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IN THE NEWS

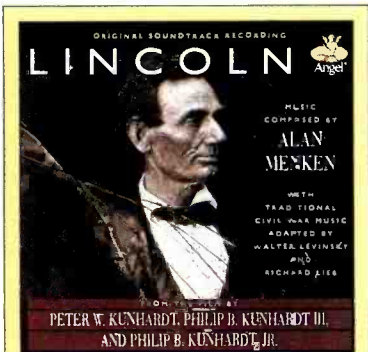
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Making & Marketing Of New Dylan Album
PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 7, 1992

ADVERTISEMENTS



Angel Records presents *Lincoln*, the memorable soundtrack from the mini-series airing on December 26th & 27th. Set against America's Civil War, the music by Alan Menken, 4-time Oscar winner, traces the extraordinary journey of Abraham Lincoln. The sweeping musical themes and the words of Lincoln, as delivered by Jason Robards, eloquently capture the essence of America's greatest president. Angel Records, ABC and Alfred A. Knopf, publishers of the accompanying pictorial book, bring you the Holiday event of the season: *Lincoln*, available Nov. 13.

Madonna Mania Surges Via Album, Book Savvy Artist Pushing Limits Of Exposure

This story was prepared by Craig Rosen in Los Angeles and Paul Verna and Thom Duffy in N.Y.

LOS ANGELES—With the release of her latest album and an explicit photo book, Madonna is proving once again that "Erotica" and "Sex" sell. However, it remains to be seen what long-term effect Madonna's latest exploits will have on an artist who has made a career of pushing the limits of pop



MADONNA

book features the pop star in various stages of undress acting out bondage, lesbian, group-sex, and sadomasochistic fantasies.

Observers both in and outside of the music industry say Madonna's "Sex"-ploits probably won't alienate her following. In fact, they may even expand it. Others, however, say the latest chapter in her career may leave

Madonna overexposed, both literally and figuratively.

Ultimately, most agree, it will be the music on "Erotica" that will either help or hurt Madonna as a pop star.

"Madonna is a very shrewd businesswoman, and she knows her audience better than anyone else," says
(Continued on page 90)

Musically Diverse En Vogue Is Very Much En Demand

BY JANINE McADAMS

NEW YORK—The guitars scream and the bass threatens in a syncopated head-banging rhythm, and four fierce females wail, "Before you can read me you've got to learn how to see me..." That's the tag line of En Vogue's "Free Your Mind," the third top 10 single from the group's

"Funky Divas" album.

How the pop and R&B audiences have seen En Vogue up to this time



EN VOGUE

may be challenged by this hard-driving rock track. Nevertheless, the popular vocal quartet has no intention of abandoning the highly charged R&B/hip-hop stylings that have generated its mass appeal and platinum-plus sales for its two full-length albums.

Not since the Motown Sound of the '60s has an R&B-based girl group captured the collective pop imagination like En Vogue. With astonishing vocal harmonies, slick high-fashion look, diverse musical styling, and sul-
(Continued on page 37)

PGD Lets Go 14 Staffers, Denies Any Further Cuts

BY PAUL VERNA

NEW YORK—Despite two consecutive record-breaking sales months in September and October, PolyGram Group Distribution has let go at least 14 employees in its New York headquarters and its nine branches, according to PGD president Jim Caparro. These cuts are being described as part of a worldwide strategy to re-evaluate PolyGram's operating structure.

Caparro and Eric Kronfeld, COO of PolyGram Holding Inc., heatedly

deny widespread rumors within the company that 100-180 firings are in the offing, most of them at PGD's distribution facility in Indianapolis, which will be consolidated under one roof once a new, 36-acre site is completed (Billboard, Sept. 5).

Kronfeld, who runs the day-to-day U.S. operations of PolyGram, says the domestic distribution cutbacks are based on a global strategy developed at PolyGram's managers' meeting in June in Berlin. None of PolyGram's top interna-
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HOT COUNTRY SINGLES		
★ NO ONE ELSE ON EARTH	WYNONNA	(CURB)
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★ THE CHASE	GARTH BROOKS	(LIBERTY)
HOT DANCE CLUB PLAY		
★ STINKIN' THINKIN'	HAPPY MONDAYS	(ELEKTRA)
HOT DANCE SALES		
★ SAVED MY LIFE	LIL LOUIS & THE WORLD	(EPIC)
HOT RAP SINGLES		
★ BLOW YOUR MIND	REDMAN	(RAL/CHAOS)
HOT ADULT CONTEMPORARY		
★ I WILL BE HERE FOR YOU	MICHAEL W. SMITH	(REUNION)
HOT LATIN TRACKS		
★ ANGEL	JON SECADA	(SBK)
TOP VIDEO SALES		
★ BEETHOVEN		(MCA/UNIVERSAL HOME VIDEO)
TOP VIDEO RENTALS		
★ MY COUSIN VINNY		(FOXVIDEO)

