheme, will go anywhere in the 103rd Congress.

"No way are they going to pay any attention to relative trivia like this," Bouras says, considering that lawmakers are faced with a full plate of social and economic issues next year.

VSDA Washington attorney Charles Ruttenberg agrees. "Even if the McConnell bill is reintroduced, it won't get anywhere," he states, adding that "the new Administration should be helpful to the entertainment industry as regards censorship."

Bob Peck, legislative counsel for the American Civil Liberties Union, is also upbeat. "I think generally the First Amendment will do better under this Administration," he says. "I think

there's a much greater sensitivity that the First Amendment forbids content-type restrictions."

Peck says the people working on the Clinton campaign, who "are likely to be in the new Administration, are people who tend to be concerned about these issues."

The ACLU official predicts that the anti-porn unit at the Department of Justice, which in the last five years has used anti-mobster RICO statutes to drive the publishers, distributors, and retailers of sexually explicit material out of business, will be shut down. The use of RICO in obscenity cases is now on the Supreme Court docket, he points out.

NO DRASTIC CHANGE

Music-business executives are also optimistic about the effect of a Clinton Administration, although they do not foresee radical departures. Joe Smith, CEO of Capitol/EMI, says he expects Clinton's impact to be "more the atmosphere than any business change that's going to be drastic."

Danny Golberg, Atlantic Records' senior VP, warns that, despite the improved atmosphere, the "underlying tensions that caused a swing toward conservatism are still going to be there, and we have to be vigilant and smart in how we communicate with politicians and the Administration."

Pam Horowitz, executive director of the National Assn. of Recording Merchandisers, who is most pleased that the industry "became politically conscious" and affected the outcome of the election by turning out young people to vote, agrees with Goldberg about continuing a vigilant stance. "I don't think the change in Administration is going to stop conservative elements from continuing to introduce

legislation at the state and federal level that's aimed at controlling what people see, hear, and can think," she declares.

Smith is hopeful, however, that, without the "signals" coming from the Bush Administration, "much of the restrictive legislation efforts that had been launched at the state level will now go away."

WILL KEEP HIS WORD

First Amendment rights attorney Fitzpatrick believes Clinton will be as good as his word when it comes to issues of artistic freedom.

"Clinton made it very clear, in his own words, that he will 'support and defend freedom of speech and artistic expression by opposing censorship or content restrictions,'" observes Fitzpatrick.

He and several music and arts officials say the new Administration's position on free expression may also extend to funding for the arts. "I think there's going to be an opportunity in the courts to re-examine the issue of the impact of the Rust abortion gag-rule case," Fitzpatrick says, referring to the Justice Department position that, if federal money is used in a program, the government can control the ideological slant or content of that program.

"The Justice Department said they think this applies to the arts, too," notes Fitzpatrick. "And we have strongly opposed that. I think there's a real opportunity for a new Justice Department to re-examine that policy."

Another very important change, Fitzpatrick says, "is that this Administration won't tolerate homophobia in the way the prior Administration did. The implicit message in all these at-

tacks on the arts, to a major degree, was an attack and challenge to the gay and lesbian community. That quite clearly is going to stop in its tracks."

BROADCASTERS ON FENCE

While music and arts groups are elated, broadcasting executives aren't quite sure what to expect yet. They don't expect major changes affecting their industry during the early months of a Clinton Administration challenged with larger issues, but they are concerned about what might happen later.

Comments by Clinton during the campaign—that, in certain cases, broadcast reregulation might be necessary, for example—have engendered some of the caution among broadcasters. Also, Clinton's as-yet-unstated position on reinstatement of the fairness doctrine, advocated by several powerful Democratic congressional leaders, is a worry now that the same party is in the White House and controls Congress.

Further, they add, Clinton Administration officials have given serious consideration to placing a levy on beer and wine advertising as a way to increase revenue.

"I think that while Clinton's administration might be not as stern on Howard Stern," says a source at the National Assn. of Broadcasters, "they might push for giving new services a head start over broadcasters on, say, digital radio, or step on other First Amendment toes with the fairness doctrine or some tax thing on beer and wine ads."

Assistance in preparing this story was provided by Susan Nunziata and Seth Goldstein in New York.

POLITICS OF MUSIC BIZ IN FOCUS AT CMJ

(Continued from page 10)

getting booed off the stage during the Bob Dylan tribute concert at Madison Square Garden a few weeks later. "I was surprised when the crowd at the Dylan show booed her," he said. "It was a shame, terrible and painful to watch... She did what she thought was right, and in this country she paid the price. I wonder why."

Reed also condemned a Brooklyn jury's recent acquittal of black teenager Lemrick Nelson in the fatal stabbing of Hasidic scholar Yankel Rosenbaum during the Crown Heights riots in August 1991. He went on to denounce black leaders for not providing "balance and counterpoint" when controversial black activists like Al Sharpton and Louis Farrakhan "unleash their hatred."

POP POETICS

Iggy Pop opened the Marathon with a low-key but inspired address, including a poetic speech about modern radio that Pop said he'd scribbled out for the occasion.

"I'd like to hear a sneak radio that would flip on some good music inside my head when I didn't expect it," Pop said. "I want to hear a kind of crisis radio that will push me an inch farther than I'm ready to go. I want to hear a kind of radio that's so cool, it must be a mistake."

Brian May, Queen's admired guitarist, captured the crowd's in-

terest during his keynote speech by comparing his status as an artist about to begin a solo career with the status of all the young artists who are just beginning theirs.

"We tried to bend the rules, and I have a feeling it was easier then," he said. "I have a feeling we were lucky and we might not be so lucky today."

WHO'S THE BOSS?

At a panel on sexism in the music industry, moderator Sylvia Chase of ABC-TV's "Prime Time Live" defined sexual harassment as a use and abuse of power. "They're not doing it to let you know they like your body. They're doing it to let you know who's boss," she said.

Tracy Hill, VP of communications at Chameleon Records, wondered aloud why no men were appearing on the panel. "I'm personally disappointed," she said. Hill also suggested some women may be reluctant to associate themselves with the panel for fear of jeopardizing their careers.

Diane Cardwell, reporter for Vibe and a New York Times consultant, addressed the links between hip-hop and sexism. "Hip-hop is where the issue of sexual politics really comes out," she said. "Chuck D's comment that 'Mike Tyson was lynched' tells me and all women that our position doesn't matter."

Attorney Eva Saks of Grubman, Indursky, Schindler, & Goldstein, said the issue of sexism today addresses more sophisticated problems than someone chasing his secretary around a desk. "The questions are more subtle. Even the densest [men] can be trained not to ask their secretaries for blow jobs." The problems now, she said, hinge on stereotypes. "A man negotiating business is tough, but a woman is a bitch."

CAN'T BE TOO ELITIST

The CMJ convention focused on its raison d'être in a college radio panel called "Who Does Your Station Serve." In that session, a faculty adviser made the point that college radio cannot be too elitist if it expects to attract an audience. "You can't tell people to bend over while you shove new music up them," he said. "I ask for the new Genesis and program it."

He explained that, if a station programs a familiar song about every fifth record, more people will listen to it and be exposed to the unfamiliar music as well.

Although he was repeatedly challenged by both panelists and audience members, the faculty adviser did find an unlikely ally in a staffer from Oregon State Univ.'s KBVR Corvallis, Ore.

KBVR's "mission statement is to help small and independent labels," the staffer said, "and if I want to play the Wallflowers, I'm

going to get grief from our staff who will say I'm selling out because I'm playing a major label. But if I can get a bigger audience playing stuff like that, I'm doing a bigger favor for the smaller bands and labels."

FEEDING FRENZY

The feeding frenzy to sign the next big band shows little signs of abating, much to the dismay of the A&R executives, publishers, and managers who attended the "A&R: Feeding Frenzy" panel. "Money does not mean commitment," said Jim Cardillo of Warner/Chappell Music. "It never has."

While lucrative signing bonuses may appeal to new acts that find themselves in the midst of a bidding war, the smart band should take care not to bid themselves out of the market, panelists said.

Because of the recent rash of high-profile signings, band manager Sheri Hood, who handles Stereolab, among others, said most labels are on the defensive when it comes to talking money. "Without exception, every label has said, 'By the way, we're not looking to spend a lot.' Ever since the infamous Helmet deal, everyone acts like we're trying to stick it to them," she said. "A&R people are so paranoid now."

Among the topics discussed in the indie production and distribution panel was an audience mem-

ber's suggestion that the indie sector try to revive vinyl LPs, just as it has embraced the 7-inch single, which has developed into a nice niche business for some independent labels.

RADIO OR RETAIL?

Later in the discussion, radio was dismissed as a tool because it rarely plays alternative indie product. Panel members said small labels should focus on retail instead.

"If there are no cool stores in your town, then maybe you can try mail order," said one panel member. There are a number of catalog houses that focus on indie product, he explained. At the very least, going to a mail-order operation gets the record described in the catalog, which could be a selling point.

The Marathon's only real controversy came when the New York Port Authority, which manages the World Trade Center, where the CMJ meet took place, threatened to shut the event down because of the antics of Zoo Entertainment act Green Jello. According to a Zoo release, the band was accused of "annoying Wall Street commerce and area business with what the Authority called 'visual and vocal obscenities.'"

The Music Marathon also included four nights of showcases at venues across the city (see The Beat, page 14).

THE Billboard 200

FOR WEEK ENDING
NOVEMBER 14, 1992

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	6	GARTH BROOKS LIBERTY 98743* (10.98/16.98) 6 weeks at No. 1	THE CHASE	1
TOP 20 SALES MOVER						
2	6	6	5	MICHAEL BOLTON COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	2
3	3	3	10	ERIC CLAPTON ▲ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	2
4	2	—	2	MADONNA MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
5	4	4	24	BILLY RAY CYRUS ▲ 4 MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
6	5	2	4	R.E.M. WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
7	9	22	7	GEORGE STRAIT MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	7
8	7	7	46	PEARL JAM ▲ 3 EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
9	10	9	14	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
10	8	5	3	PRINCE AND THE NEW POWER GENERATION PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	♀	5
11	14	14	18	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
12	13	11	10	GARTH BROOKS LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
13	11	8	5	PETER GABRIEL GEFEN 24473* (10.98/15.98)	US	2
14	15	12	49	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	11
15	12	10	5	ALICE IN CHAINS COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
TOP DEBUT						
16	NEW	—	1	NEIL YOUNG REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
17	17	15	10	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	2
18	16	13	31	WYONNNA ▲ 2 CURB 10529*/MCA (10.98/15.98)	WYONNNA	4
19	19	16	9	VINCE GILL ● MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
20	22	19	31	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .		13
21	24	23	19	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
22	23	26	4	ALAN JACKSON ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	22
23	21	18	31	KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
24	20	20	32	EN VOGUE ▲ ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
25	25	17	60	GARTH BROOKS ▲ 9 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
26	NEW	—	1	AC/DC ATCO EASTWEST 92215*/AG (10.98/15.98)	LIVE	26
27	18	21	113	GARTH BROOKS ▲ 9 LIBERTY 93866* (9.98/13.98)	NO FENCES	3
28	29	28	20	SPIN DOCTORS ● EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	28
29	26	29	36	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH. . . ON THE TLC TIP	14
POWER PICK						
30	59	65	80	MICHAEL BOLTON ▲ 5 COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
31	27	24	64	METALLICA ▲ 5 ELEKTRA 61113 (10.98/15.98)	METALLICA	1
32	33	34	14	HOUSE OF PAIN ● TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
33	35	33	25	ANNIE LENNOX ● ARISTA 18704* (10.98/15.98)	DIVA	23
34	NEW	—	1	AC/DC ATCO EASTWEST 92212*/AG (10.98/27.98)	LIVE: SPECIAL COLLECTOR'S EDITION	34
35	31	30	7	QUEEN HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
36	32	27	5	RED HOT CHILI PEPPERS EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
37	36	35	38	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
38	28	—	2	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	28
39	30	25	18	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	6
40	37	32	31	DEF LEPPARD ▲ 3 MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
41	34	31	6	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	24
42	45	82	4	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
43	72	124	50	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
44	39	37	50	U2 ▲ 4 ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
45	41	45	11	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
46	66	61	9	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
47	44	38	18	MARY-CHAPIN CARPENTER ● COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
48	50	52	12	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	48
49	42	44	24	JON SECADA ● SBK 98845*/ERG (9.98/15.98)	JON SECADA	31
50	38	36	6	EXTREME A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10
51	43	39	16	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
52	46	56	33	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUITY	44
53	40	40	58	RED HOT CHILI PEPPERS ▲ 3 WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
54	67	75	4	TANYA TUCKER LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	54
55	54	59	77	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
56	89	92	4	AMY GRANT A&M 31454* (10.98/15.98)	HOME FOR CHRISTMAS	56
57	48	46	21	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
58	68	54	5	10,000 MANIACS ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	34
59	47	43	59	GUNS N' ROSES ▲ 3 GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
60	52	47	132	GARTH BROOKS ▲ 3 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
61	55	49	4	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49
62	49	50	22	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
63	58	55	19	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55
64	78	79	5	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
65	71	87	3	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
66	62	57	51	GENESIS ▲ 3 ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
67	53	42	5	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	32
68	64	60	12	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
69	65	64	71	BONNIE RAITT ▲ 4 CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
70	61	58	16	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
71	57	51	7	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44
72	56	48	6	BAD COMPANY ATCO EASTWEST 91759*/AG (10.98/15.98)	HERE COMES TROUBLE	40
73	60	53	57	REBA MCENTIRE ▲ 2 MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
74	100	—	2	SOUNDTRACK CAPITOL 80328* (10.98/15.98)	THE HEIGHTS	74
75	155	172	174	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
76	70	89	12	DAMN YANKEES ● WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
77	101	128	4	ALVIN & THE CHIPMUNKS SONY KIDS 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	77
78	74	76	6	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	41
79	69	77	11	PATTY SMYTH MCA 10633* (9.98/15.98)	PATTY SMYTH	47
80	82	78	22	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
81	51	41	6	NINE INCH NAILS NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
82	63	62	7	PUBLIC ENEMY DEF JAM/CHAOS 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	13
83	80	74	50	ENYA ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
84	76	63	31	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
85	75	66	59	GUNS N' ROSES ▲ 3 GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
86	88	91	19	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	49
87	73	68	13	HELMET INTERSCOPE 92162*/AG (9.98/13.98)	MEANTIME	68
88	92	94	141	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563 (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
89	77	69	58	NIRVANA ▲ 4 DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
90	96	93	59	OZZY OSBOURNE ▲ 2 EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
91	87	90	5	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
92	86	83	77	ALAN JACKSON ▲ 2 ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
93	81	80	58	BRYAN ADAMS ▲ 3 A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
94	83	73	25	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
95	90	96	12	RICKY VAN SHELTON COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
96	NEW	—	1	VARIOUS ARTISTS A&M 31454* (10.98/15.98)	A VERY SPECIAL CHRISTMAS 2	96
97	84	67	8	UGLY KID JOE STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
98	91	81	62	JODECI ▲ 2 UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
99	120	107	10	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
100	105	113	20	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	100
101	102	103	31	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
102	85	71	10	COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
103	95	85	20	FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
104	93	88	7	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
105	104	100	34	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
106	94	70	4	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 53168* (9.98 EQ/15.98)	IN THE BEGINNING	58
107	79	72	6	SINEAD O'CONNOR ENSIGN/CHRYSALIS 21952*/ERG (10.98/15.98)	AM I NOT YOUR GIRL?	27
108	97	84	13	INXS ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
109	98	86	4	BOB MARLEY TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	86