POPULAR • UPRISINGS

Utah Saints Keep Faith On Heatseekers Chart

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JOHN BARRY

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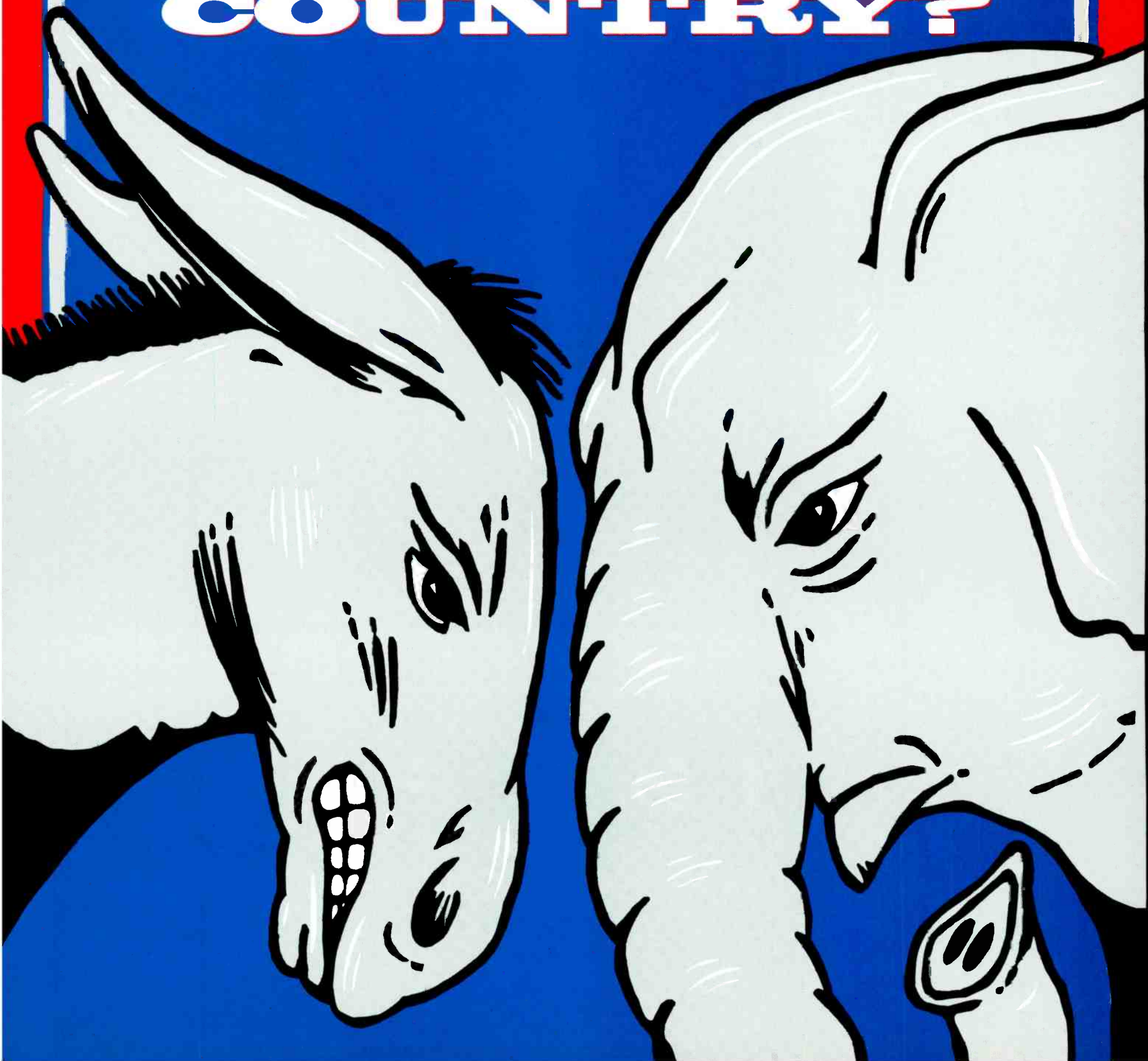
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**WHO
REALLY
RUNS
THE
COUNTRY?**



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Steve Martland: Classical Iconoclast

English composer-conductor Steve Martland is out to intrude on the prejudices of the classical realm, to tamper with its neat sense of time and space, to meddle with its proprieties, to interrupt its aloof decorum and stilted traditions, and to interpose a new, contrapuntal democracy of sound and sensation.