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	103	—	2	THE SUNDAYS DGC 24479*/Geffen (9.98/13.98)	BLIND	103
(111)	143	149	4	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	111
112	107	98	39	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765/WARNER BROS. (9.98/15.98)	MACK DADDY	9
(113)	126	122	9	SWING OUT SISTER FONTANA 512241*/MERCURY (9.98 EQ/13.98)	GET IN TOUCH WITH YOURSELF	113
114	106	108	14	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54
115	121	116	29	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
116	112	106	42	SUZY BOGDUSS ● LIBERTY 95847* (9.98/13.98)	ACES	83
(117)	129	130	4	ROXETTE EMI 99929*/ERG (10.98/15.98)	TOURISM	117
118	119	120	46	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
119	108	95	9	MICHAEL W. SMITH REUNION 24491*/Geffen (9.98/13.98)	CHANGE YOUR WORLD	95
120	111	104	16	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
(121)	135	137	4	NEIL DIAMOND COLUMBIA 52914* (10.98 EQ/15.98)	CHRISTMAS ALBUM	121
122	109	114	103	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
(123)	144	166	3	SUZY BOGDUSS LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	123
124	132	145	11	SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD	124
125	125	148	7	TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	118
126	117	115	30	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	16
127	114	105	40	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
128	115	112	43	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
129	110	111	7	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	110
130	99	—	2	KEITH RICHARDS VIRGIN 86499* (9.98/13.98)	MAIN OFFENDER	99
(131)	180	—	2	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	131
132	116	99	5	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVE BY	66
133	136	147	129	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
134	131	127	73	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
135	122	110	18	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
136	128	140	90	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
137	118	101	22	WILSON PHILLIPS ▲ SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
138	123	97	49	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
139	134	134	87	AMY GRANT ▲ 3 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
140	127	123	6	FOREIGNER ATLANTIC 89999*/AG (12.98/17.98)	VERY BEST & BEYOND	123
141	124	117	7	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 92203*/AG (10.98/15.98)	YOU GOTTA BELIEVE	67
(142) NEW ▶	—	—	1	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY	142
143	158	151	14	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
144	141	141	26	LIONEL RICHIE ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
(145) NEW ▶	—	—	1	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	145
146	130	125	8	SUZANNE VEGA A&M 54005* (9.98/13.98)	99.9 F	86
147	153	154	139	THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
148	138	131	61	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
149	152	136	75	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
150	147	138	17	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
151	150	146	67	COLOR ME BADD ▲ 2 GIANT/REPRISE 24429*/WARNER BROS. (9.98/15.98)	C.M.B.	3
152	113	102	3	IZZY STRADLIN AND THE JU JU HOUNDS GEFEN 24490* (10.98/15.98)	IZZY STRADLIN AND THE JU JU HOUNDS	102
(153)	170	—	30	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
(154)	164	161	15	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22

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
155	157	153	63	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
156	151	119	86	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
(157)	199	—	2	MAD COBRA COLUMBIA 52751 (9.98/13.98)	HARD TO WET, EASY TO DRY	157
(158)	184	191	3	SNAP ARISTA 18693* (9.98/13.98)	MADMAN'S RETURN	158
159	146	129	75	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
160	148	133	12	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
161	156	150	37	SOUNDTRACK ▲ REPRISE 26805*/WARNER BROS. (10.98/15.98)	WAYNE'S WORLD	1
162	140	121	14	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14
163	163	157	78	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
164	139	135	16	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
(165) RE-ENTRY	—	—	3	HOLLYWOOD BOWL ORCHESTRA (MAUCERI) PHILIPS 438007* (10.98/15.98)	THE KING AND I	135
166	142	132	27	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	107
167	137	144	10	WARRANT ● COLUMBIA 52584* (10.98 EQ/15.98)	DOG EAT DOG	25
168	133	118	6	MOTHER LOVE BONE STARDOG 512884*/MERCURY (10.98 EQ/15.98)	MOTHER LOVE BONE	77
169	145	139	9	ROGER WATERS COLUMBIA 47127* (10.98 EQ/15.98)	AMUSED TO DEATH	21
(170) NEW ▶	—	—	1	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	170
171	171	—	2	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	171
172	149	164	6	GREAT WHITE CAPITOL 98835* (10.98/15.98)	PSYCHO CITY	107
(173) NEW ▶	—	—	1	ROBERT PALMER EMI 98923*/ERG (10.98/15.98)	RIDIN' HIGH	173
174	186	193	238	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273 (17.98 EQ/31.98)	PHANTOM OF THE OPERA	68
175	154	126	7	WILLIE D RAP-A-LOT 57188*/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	88
176	172	183	3	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC	172
177	169	187	113	QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7
178	173	174	6	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	172
179	167	168	29	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	82
180	165	165	50	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
181	185	170	70	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
182	168	178	36	PANTERA ATCO EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
(183) RE-ENTRY	—	—	25	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS	101
184	159	142	19	SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	6
185	160	155	10	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	103
186	166	169	14	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	100
187	178	160	16	PAT METHENY GEFEN 24468* (9.98/13.98)	SECRET STORY	110
188	175	173	12	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	83
189	193	196	52	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
190	188	195	28	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	46
191	179	167	56	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
192	176	175	28	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
193	192	176	6	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	151
194	161	143	5	K.W.S. NEXT PLATEAU/LONDON 828368*/PLG (9.98/15.98)	PLEASE DON'T GO	143
(195) RE-ENTRY	—	—	36	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS & STONES	71
196	177	171	25	INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
197	195	177	70	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
198	194	184	86	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
199	182	180	21	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
(200) NEW ▶	—	—	1	UTAH SAINTS LONDON 869843*/PLG (6.98 EQ/9.98)	SOMETHING GOOD	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 26, 34	Eric Clapton 3	Peter Dinklage 13	George Jones 145	Mother Love Bone 168	Keith Richards 130	Wayne's World 161	A Very Special Christmas 96
Bryan Adams 93	Tom Cochrane 190	Genesis 66	R. Kelly & Public Announcement 127	N2Deep 63	Lionel Richie 144	Spice 1 179	Stevie Ray Vaughan & Double
After 7 99	Natalie Cole 134	Vince Gill 19, 156	Sammy Kershaw 128	Nine Inch Nails 81	Roxette 117	Spin Doctors 28	Trouble 106
Alabama 48	Color Me Badd 151	Amy Grant 56, 139	Hal Ketchum 193	Nirvana 89	Saigon Kick 124	Curtis Stigers 183	Suzanne Vega 146
Alice In Chains 15	Shawn Colvin 142	Grand Puba 38	Kris Kross 23	Sinead O'Connor 107	David Sanborn 166	George Strait 7	Marty Stuart 150
Alvin & The Chipmunks 77	Compton's Most Wanted 132	Great White 172	K.W.S. 194	ORIGINAL LONDON CAST	Joe Satriani 154	The Sundays 110	Warrant 167
John Anderson 37	Cypress Hill 118	Guns N' Roses 59, 85	k.d. lang 52	Phantom Of The Opera 174	Jon Secada 49	Al B. Sure! 78	Roger Waters 169
Arrested Development 20	Billy Ray Cyrus 5	Helmet 87	Tracy Lawrence 195	Phantom Of The Opera	MC Serch 185	Swing Out Sister 113	Vanessa Williams 155
Bad Company 72	Da Lench Mob 41	Hi-Five 160	Chris LeDoux 143	Highlights 88	Shabba Ranks 64	Temple Of The Dog 57	Willie D 175
Beastie Boys 192	Damn Yankees 76	Hollywood Bowl Orchestra (Mauceri) 165	Annie Lennox 33	Ozzy Osbourne 90	Sir Mix-A-Lot 112	10,000 Maniacs 58	Wilson Phillips 137
Tony Bennett 125	Das EFX 126	House Of Pain 32	Lo-Key? 170	Robert Palmer 173	Michael W. Smith 119	George Thorogood 186	Wynonna 18
The Black Crowes 94, 147	Billy Dean 100	Miki Howard 129	Trey Lorenz 111	Pantera 182	Patty Smyth 79	Neil Young 16	Trisha Yearwood 46, 181
Clint Black 70	Def Leppard 40	Indigo Girls 196	Lyle Lovett 153	Pearl Jam 8	Snap 158	ZZ Top 115	Neil Young 16
Mary J. Blige 9	Diamond Rio 159	INXS 108	Mad Cobra 157	Prince And The New Power Generation 10	Soundgarden 191		
Suzy Bogguss 116, 123	Neil Diamond 121	Izzy Stradlin And The Ju Ju Hounds 152	Marky Mark & The Funky Bunch 141	Public Enemy 82	SOUNDTRACK		
Michael Bolton 2, 30, 75	Celine Dion 84	Freddie Jackson 188	Bob Marley 109	Queen 35, 105	Beauty & The Beast 43		
Boyz II Men 55	East Coast Family 114	Michael Jackson 138	Richard Marx 189	Queensryche 177	Beverly Hills, 90210 131		
Brooks & Dunn 14	En Vogue 24	Alan Jackson 22, 92	Reba McEntire 73	R.E.M. 6, 198	Boomerang 11		
Garth Brooks 1, 12, 25, 27, 60	Enigma 136	Jackyl 178	Megadeth 51	Bonnie Raitt 69	The Commitments 148		
Bobby Brown 17	Enya 83	Jodeci 98	Pat Metheny 187	Collin Raye 102	The Heights 74		
Bushwick Bill 67	EPMD 162	Elton John 21	Metallica 31	Red Hot Chili Peppers 36, 53	Honeymoon In Vegas 68		
Mariah Carey 62	Erasure 135		Ministry 164	Redman 61	The Last Of The Mohicans 42		
Mary-Chapin Carpenter 47	Extreme 50		Lorrie Morgan 65, 163	Restless Heart 171	Mo' Money 184		
Charles & Eddie 176	Firehouse 103		Van Morrison 133		Singles 39		
Mark Chesnutt 101	Foreigner 140				Sister Act 199		

CISAC's Goal: Legislative Protection

■ BY MIKE HENNESSEY

MAASTRICHT, Holland—A call to legislators worldwide to help ensure effective protection of intellectual property in the face of technological threats came in a resolution passed at the end of the 38th Congress of the International Confederation of Societies of Authors & Composers, held here Oct. 18-24.

One of nine adopted by the congress, the resolution welcomes the opportunities offered by new technologies but warns that they carry the risk of challenging the moral and economic prerogatives of authors. It affirms the need to protect all rights owners, including performers and producers, while maintaining the primacy of authors' rights.

A resolution regarding protection of creators inside and outside the European Community underlined the necessity for harmonization of copyright law in the member states of the EC, as well as the reinforcement of rights protection legislation inside and outside the Community. The text continues, "While noting the steps already taken by the EC institutions—notably in the matter of directives dealing with rental and lending rights, satellite broadcasting and cable retransmission and with the term of protection—CISAC calls on the Commission, the European Parliament, and the member states to pursue and intensify their efforts to protect creators."

A third resolution on private copying urged the EC and member states to adopt without delay a directive harmonizing, at the highest level, the protection of authors in connection with audio and audiovisual private copying. And a fourth resolution, relating to rental and public lending, called upon member states of the EC to reconsider their decision to deny authors any protection in the case of certain categories of public lending before adopting the existing directive.

Other resolutions dealt with specific problems in the field of authors' rights in Argentina, Belgium, India, Portugal, and Slovenia.

Composer Roman Vlad, president of the Italian authors' society, SIAE, was re-elected president of CISAC; Donald Mitchell, chairman of the U.K.'s Performing Right Society, was elected vice president. Gunnar Petri of Swedish society STIM was named the new president of CISAC's executive bureau, and S. Matsuoka of JASRAC, Japan, was elected VP of the bureau.

The congress, jointly organized by Belgian society SABAM and Dutch society BUMA/STEMRA in Maastricht and Liege, Belgium, was attended by 350 representatives of more than 100 copyright societies. The next congress is scheduled for 1994 in the U.S.

Philips Uses U2 Special, Theaters In DCC Ad Campaign

■ BY SUSAN NUNZIATA

NEW YORK—U2's "Zoo TV" special, due to air on Fox-TV and MTV, is one of several vehicles for the worldwide Philips DCC ad campaign, which was launched Nov. 6.

Philips is the primary sponsor of the hourlong U2 special, slated to air Nov. 29 on Fox and Dec. 16 on MTV. Eight one-minute DCC spots will run during the special, and Philips is promoting the show and DCC with ads prior to the special.

A separate DCC TV ad series in-

cludes a three-minute cinematic ad that aired on MTV Nov. 6 and will run in movie houses nationwide. One-minute and three 15-second versions of the ad, which is conceptual rather than detail-oriented, are also airing.

RADIO PROMOTIONS

DCC radio promotions, set to begin Nov. 23, include 60-second spots and giveaway contests for home-theater systems valued at \$10,000 and DCC-inclusive audio systems valued at \$4,500.

Philips began selling its \$800 DCC-900 home deck at 500 consumer electronics retailers and department stores in New York, Los Angeles, Chicago, San Francisco, and Boston Nov. 2, with plans to expand to 800 stores by the end of November and to broaden to 10 additional U.S. cities.

The decks are marketed with a DCC sampler of PolyGram artists and a blank 90-minute cassette. The blank Philips cassette has a suggested list price of \$10.

On Nov. 3, PolyGram Group Dis-

tribution simultaneously released Bon Jovi's new Mercury album, "Keep The Faith," on DCC, CD, and analog cassette, along with about 37 other DCC titles. According to David Blaine, senior VP, PolyGram Group Distribution, 10-60 prerecorded PolyGram DCC titles will be carried by 300 music retail stores by Tuesday (10). In New York outlets, the titles are priced at \$11.99-\$14.99, he said. About 74 of the stores also feature a DCC listening kiosk.

BOB MARLEY ESTATE CASE GOES TO THE JURY

(Continued from page 12)

In addition, Rita Marley, widow of the reggae star, who died in 1981, and Security Merchant Bank & Trust Co., Jamaica, were charged by three of the defendants.

In their summations Oct. 29, attorneys Robert S. Fink, representing Oliner, and Ray Beckerman, representing Zolt, both cited testimony by Cindy Tavares-Finsen, mother of one of Bob Marley's illegitimate children, that there might be no money left by the time the lengthy litigation, including proceedings in Jamaica, is completed.

Under Jamaican law, Marley's seven illegitimate children are entitled to the same shares of the estate as the

four children he fathered with his wife.

In her summation, Kaare Phillips, representing the widow, said, "We have listened to 22 witnesses, seen many hundreds of documents, and heard absolutely no evidence that Rita Marley stole from the children of Bob Marley . . .

"Mrs. Marley was on the stand for 11 days . . . She testified fully and with great candor on all subjects, including her many dealings and conversations with her co-administrator, [Security Merchant Bank director] Louis Byles. In particular, she testified to meetings and conversations with Mr. Byles in which he gave his

explicit or implicit approval to things that she was doing and things she wanted to do. And then Louis Byles took the stand and called her a liar."

Jeremy D. Mishkin, representing Steinberg, who took the Fifth Amendment against possible self-incrimination, told jurors on Oct. 30 that Byles was fully aware of what was going on.

Attorney Robert W. Brundage Jr., representing the estate and Security Merchant, charged the defendants with "contempt for law and the truth" in their actions. "They had no authority" to divert funds to keep money from Bob Marley's children, he said.

James P. Nunamaker, representing defendant Bluestein, Rutstein & Mirachi, and John V. Fabiani, representing defendant Greenstein, Gorelick, Price, Silverman & Laverson, both said Steinberg had been acting independently of their firms.

Attorney Paul D. Friedland argued against the culpability of Coudert Bros., during and after Oliner's tenure as a partner in that law firm.

Judge Kenneth Conboy told jurors Nov. 4 that Rita Marley's entitlements would be determined by a Jamaican court.

He said jurors would act on damages after answering questions on liability, including possible conspiracy.

ELTON & BERNIE RENEW PUBLISHING TIES

(Continued from page 6)

As a subpublisher, Bider says that Warner/Chappell now has a "broader latitude in term of the use of John-Taupin copyrights in commercial and synchronization usage. When requests come in you often have to make quick decisions or lose a major situation."

Under the new deal, Warner/Chappell adds an important new territory. The two writers have been operating as independents in the U.K., but now Warner/Chappell has picked up this market, too. The previous arrangement with John and Taupin had about a year to run.

Six months of negotiations, led by Bider on Warner/Chappell's behalf, naturally produced a complicated document. "Our percentage of income starts at 20% of revenues down to 15%; with albums, for example, the passage of time triggers lower rates on album sales," says Bider.

"We're not viewing this as the signing of an artist who also writes songs," he continues. "Because we get so many covers of their songs, John and Taupin are, to me, the George and Ira Gershwin of our time. They have extremely wide demographic appeal the world over. Their

earnings are so high that the deal is justified."

NOT UPPING THE ANTE

Because of their standing as songwriters, with more than 20 years of hits spawned largely from 33 Elton John albums, Bider is confident that "the signing does not up the ante in future deals here."

Bider notes that his most expensive outlay before John/Taupin was a \$10 million contract with Prince, part of Prince's new package with Warner Bros. The earlier Madonna deal did not reach as far into Warner/Chap-

pell's coffers, Bider says, adding that he cannot reveal the amount.

Although PolyGram did not wrap up new publishing rights to the team as songwriters, it does have many of their pre-1974 hits via its acquisition several years ago of the Dick James Music catalog. It was the late publisher who nurtured the two talents.