In purely musical terms, Martland's approach could be likened to *hocket*, a medieval technique in which the melodic line is broken into alluring fragments by means of short rests. The ringing effect is simultaneously spasmodic and precise, and Martland's contemporary application of it is best heard on "Principia," an almost jazz-pop percolation of saxophones, trombones, electric violin, flugelhorn, and a conventional rock rhythm section that can be found on his new British album, "Crossing The Border" (Factory).

As the title would indicate, "Crossing The Border" exemplifies Martland's intense concern with the social role of the creative act, as well as his determination to expand the classical audience beyond the confines of a privileged elite. And, while the five original pieces on "Crossing The Border" betray a rhythmic bias and a range of instruments more typical of popular music, they also boast a dynamic bluster that mixes baroque orchestration with richly tonal rule-breaking. Imagine a harmonious collision of the airy splendor of Purcell and the metrical complexity of Aaron Copland, with the influence of minimalists like Steve Reich and Terry Riley thrown in for—quite literally—good measure.

If this sounds like anti-romantic classicism with a curious Stateside tilt, Martland figures that's just about right.

"I think my music is very American," says the Liverpool-bred Steve with a lilting chuckle. "'Principia' reminds me of driving in America and honking your horn on a busy street. As with the title piece of the record, it's got this jazzy, aggressive American optimism that's a bit like Copland, although the string section does seem very English to a lot of ears, because everybody associates England with string music."

Martland wryly refers to the English classical world as "institutionalized mausoleum orchestras" and "symphony concerts where nobody comes out whistling." In contrast, portions of "Crossing The Border" were originally performed to highly animated audiences and critical acclaim in settings as unpretentious as the Old Town Hall in Gdansk, Poland, and the Cafe de Unie in Rotterdam. And when it came time to record the album, Martland chose to do it at Eurythmics' Church Studios in the Crouch End section of London, using his own roughly 12-piece classical group, the Steve Martland Band. Consequently, "Crossing The Border" has an aural candescence and crackling pep closer to what could be called classical roll than any prim concerto form.

"The Eurythmics' studio, which is really a reconstructed church hall, has got the most perfect acoustics for strings," says Martland, "and that's why it sounds so fantastic. Plus, the band is so enthusiastic and dedicated; they've been together for two years, on and off, but since 'Crossing The Border' they want to do more."

Isn't it unusual for a classical composer to have his own band? "In England, yes," says Martland with a laugh, "but not in America. Steve Reich had to have his own band back 20 years ago because nobody performed his work. Now the practice is very much a feature of the new classical music being written, with people forming their own ensembles; it's like a theater director or a playwright having a resident company. I hadn't been played in En-

gland for about two years except amongst my students!"

But all that has rapidly changed for Martland. He recently drew raves for his conducting of the BBC Symphony at London's Royal Festival Hall in a performance of his own 1983 masterstroke, "Babi Yar" (Martland's sole work for large orchestra), whose gripping evocation of the horrors of that Nazi death camp outside Kiev was broadcast on BBC's Radio 3 on Sept. 27.

Martland, 33, is now writing a BBC-commissioned piece called "Patrol," which will be premiered this month by the Britten Quartet. There will also be a December performance by Steve's band of a series of six Martland-arranged Mozart opera arias that are the centerpiece of "Wolfgang," his second new Factory album of 1992.

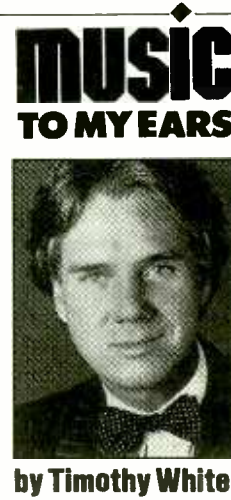
But how did this combative outlander (an amateur body-builder and outspoken socialist who's been known to conduct in a T-shirt and army fatigues) manage to penetrate the classical establishment without succumbing to respectability? And by what route did he get himself signed to Factory Records, that upstart bastion of Joy Division, New Order, Happy Mondays, and the cream of Manchester pop?