Bider is obviously elated over the recent publishing arrangements with Madonna and Prince. But, as they were the result of megadeals with Warner/Chappell's sister label companies, he enjoys the idea of having accomplished a major new publishing tie by "doing it from a lead, not a follow."

WYNONNA HITS DOUBLE-PLATINUM IN OCTOBER CERTS

(Continued from page 12)

"Waking Up The Neighbours" hit 3 million; Extreme's "Extreme II Pornograffiti" topped 2 million. Both included No. 1 singles.

Two albums went gold and platinum simultaneously last month—Bobby Brown's "Bobby" and Eric Clapton's "Unplugged." In addition, Brown landed a gold single—his sixth—with "Humpin' Around."

Two of the maiden releases by Epic Soundtrax were certified in October. The "Singles" soundtrack went platinum; "Honeymoon In Vegas" went gold.

Neil Diamond's recent boxed set, "The Greatest Hits 1966-1992," went gold. It's Diamond's 24th gold album; he landed his first, "Gold," in 1970.

MCA accounted for three of the four gold singles awarded in October, a reflection of the company's current success at pop radio. In addition to Brown's "Humpin' Around," the hits were Patty Smyth's "Sometimes Love Just Ain't Enough" and Wreckx-N-Effect's "Rump Shaker." But the best

news for the company was the platinum certification of Mary J. Blige's debut album, "What's The 411?."

Here's the complete list of October certifications.

MULTIPLATINUM ALBUMS

Guns N' Roses. "Use Your Illusion II," Geffen, 4 million.
 Bryan Adams. "Waking Up The Neighbours," A&M, 3 million.
 Extreme. "Extreme II Pornograffiti," A&M, 2 million.
 Luther Vandross. "The Best Of Luther Vandross . . . The Best Of Love," Epic, 2 million.
 Wynonna. "Wynonna," Curb/MCA, 2 million.

PLATINUM ALBUMS

Eric Clapton. "Unplugged," Duck/Reprise/Warner Bros., his sixth.
 Lionel Richie. "Back To Front," Motown, his fourth.
 Bobby Brown. "Bobby," MCA, his third.
 Mary J. Blige. "What's The 411?," Uptown/MCA, her first.
 Soundtrack. "Singles," Epic Soundtrax.

GOLD ALBUMS

Neil Diamond. "The Greatest Hits (1966-1992)," Columbia, his 24th.

Eric Clapton. "Unplugged," Duck/Reprise/Warner Bros., his 14th.

INXS. "Welcome To Wherever You Are," Atlantic, its sixth.

EPMD. "Business Never Personal," RAL/Chaos/Columbia, its fourth.

Bobby Brown. "Bobby," MCA, his third.

Travis Tritt. "T-R-O-U-B-L-E," Warner Bros., his third.

Warrant. "Dog Eat Dog," Columbia, its third.

Mark Chestnutt. "Longnecks & Short Stories," MCA, his second.

DJ Quik. "Way 2 Fonky," Profile, his second.

Damn Yankees. "Don't Tread," Warner Bros., their second.

House Of Pain. "House Of Pain," Tommy Boy, its first.

Sebastian. "Sebastian," Walt Disney.

Soundtrack. "Honeymoon In Vegas," Epic Soundtrax.

GOLD SINGLES

Bobby Brown. "Humpin' Around," MCA, his sixth.

N2Deep. "Back To The Hotel," Profile, its first.

Patty Smyth. "Sometimes Love Just Ain't Enough," MCA, her first.

Wreckx-N-Effect. "Rump Shaker," MCA, its first.

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Japan's Music Prices May Fall With Controls Out

BY STEVE McCLURE

TOKYO—The cost of some prerecorded music may fall in the world's second-largest market. Japanese record companies are abolishing price controls on releases that have been available for two years or more.

The change comes as a senior record industry official in the world's third-largest music market, Germany, calls for sound-carrier prices to rise. Thomas Stein, president of label trade group BPW, advocates an increase as new figures show total album units declined by 13% in Germany in the first nine months of this year (see story, page 44).

The Recording Industry Assn. of Japan has announced that its 27 member companies will modify the resale price maintenance system this month, in line with recommendations made by the government's Fair Trade Commission in the spring.

Five firms—including Toshiba-EMI, Nippon Columbia, and Alfa—introduced the new policy Nov. 1, while the remaining 22 companies will make the move Nov. 16. RIAJ members account for 95% of prerecorded music sales (excluding imports) in this country. Starting Jan. 1, there will be a notice on the jackets of music products explaining that the listed price is effective for only two years after release.

The average retail price of CDs by domestic artists in Japan is 2,800-3,000 yen (\$22.86-\$24.49 at current exchange rates). The average for locally manufactured international repertoire is 2,500 yen (\$20.41). CDs are the dominant sound carrier in Japan, accounting for about 90% of industry

ENTERTAINMENT BIZ

(Continued from page 6)

other radio-station owner, Ackerley Communications, with a \$600,000 loss, and Rentrak, the pay-per-transaction home video distributor, with a \$475,917 deficit (see story, page 65).

Not all radio firms reported losses. One of the most profitable companies was Capital Cities/ABC, the giant broadcasting company that owns radio stations and a radio network: Its net profit rose 8.2% to \$62.1 million from \$53.9 million a year ago. Other radio companies that had profitable quarters: Clear Channel Communications (\$679,601), Park Communications (\$3.77 million), and Multimedia (\$15.1 million).

VIACOM BACK UP

In turnarounds, three companies besides Time Warner reported profitable third quarters after losses a year ago. Viacom, the owner of MTV Networks as well as radio stations, booked a net profit of \$45.1 million after a loss of \$12.7 million last year, as the company continued to reduce its heavy debt burden. Musicland Stores, which used proceeds from an initial public offering of stock to decrease its debt, turned a \$2.27 million loss a year ago into a \$122,000 profit this year. And Affiliated Publications, the one-third owner of Billboard magazine, produced a \$5.9 million profit after a \$1.01 million loss a year earlier.

Another company whose performance improved in the year was Gaylord Entertainment, the operator of the Country Music Television cable network and the Grand Ole Opry. Its net profit rose 6.1% to \$11.5 million from \$5.41 million.

sales.

Some retailers are skeptical about what impact the new policy will have on Japan's new release-oriented market. On the other hand, a senior official at the largest independent label, Pony Canyon, sees the change signaling the eventual demise of resale price maintenance for prerecorded music.

The Fair Trade Commission had planned to totally eliminate price controls on music this spring. It came under heavy pressure not to do so after the RIAJ and retailers successfully lobbied a committee set up by parliamentary representatives of the governing Liberal Democratic Party to study the pricing system. Under Japan's anti-monopoly law, manufacturers have been allowed to set the prices of patented and copyright-related goods, but the system has been criticized by consumers and Japan's trading partners.

The commission instead asked record companies to voluntarily lower

prices, hold special discount sales of deleted product, and let retailers set prices for product two years after release. According to the RIAJ, of the roughly 10,000 titles released by Japanese labels between June and October this year, 1,171 have had their prices reduced an average of 19.6% from previous levels. This month, RIAJ members are holding a special sale featuring 400,000 deleted music software items in various Japanese cities.

NO CHANGE IN WHOLESALE

A spokesman for Shinseido, Japan's largest record chain, says retail prices will likely stay the same, given that wholesale prices will not change. "This isn't going to result in any extra profit or business for record stores," he comments. HMV Japan president Chris Walker says, "Our intention at the moment is not to change any of our pricing [of domestically manufactured product]. Our gross margin is pretty tight."

Sonic Youth Finds Acts For Geffen/DGC

BY CRAIG ROSEN

LOS ANGELES—Geffen/DGC has signed new talent under a unique talent-scout agreement with veteran alternative rock act Sonic Youth.

Albums by Cell and St. Johnny, the first two acts signed to DGC/Geffen through Sonic Youth, are set for release in the first quarter of 1993.

As part of the deal, Sonic Youth received an advance and will receive a percentage of royalties from sales of the acts it brings to the label.

According to Sonic Youth singer/guitarist Thurston Moore, the agreement was quietly inked approximately a year ago by then-Gold Mountain Management president Danny Goldberg and Geffen A&R executive Gary Gersh.

"[Goldberg] saw a lot of underground bands being signed by major labels," he says. Moore says the band had been "flag-waving" several alternative bands in the press, "whether it be Nirvana, Babes In Toyland, Dinosaur Jr., or Mudhoney. Goldberg had a vision that [we] should get some compensation for this, because a lot of A&R people have their feet on their desks reading Melody Maker or NME and see things like, 'Sonic Youth say Babes In Toyland rules.'"

In the past, Sonic Youth's members have produced albums by up-and-comers such as Hole and Babes In Toyland. In addition, Moore has had his own independent imprint called Ecstatic Peace since the early '80s, but it's unlikely the logo will be used on the DGC/Geffen releases.

But Harry Kaneko, Pony Canyon's GM for corporate development, thinks the new system could be the harbinger of a new era in the Japanese record industry. "It's quite a firm signal that the RPM system is out of date," he says, adding that he expects the system to be done away with altogether in the future.

"I think free competition is good, because record companies will be more careful in signing contracts and will try harder to produce higher-quality music," Kaneko adds. "Strong companies will survive in the market and weak companies will be absorbed or go out of business." The changes mean everyone in the industry will have to learn how to be more receptive to consumers' demands, he concludes.

However, RIAJ spokesman Yuji Eguchi says the association is against further liberalization of the RPM system. "We're going to try hard to keep the resale price maintenance system," he declares.

"I think DGC has an interest in Ecstatic Peace existing as a logo for the talent scout deal, but I would rather keep it more personal for myself, sort of free-floating and abstract, and not lock it into anything. I really don't want to exploit Sonic Youth's name to sell Cell or St. Johnny records."

LOST MUDHONEY

According to Moore, Sonic Youth initially attempted to bring Mudhoney to DGC, but that band opted to sign with Warner Bros./Reprise.

Geffen's Gersh says that the deal "wasn't based on any sort of precedent. It was just a smart thing for us to do. I don't think this is a forerunner for things in the future, but I'm positive that this is going to work out because of the good relationship the band and the label have together."

"Slo-Blo," Cells' DGC/Geffen debut, is set for a February release. To stir up advance interest, Ecstatic Peace/DGC will issue a vinyl single this month—"Wild," backed by a cover of Cheap Trick's "Auf Wiedersehen"—that will be distributed through independent channels. The St. Johnny album is set for a spring 1993 release.

JUDGE BARS ENFORCING OF WASH. EROTIC MUSIC LAW

(Continued from page 10)

who violates the law in another locale "will not know, has no means of knowing what the law is.

"The basic flaw in this statute is the denial of persons affected to know that a sound recording has been determined to be obscene," she concluded.

For the time being, at least, the injunction lays to rest the wrangle over the controversial statute. HB 2554, which served as an amendment to existing state laws, would have labeled and prohibited the sale of explicit recordings to minors and penalized retailers and distributors for disseminating them.

Under the terms of the law, a violator faced a minimum sentence of a \$500 fine and six months in jail and a maximum penalty of \$5,000 in fines and a year in jail.

The Washington music community, which has spawned such high-profile acts as Nirvana, Pearl Jam, and Soundgarden, reacted angrily to the passage of HB 2554. In June, a consortium of industry groups and individuals, including the Recording Industry Assn. of America and the Washington Music Industry Coalition (a trade group created to fight the measure), filed suit against Washington Attorney General Kenneth Ei-

kenberry and other officials, charging that the law was unconstitutional (Billboard, June 20 and July 4).

WMIC president Barbara Dollarhide, who also serves as director of promotion for Seattle-based C/Z Records, hailed Judge Brucker's injunction but cautioned, "We're just hoping that people realize the battle's not over."

Washington assistant attorney general Carol Murphy, who pleaded the state's case before Judge Brucker, says "a decision still hasn't been made" about what course of action the state will now pursue.

Murphy says the state will either move for an appeal of the injunction or return to the legislature and request a change in the law.

"If this particular statute isn't going to work, we'll probably make changes in the statute that will fit the intentions of the legislature," Murphy says.

Richard King, the Democratic representative who introduced the bill, maintains that "there was nothing in the bill we passed that was found unconstitutional... It was a portion of the law that was on the books since 1969. That I think would be relatively easy to fix. We're going to wait and see what happens."

LOUD RECORDS

(Continued from page 10)

quired the rights to nine titles in the band's Twin/Tone, A&M, and Blast First catalogs. He plans to reissue the catalog on CD over the course of a year, following the release of the band's debut Loud album, "I [Love] Mekons," which is set for late January/early February.

Full-line catalog releases will be led by 1991's "Curse Of The Mekons," released by the U.K. label Blast First, and 1989's Twin/Tone-A&M title "The Mekons Rock 'N'

'We're soliciting them to retail and the reaction has been great'

Roll." Most of the remaining catalog titles will be released at budget prices over the course of a year, says Laudati.

The band's debut Loud single, "Millionaire," with lead vocals by the Mekons' Sally Timms, is set for mid- to late-January, Laudati says.

"I believe this band has been overlooked," says Laudati, "and if we get behind them and focus, they will sell; people will latch onto them. We're soliciting them to retail and the reaction has been great already."

The Mekons currently are touring behind an untitled Loud EP that contains two tracks from the forthcoming album, plus three live tracks. Laudati hopes to take the band beyond its underground "cult" status and into the rock mainstream with an aggressive, but personalized attack at retail.

Loud also has signed L.A.-based rock'n' roll band the Mutts, whose debut album, "Stinko's Ranch," is set for release Nov. 24. The label currently is promoting a five-song EP, containing songs culled from the album, in an attempt to generate radio airplay in formats from underground and college stations to mainstream rock outlets.

Laudati plans to release up to 12 titles per year.

Loud is headquartered in Marina Del Rey, Calif., but Laudati and a radio promotion staffer also keep offices at WEA's Burbank, Calif., headquarters.

BEATLES INVADE CATALOG CHARTS WITH 11 ENTRIES

(Continued from page 12)

what we normally sell," he says.

"I knew this was going to be a success, but I did not know how well it would be received by the consumers. The thing that this [success] says is there is a big market for Beatles product when it is positioned and priced."

Capitol is also engaged in an extensive cross-promotion with the Disney Channel and the Musicland chain that runs Nov. 8 - Dec. 20. The "Eight Days A Week Tribute To The Beatles" sweepstakes coincides with the Disney Channel's free nationwide preview, Nov. 29-Dec. 6, and will be promoted extensively on air. A different Beatles movie will be shown on the cable channel on each of eight successive nights; among the films will be the recent Disney Channel special "The Making Of 'Sgt. Pepper.'"

Sweepstakes prizes include a trip

to London to visit Abbey Road Studios, Beatles CD boxed sets, individual CDs, and posters.

Viewers can enter the sweepstakes at Musicland stores, where the first 25,000 entrants will receive a free Beatles portrait.

Capitol launched its latest Beatles campaign Oct. 5 with the rerelease of a special limited-edition single of "Love Me Do." The label marked the occasion with a party in the parking lot of its Hollywood headquarters and by installing a three-story photographic stand-up of the group on the roof of the Capitol Tower.

In addition, the label plans to release a boxed-set, "The Beatles 22 Singles Collection," Nov. 16. The set, a follow-up of sorts to "The Beatles EP Collection," will be priced in the \$100 range.

CRAIG ROSEN

MUSIC-RELATED TV FARE BOASTING ALBUM SALES

(Continued from page 12)

regained the No. 1 position, while Brooks' first two albums hit new peaks—"No Fences" moved up to No. 3, while "Garth Brooks" reached No. 13.

The Brooks TV special was also a hit for NBC. According to A.C. Nielsen Co. figures, it came in at No. 9 for the week with a 17.3 rating and 28 share, ahead of such hit shows as "Cheers."

A repackaged home video version of the special, released in June by Liberty Home Video, has sold 494,000 copies to date, according to Liberty Records VP of sales and marketing Bob Freese.

Other networks have taken note of NBC's success with Brooks. On Oct. 26, ABC announced it had signed Bil-

ly Ray Cyrus for two one-hour specials and a TV movie.

Fox-TV also plans to run a one-hour "U2 Zoo TV" program Nov. 29. The show will be sponsored by Philips, which will use it to promote its new DCC format.

LABEL SURPRISED

The impact of the recent Bolton special was a surprise, says Columbia senior VP of sales Rich Kudolla: "Our experience with TV specials and specific television shows has certainly been very good, though this seems to have even more of an effect [on sales] than we have seen in the past."

According to Kudolla, a number of major retailers reported that the Bol-

ton album moved up to the No. 1 or No. 2 spot at their chains following the special. "We were pleased with the project prior to the show," says Kudolla, "but this is the icing on the cake."