"Well, that's a strange story," assures Martland, one of two sons born to a Liverpool carpenter and his wife, a worker in a local clothing factory. "I discovered music and the piano when I was a boy in school, and I guess the first thing I learned to play on keyboards was 'Moonlight Sonata.' Liverpool is a port city, and I love ships, so my father's plan was that at 16 I would go into the Navy like my uncle had. But I rebelled and stayed at school to study music. The fact that my parents weren't remotely supportive made it more of a necessity."

After graduating from Liverpool Univ., Martland was accepted at Cambridge to study composition under Alexander Goehr. Still rebelling, he soon elected to move on to the Netherlands to work with Dutch post-minimalist composer Louis Andriessen (best-known for his controversial "De Staat," available in CD in the U.S. on the Nonesuch label). Afterward, Martland shunned the classical career treadmill to work with the postpunk Test Department, the Loose Tubes jazz orchestra, and ex-Communards singer Sarah Jane Morris, for whom he created the "Glad Day" song cycle. His signing to Factory Records in 1989 occurred via a chance meeting with label executive Tony Wilson, who agreed ("without ever hearing my music!") to record a performance of "Babi Yar" in Holland that February by the Resident Orchestra of the Hague.

Martland is currently completing a television documentary on Louis Andriessen for the BBC, and then plans more of the "cross-fertilization" common to his composing. "What I do," Martland explains, "is a crossover—although I hate that word—between formal classical composing, the instruments of common jazz, the rhythms and amplified sonorities of rock—and even the 'bop-bop-bop' hocketing I first heard when Andriessen brought his own band called Hoketus to Liverpool University.

"The process sounds intellectual, but I hope the results are always down-to-earth and inviting, particularly to the young CD-buying public that doesn't usually go to the symphony. I want to disrupt conventional ideas of classical music, create a new word-of-mouth following that's very like rock's core audience, and," he laughs, "maybe leave some listeners whistling!"



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Commentary

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ELECTRONIC DELIVERY WILL CHANGE RETAILING

BY JOHN MARMADUKE

(This article was adapted from a speech given Oct. 12 at the annual retailers' conference of the National Assn. of Recording Merchandisers.)

As a result of rapid technological developments in computer software, consumer electronics, cable, and telecommunications, a revolution is brewing in the delivery of entertainment and information. We retailers must prepare ourselves for this revolution so that we can deal with it when it comes.

If you don't think the upcoming changes in entertainment delivery methods will change our trade, just look at what technology has done to the creation of music. Our industry started out recording performing artists. By the '60s, it became apparent that the process of recording the artist had changed the art itself. Labels began to sign recording artists instead of performers. The pianist Glenn Gould went so far as to claim his art was the recording; subsequently, he declined to perform.

Today we have the ultimate multimedia project: Madonna's new audio release, "Erotica," is being buoyed by the simultaneous release of a book with a sampler CD and, of course, the music video. About all she has overlooked is an "R"-rated video game and cookbook.

Let's go back to 1982, when the CD was introduced. If you knew then what you know now, what would you

have done differently? How would the NARM retailers committee have addressed that technology to maximize the benefit to retailers, wholesalers, distributors, and labels?

Had we been planning for this welcome event and realized its impact on catalog sales, we would have hastened the advent of midlines; the labels would have given additional dating on catalog to encourage broader retailer assortment; and larger retail



'We must seize retail's advantages and improve them'

John Marmaduke is president/CEO of Hasting's Books, Music and Video and Western Merchandising.

stores would have been built. In addition, the CD invited the re-emergence of the listening booth as a way to expose our customer to the increasingly diverse recordings on the market. To encourage store auditioning, distribution companies would have sold audition CD units at cost to retailers.

Only now, 10 years after the introduction of the CD, is there a large superstore in every metro market. Only in the last two years have the superstores entered into the arena where most Americans shop: the malls and discount stores. And audition stations have gained their deserved place in multimedia stores fairly recently. So we're about eight years

late in completely addressing the ramifications of CD technology. But we still haven't addressed the fact that, once our product becomes digital, it is transferrable over a variety of delivery systems.

In the '90s, we will see competing delivery systems that offer specific advantages and disadvantages in comparison to our retail shopping environment. The primary competitors for delivery of our products to the consumer are satellite and cable.