Liberty's Freese notes the special had a major influence on Brooks' career. "The special had a huge amount of impact when it first ran," he says. "The sales were very dramatic. It not only kept the momentum going for 'Ropin,' but for the catalog, too."

According to Freese, the network TV exposure helped broaden Brooks' already growing fan base: "The TV special exposed Garth to so many folks that had not experienced him yet—the noncountry radio listeners. We feel that once the special ran, all of a sudden it just opened up a whole new area."

CATALOG OPPORTUNITY

For Warner/Reprise and Motown, the Jackson and Sinatra miniseries present an opportunity to promote their catalog titles as well as the soundtracks tied in to the specials.

Motown released "Album Inspired By 'The Jacksons: An American Dream'" Oct. 20. The compilation features rare vintage Jackson 5 performances, as well as new cuts from Boyz II Men, Jermaine Jackson, and Jason Weaver, who portrays the

young Michael Jackson.

According to Motown Records senior VP of sales/distribution Oscar Fields, the advance promotion of "The Jacksons" has already sparked interest in the Jacksons catalog. In addition to running promos for the miniseries, ABC has been using the Jackson 5's 1970 No. 1 hit "ABC" in its network promos.

"When the series runs, it will dramatically increase awareness of the album and help us tremendously," Fields says. "But we are approaching this as a hit album leading up to the miniseries. We will use that for a blip and then continue."

Motown is running a radio promotion tied in to the release of the soundtrack album in 20 markets. Contest winners will tour the Jacksons' home in Encino, Calif., and dine with cast members of the miniseries.

Fields is also optimistic that "The Jacksons" will stir interest in "Hitsville U.S.A.—The Motown Singles Collection," a boxed set that includes several Jackson 5 hits. It was released Nov. 3.

SINATRA ON ALL LABELS

Warner Bros./Reprise has similarly high expectations for "Sinatra: Soundtrack To The CBS Mini-Series." The two-CD set marks the first time that material from all four of the la-

els for which Sinatra has recorded—Columbia, RCA, Capitol, and Reprise—has been included on one collection.

"The miniseries is practically wall-to-wall music," says Jeff Gold, Warner Bros. senior VP of creative services. "We're betting that people watching the miniseries will be reminded of how much great music Frank made."

According to Gold, Warner Bros. and CBS made a deal to co-promote each others' projects, with the record label mentioning the air date of the miniseries in its ads and the network plugging the soundtrack album. "It's a great way for both of us to leverage our ad dollars," he says.

In addition, the label and the network received additional exposure through VH-1 on two consecutive "Sunday Brunch" programs largely devoted to Sinatra. The shows included vintage Sinatra performance clips culled from Warner Home Video's "The Reprise Collection."

The "Sinatra" soundtrack is expected to receive an additional boost in December, when sources say Warner Home Video will release the miniseries. Sources add that a 60-second trailer for the soundtrack will run at the beginning of the home video version of the miniseries.



by Geoff Mayfield

HIGH VOLTAGE: The programming department at NBC should be braced for a rash of phone calls from music industry execs. Earlier this year, an NBC prime-time special juiced sales increases for country king **Garth Brooks**, and now, an Oct. 25 special devoted to **Michael Bolton** stirs increases for four of his albums (see story, page 12). Bolton's show came in second for its time slot, with a 9.8 rating and a 17 share. In its wake, his "Timeless (The Classics)" moves to No. 2 on The Billboard 200, a new peak, on a 36% gain. His previous set, "Time, Love And Tenderness," sees an 80% gain (59-30), while sales on "Soul Provider" almost double over the previous week (155-75); preshow promos on the network prompted increases for both of those albums on last week's chart.

STILL RIDING HIGH: Last week marked the first time Garth Brooks' "The Chase" sold fewer than 200,000 pieces; at 170,000 units, he withstood a challenge by **Madonna**, who missed the top slot by less than 3,000 units. This week, Brooks' numbers decline by 13%, but his tally is still large enough to fend off Bolton's TV-powered charge. The gap between Brooks and Bolton is 19%, compared to the slim 2% margin that separated Madonna from the top of the heap last week... Now that Brooks' numbers have fallen to the level of mere mortals, under the 150,000-unit mark, his next big challenge arrives next week, when the new **Bon Jovi** set debuts.

HIGH VOLUME: AC/DC returns with its first product since our May 1991 conversion to the SoundScan system. Similar to the strategy that **Paul McCartney** employed two years ago with his live date, the band has released both a single-piece version (No. 26) and a two-piece set (No. 34) of its "Live." One key difference: McCartney's "Tripping The Live Fantastic" was released two weeks prior to the single-piece "Highlights" package. Had AC/DC followed the same pattern, the band would probably have seen a higher debut. Still, the numbers are impressive, with the abridged version moving more than 32,000 units, and the double set selling more than 26,000 pieces. For means of comparison, consider that if an album had opened this week with more than 58,000 pieces, it would have debuted on the chart at No. 8.

BACK PAGES: There's excitement aplenty on this week's unpublished Top Pop Catalog Albums chart, as the **Beatles'** catalog stages an invasion reminiscent of the band's original U.S. invasion. For details, see Craig Rosen's story on page 12... **Elton John's** "Greatest Hits" has re-entered the catalog list, but on Polydor, rather than on MCA. In the deal that will move John to the PolyGram Label Group family, PLG has picked up many of John's catalog titles. Some MCA versions of those same titles will show up in stores until stock sells through, although Uni, MCA's distributor, no longer sells the affected albums... In the weeks that we don't publish Top Pop Catalog, the chart is still made available through Billboard Information Network and SoundScan.

ODDS AND ENDS: **Ofra Haza's** "Kirya" hits the top of the World Music chart. It marks the artist's first No. 1 in Billboard; it is also Shanachie's first No. 1... Thanks to Halloween, two sound-effects records saw significant sales. They are K-tel's 1992 set "Sounds To Haunt Your House" and an older Madacy title, "Sounds Of Horror."

TWO TV-RELATED PROJECTS show great gains in their second weeks. "The Heights" soundtrack blasts 100-74 on a 33% gain, while "Beverly Hills 90210" scoots 180-131 on a 47% gain... Pin the resurgence of **Lyle Lovett's** latest over the last two weeks (170-153) to an Oct. 23 "The Tonight Show" rerun that featured **Howard Stern**... **Shabba Ranks** gets a 21% boost (78-64) from an Oct. 27 stop on "The Arsenio Hall Show."

'BEAUTY & THE BEAST' VIDEO SETS RECORD

(Continued from page 5)

land Group merchandising VP Peter Busch. "It got people into the habit. A lot of them apparently bought more than one."

Traffic at 327-store Camelot Music, which sold 60% of its inventory in one week, "would indicate that they're buying other product they wouldn't be purchasing" if the title wasn't available, says video buyer Mike Dungan.

Predictably, worries about "Beauty" shortages during the period of highest demand surfaced almost immediately. "We don't have any," said a rack executive at press time last week, who complains he's "not getting real good information from Disney" about the length of the delay. The studio, he says, took seven to 10 days last year to resolve a similar problem with "Fantasia."

Comments Peter Balner, president of the Union, N.J.-based Palmer Video chain: "We're having problems replenishing inventory." Palmer increased its normal order by 30% to 5,000 copies of "Beauty" and sold out only to find "nobody's got product" except the warehouse clubs. The chain bought 200 copies from distributor Star Video; it needed 1,000, says Balner, who thinks it will take a week or more to catch up with demand, some of which may have been satisfied elsewhere.

Profits for most retailers may be as scarce as cassettes. Balner says his gross margin is \$1-\$1.50 per tape—"we're selling tonnage," he says, a comment echoed throughout the trade.

"Beauty," meanwhile, appears to have breathed new life into "Fantasia" and other Disney classics already on the market. Video Products Distributor may repromote "Fantasia," says senior sales and marketing VP Robert Wittenberg. "We have stock, and this is a good opportunity."

Daly estimates the 2 million-3 mil-

lion "Fantasia" tapes left over from the 1991 campaign should sell out by the end of the year. Buena Vista's \$5 Nabisco rebate, tied to the "Beauty" release, can be applied to any of the Disney classic animated titles in stores, including "Alice In Wonderland" and "Dumbo."