Sky Cable, Hughes Communications, NBC Cablevision News Corp., and Sky Picks have all entered the direct-broadcast-satellite (DBS) business, which has been "just around the corner" for 12 years. On

the plus side, DBS is wireless and not regulated too heavily; but it is a difficult medium in which to charge for services and track piracy; it is hard to provide interactive service on DBS, and it is a poor local medium.

Cable television is the only ubiquitous local broad-band network in America today. The development of optical fiber and digital compression will expand the carrying capacity of cable from 75 channels to hundreds with two-way capability. With the addition of a converter box/PC in the home, consumers could make high-quality recordings interactively onto MiniDiscs and DCC tapes.

The upgrading of cable systems,

however, will require an enormous upfront capital investment. The cost to wire half the homes in the U.S. with fiber optics will exceed \$150 billion and take 15 years. A less expensive hybrid system using fiber-optic trunks to coaxial nodes could affordably reach 5 million homes in target neighborhoods by 1995.

Richard Simon, an analyst with Goldman, Sachs, says, "The enormous potential for additional revenues from movies on demand delivered via cable will drive a distribution system upgrade that in turn will seed a rapid evolution in the telecommunications industry and broaden the application of PCs and computer software, which will lead to new program formats and a host of services."

The new-program format is where audio on demand will enter the home via cable.

If we're going to prevent our market from shrinking, we must seize retail's strategic advantages and improve them, leveraging new business with what we do best.

To begin with, we should improve our selection to compete with the new delivery services. Second, we should improve information to the consumer, including bio sheets for inclusion in display and other information inserts.

Manufacturers could develop a Retail Auditioning Allowance to encourage previews at retail listening stations of secondary new releases. Distributors could ship a promotional copy with each box lot or greater of the initial shipment.

Some other ideas:

- Improve store ambiance to highlight the pleasurable aspects of browsing for music;

- Give customers access to data retrieval systems so they can inform themselves better than any clerk could inform them;

- Streamline the cost of distribution and marketing to keep our products value-priced and worth a drive;

- Encourage more in-store appearances and concerts by artists.

Will the record store of tomorrow become the motion picture theater of today? I hope not, and our artists should pray it not be the case. Even though Madonna can reach more homes in the future via cable and receive additional revenues, would there be a Madonna without the network of retail stores willing to stock and expose an album by an unknown artist on a small label? We know the answer to that question, but I'm afraid many of the decision makers of copyright-owning companies do not. Our opportunity to grow together will only be as good as our ability to communicate. Currently the retail community has no dialog with the decision-makers. This must change.

In the history of the entertainment business, some have always feared that any new technology would supplant the older technology. That fear has been unjustified. But every new technology has made the prior technologies change. Television did not kill radio; it changed radio. Digital-delivery systems will not kill retail, but they will change retail.

LETTERS

WORLD TRAGEDIES

The tragic devastation and hunger in Sarajevo has finally produced a powerful, awful image to rally the western world against continued violence in the Balkans: two murdered, orphan children, killed on a bus by snipers. The West, however, has yet to raise its collective voice against the equally tragic violence in Somalia, where 5,000 children are dying of starvation every day.

World Hunger Year, the still-vital organization started by the late singer/songwriter Harry Chapin, is striving to make hunger alleviation a prime issue in this U.S. Presidential campaign. Moreover, it is struggling to call attention to starvation wherever it occurs and whomever it affects, and is fighting to encourage emergency relief efforts in situations in which delay means death to thousands of children and adults.

The music industry has rallied to the cause of hunger alleviation in very big ways in the past. WHY and other organizations like it are again in desperate need of support from all quarters of our industry, and invite the inquiries of all interested individuals and companies as to how they can help.

The massive "We Are The World" efforts need not be repeat-

ed in order to accomplish great strides against famine in Africa and starvation in Bosnia. Organizations are already in place to translate music industry compassion and energy into progress against hunger: our job is to support them.

In the words of Harry Chapin, it is well within the power of our industry to help make this world "a better place to be"—we have only to motivate ourselves to do so.

Charles J. Sanders
World Hunger Year
New York

SELLING MUSIC VIDEO

In response to your article "Music Video's Fortunes In Decline" (Billboard, Oct. 17), the claim that the music video format is in a slight lull is misleading. According to the article, product glut and pricing are the primary reasons for the lull. But the most obvious reasons for the format's poor sales were not listed. They are as follows:

- **Display.** Look at the average mall store music video display (if you can find it). It is usually about 5-by-8-foot—far less than that for CDs—and all you see are the music videos' spines. Music video needs more space, and they should be cross-merchandised with audio

product. Music-video product should also be featured within the common "hot spot" area.

- **Selection.** To count the number of independent and lesser-label music-video titles in the average mall store, you won't need more than 10 fingers. Proper inventory spread is the key to music-video sales.

- **Sales staff.** Here's a true-life story: I walk into a mall store belonging to a large chain. It has an average music-video selection for a mall store. I noticed no stock on the No. 1 music video on the Billboard chart, Queen's "We Will Rock You." I ask the salesman if he has any stock on this. He's never even heard of it. Sales staff must be trained to sell and understand the product.

Music video is the newest format in the music industry. Retail outlets that make their product visible, have a knowledgeable sales staff, and stock interesting product will have tremendous success with music video.

Edward Seaman
Sales Manager
Music Video Distributors Inc.
Norristown, Pa.

RONSON REISSUE OVERDUE

The ailing '70s rock legend Mick

Ronson is making a comeback of sorts, having appeared at the Freddie Mercury fund-raiser, having produced the critically acclaimed Morrissey LP, and seeing cover versions of his material by acts like Def Leppard. It seems amazing that RCA/BMG has not seen fit to rerelease his two '70s solo albums, "Slaughter On 10th Avenue" and "Play Don't Worry."

The same is true of Ronson's fellow artist Cherry Vanilla, now the darling of the techno dance scene. Both of RCA's Vanilla albums, "Bad Girl" and "Venus D'Vinyl," continue to gather dust instead of seeing new life in the CD market. RCA, do the right thing.

Jimi LaLumia
Record Connection
Lake Ronkonkoma, N.Y.

A COLUMN OF THEIR OWN

I read Irv Lichtman's column, "Words & Music," with pleasure and interest. We songwriters and publishers are so often overshadowed by the glitz and glamour of the performers in this business. Luckily, we now have a little column of our own . . .

Thanks for your informative and entertaining column, and keep that spotlight trained on our little corner

of the world!

Alex Forbes
Platinum Plateau
New York

MOVEMENT BY MAJORS

My recent Commentary on the multinational record companies' role in Australia (Billboard, Sept. 5) was an edited version of a much longer paper that I delivered to the International Assn. of Entertainment Lawyers' annual meeting at MIDEM in January.

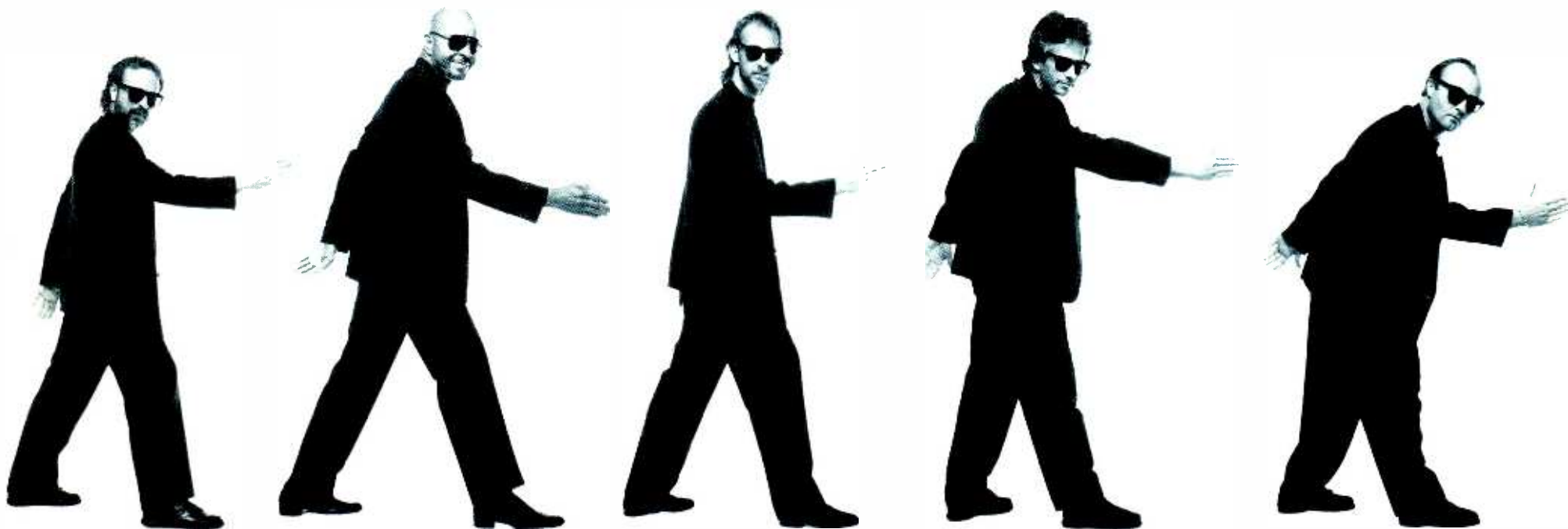
The thrust of the speech was aimed at international business affairs departments to allow their local offices more flexibility in contract structures, particularly in respect of the placement of Australian artists outside of the multinational network of companies in foreign markets. Since I delivered that speech, there has been movement by a number of Australian majors in this area.