It's the first time the studio has made other releases eligible, and Daly claims, "We've seen that aggressively used." She expects to see an even "sharper" spike in the sales curve of older titles.

The multimillion-unit "Beauty" shipment was the stiffest test yet for Disney's embryonic system of direct deliveries to selected mass merchant accounts, such as K mart. Studio operations personnel and Technicolor Video Services passed with flying colors, according to Disney, which gives them "extra credit" for the hectic first days when "the tension all came in moving the trucks."

BILLIE AWARDS

(Continued from page 6)

for the ad campaigns is calendar year 1992. There is a \$35 entry fee for each submission.

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MICHAEL LOSES FAITH IN SONY

George Michael is suing Sony Music in the U.K. to get out of his recording deal, according to his management firm, **Kahane Entertainment**, claiming insufficient promotion, among other charges. The British-based singer's attorney, **Tony Russell**, could not be reached for comment, while Sony Music U.K., to which Michael is signed for the world, declined comment.

NEW MCA VIDEO HEAD

Louis Feola has been named the new president of **MCA Home Video**, replacing **Rob Blattner**, who was killed Oct. 31 in a plane crash (see story, page 5). Feola, who was executive VP of **MCA/Universal Home Video**, the domestic operation of MCA Home Video, will be responsible for all worldwide aspects of the division.

RODRIGUEZ EXITS ELEKTRA

Ruben Rodriguez has resigned as VP of urban music at **Elektra**, effective Nov. 2, to concentrate on his duties as president of **Pendulum Records**, the 2-year-old label he began with partner **David Ginert** as a co-venture with Elektra, the label says. **Joe Morrow**, VP of urban promotion, is now acting head of the urban music department at Elektra. Rodriguez wasn't returning phone calls by deadline to comment.

CYRUS RESPONDS TO REEVES SUIT

Attorneys for country music sensation **Billy Ray Cyrus** have filed a re-

sponse in Davidson County Chancery Court in Nashville to a lawsuit filed by singer **Del Reeves** and **Del Reeves Productions** Sept. 23 (Billboard, Oct. 10). Cyrus claims Reeves took advantage of him by signing him to a record production agreement in 1988 that would have cost nearly all of his earnings. According to court documents, under that contract, Cyrus was to pay Reeves 8% of the suggested retail list price of all records sold and 15% of his gross earnings in the entertainment business if Reeves got Cyrus a record deal. Reeves claims he was key in Cyrus' signing to record with **Mercury/PolyGram**. Reeves' wife, **Ellen**, also filed suit against Cyrus Sept. 23; information on a response to that suit was not available by press time.

MTV DROPS FIVE PRODUCERS

Five MTV producers were laid off Oct. 30 when the network combined its studio production and special programming departments to form MTV production, headed by VP **Joel Stillerman**. He had been senior producer in studio production. **Carole Robinson**, senior VP of MTV press relations, explains the layoffs as a natural byproduct of a corporate restructuring. "People had duplicated positions which needed to be eliminated," she says. "Now we're looking to hire new people for newly created positions..." In another MTV development, VJ **Karyn Bryant's** contract was not renewed.

RUN, SEE HOW THEY RUN

At least four music industry folks brought to Bulletin's attention competed in (and completed) the grueling 26.2-mile New York City Marathon Nov. 1. Making his 15th run was **Jim Cawley**, label manager for **Chaos/Columbia**, who ran the distance in 4 hours and 35 minutes; also from the Sony label family, **Rich Aznavoorian**, associate director of administration, ran his first marathon in 4 hours and 18 minutes; **Candy Nasengale**, director of independent distribution at **BMG** and a one-time aide to Cawley when he worked at **Arista**, made her first run in 4 hours and 30 minutes; and top time among the four was put in by **Alan Marker**, Northeast rep for **Jerry Bassin Distributors**, who ran his first marathon in New York in 3 hours and 35 minutes.

MAKE WAY FOR JIM HENSON VID LINE

Muppet madness strikes home video next year, or so **Disney** hopes. The studio introduces the **Jim Henson Video** line in January with the cassette reissue of two features, "The Muppet Movie" and "The Great Muppet Caper," and episodes of "The Muppet Babies" and "It's The Muppets!" Suggested list prices are \$12.99 for the shorter-length programs and \$22.99 for the movies, packaged with Muppet watches. **Disney's Buena Vista Home Video** label eventually will get "A Muppet Christmas Carol," going into theatrical release this fall, among other productions.

Bolton Bounds; Heights Reach Pinnacle

MICHAEL BOLTON's last three albums rebound on The Billboard 200 in the wake of the singer's Oct. 25 special on NBC-TV. "Timeless (The Classics)" jumps from No. 6 to No. 2—its highest position to date; "Time, Love And Tenderness" leaps from No. 59 to No. 30, and "Soul Provider" vaults from No. 155 to No. 75.

"Timeless" is Bolton's third consecutive album to reach the top three. Only three other male vocalists—**Bruce Springsteen**, **Michael Jackson**, and **Garth Brooks**—have reached the top three with their last three albums.

Speaking of Brooks, his current album, "The Chase," tops The Billboard 200 for the sixth straight week. That's the longest any album has remained No. 1 after debuting in the top spot since Jackson's "Bad" five years ago.

FAST FACTS: **Madonna's** "Erotica" drops from No. 2 to No. 4 in its second week on The Billboard 200. It's Madonna's first regular studio album to fall short of the top spot since her 1983 debut album peaked at No. 8. One reason may be that the title-track single hasn't demonstrated Madonna's usual chart punch. It peaked at No. 3 two weeks ago and this week dips to No. 9. It's the first time since 1983 that the lead single from a Madonna album has fallen short of No. 1.

Neil Young's "Harvest Moon" is the top new entry on The Billboard 200 at No. 16. The album is the stylistic and thematic successor to "Harvest," which was Billboard's No. 1 album of 1972. "Harvest Moon" is Young's highest-debuting album since "Harvest," which opened at No. 12 in March 1972 and shot to No. 1 in its second week.

Another rock legend, **Eric Clapton**, holds at No. 3 with his "Unplugged" album. The lead single, an acous-

tic remake of "Layla," jumps to No. 16 on the Hot 100. The hit comes on the heels of Clapton's No. 2 smash, "Tears In Heaven." This marks the first time since 1978 that Clapton has registered back-to-back top 20 singles.

The **Heights'** "How Do You Talk To An Angel" jumps to No. 1 on the Hot 100. It's the first song from a TV show to top the chart since **Jan Hammer's** "Miami Vice Theme" in 1985. The soundtrack from "The Heights" jumps from No. 100 to No. 74 on The Billboard 200.

Whitney Houston's "I Will Always Love You," the lead single from her first feature film, "The Bodyguard," is the top new entry on the Hot 100 at No. 40. The song was written by **Dolly Parton**, who took it to No. 1 on the country chart twice—in 1974, when it was first released, and in 1982, when it was featured in her film "The Best Little Whorehouse In Tex-

as." Houston's version was produced by **David Foster**, who has three singles bulleting up this week's top 40. Foster also produced **Michael Bolton's** "To Love Somebody" (another remake) at No. 24 and **Shanice's** "Saving Forever For You" at No. 35.

A&M has two of the season's three highest-charting Christmas albums. **Amy Grant's** "Home For Christmas" jumps to No. 56; "A Very Special Christmas Volume 2" debuts at No. 96. The first "A Very Special Christmas Album," also on A&M, reached the top 20 five years ago.

Label notes: **Arista** has five albums in the top 40 on The Billboard 200. Two are on its LaFace subsidiary; two others are from its country division... And **MCA** has five singles in the top 12 on the Hot 100.



by Paul Grein

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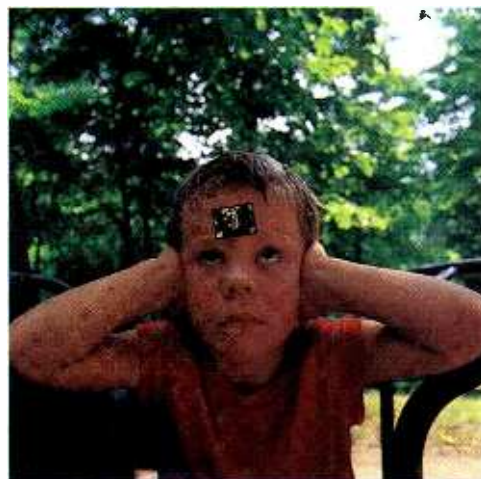


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