It should also be pointed out that the Australian majors have begun to address the issue of a royalty flow-through to artists to allow them to survive in the development stages of their careers.

Warren Cross
Surry Hills, NSW
Australia

genesis

live



the way we walk

VOLUME ONE: THE SHORTS (82452)

THEIR FIRST LIVE ALBUM IN OVER A DECADE

PRODUCED BY NICK DAVIS, ROBERT COLBY, AND GENESIS
MANAGEMENT: TONY SMITH/HIT & RUN MUSIC LTD

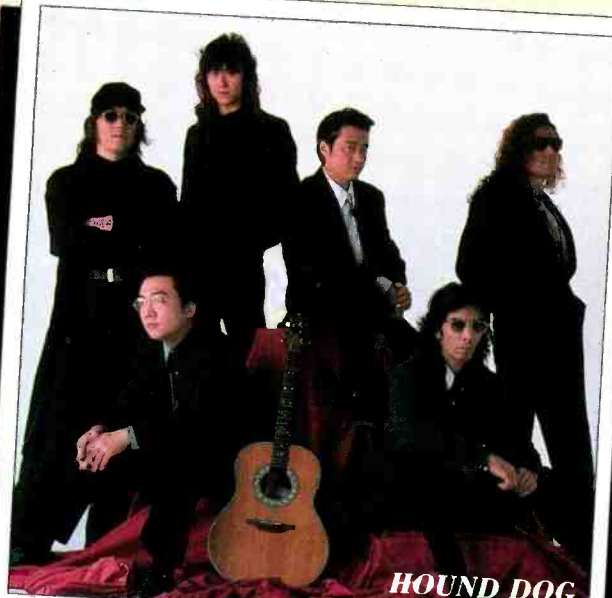


THE ATLANTIC GROUP

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THE WALK CONTINUES JANUARY 19TH
LOOK FOR GENESIS. LIVE, THE WAY WE WALK
VOLUME TWO: THE LONGS (82461)

ex•cel•lence:



HOUND DOG

Japanese rockers, over one million in sales with albums "BRIDGE"- Number One in Japan, and "FAVOURITE THINGS."

MMG



MIKE OLDFIELD

"TUBULAR BELLS II," the sequel to his signature multi-million-seller moved over 1 million copies in the month after Edinburgh international telecast premiere • Platinum/UK, with a Number One chart entry and top-ten charts internationally.

wea



LUIS MIGUEL

Mexico's superstar • "ROMANCE" album: Gold/US, Taiwan • Platinum x4/Chile • Platinum/Venezuela, Argentina, Colombia • Platinum x8/Mexico
 • Worldwide sales over 2.5 million**
 • September sellout, Las Vegas
 • October sellout, La Cartuja, Seville. wea



ALEJANDRO SANZ

Spain's rising young star whose very first album, "VIVIENDO DEPRISA" soared to Gold and Number One in Mexico, and earned Platinum x5 in Spain.



LITFIBA

Their "SOGNO RIBELLE" album, blending the best with the newest of their career, spent sixteen weeks in the Italian charts and earned Platinum status.

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SIMPLY RED

East West UK artists' "STARS" album vaults over 6 million sales** • Garners Ivor Novello, Brits Awards • A Number One across Europe • Platinum x8 in the UK.

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* Best-selling Warner Music International Artists • January - September 1992 ** Includes US Sales

the global definition



WESTERNHAGEN

Germany's top-selling stadium act and solo artist topped charts for six weeks with self-written/produced album, the Platinum-selling "JAJA" • His third consecutive Number One album.

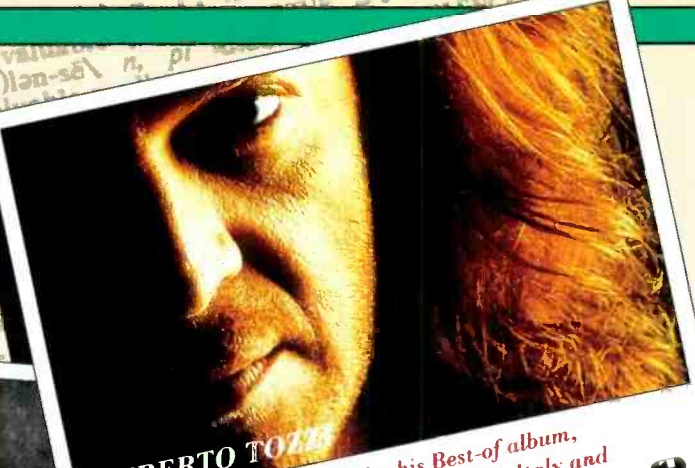
wea



VERONIQUE SANSON

Legendary French songstress and composer's tenth studio album, "SANS REGRETS" reconfirms her pre-eminent status with Gold x2 in France.


wea



UMBERTO TOZZI

Charted for 30 weeks in Italy, his Best-of album, "LE MIE CANZONI" went Platinum x2 in Italy and Gold in France.


wea



NORIYUKI MAKIHARA

Japan's new star followed million-selling single "Donna Tokimo," with album "KIMIWA BOKUNO TAK"; sold over 1 million in 60 days.

wea



SISTERS OF MERCY

UK group with an exploded international following • Their UK top 5 hit album "SOME GIRLS WANDER BY MISTAKE" yields career-highs in international sales and charts.

wea



ENYA

Ireland's pride • her "SHEPHERD MOONS" album has sold over 2.5 million** • complete with UK Number One and Platinum status in Australia, UK, Japan, US, Spain, Benelux and Canada.

wea

A FAMILY OF ARTISTS IN A WORLD OF MUSIC



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Billboard®

YEAR IN MUSIC 1992

HOT REASONS

TO ADVERTISE!!

- 1 107 YEAR END CHARTS CHRONICLING THE YEAR'S BEST
- 2 BILLBOARD'S LARGEST ISSUE OF THE ENTIRE YEAR!!
- 3 SALUTE YOUR SUCCESSES
- 4 SPECIAL COLLECTOR'S ISSUE REFERRED TO YEAR ROUND!
- 5 PROMOTE YOUR UPCOMING RELEASES
- 6 ON THE NEWSSTAND FOR TWO WEEKS
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Blockbuster Follows Manifest Destiny Plans More Worldwide Vid, Music Expansion

■ BY KEN TERRY
and PAUL VERNA

NEW YORK—As it passes the 3,000-store mark, Blockbuster Entertainment is setting its sights on further worldwide expansion in video, music, and other forms of home entertainment.

Fully one-third of its video stores are now outside the U.S., and Blockbuster aims to have 2,000 video outlets abroad by 1994, according to company chairman and CEO H. Wayne Huizenga. In this country, he notes, Blockbuster plans to add at least 1,000 video units to its current 2,000 stores, which account for about 15% of the U.S. rental industry. Thus, in the video arena alone, Blockbuster may be running as many as 5,000 outlets within a few years.

It also has big plans for the music retailing business, which it recently entered by agreeing to buy the Sound Warehouse and Music Plus chains (Billboard, Oct. 31). "We want to get our share of the market," says Huizenga. "We don't have a numerical target, but we want to move along, both here and internationally."

As previously reported, Blockbuster

er would be interested in acquiring the Dallas-based Super Club chain, if it were for sale. Huizenga says, however, that no talks are now going on with Super Club owner Philips, which is an investor in Blockbuster.

Meanwhile, Blockbuster plans to start music operations in other countries. "All the markets we've looked at for the video side are good markets for the music side," says Joe Baczko, Blockbuster's president and COO.

Outside the U.S., the company has video stores in Australia, Austria, Canada, Chile, England, Guam, Japan, Mexico, Puerto Rico, Spain, and Venezuela, and it is eyeing more markets in Europe and the Pacific Rim area.

INNOVATIONS PROMISED

In this country, Blockbuster wants to be an innovator in music retailing. "We believe the [music] industry needs some change, at least in the U.S.," says Blockbuster vice chairman Steve Berrard. "Large stores—category killers—are what the market needs."

Berrard says Blockbuster plans to pattern future music outlets after the

HMV and Virgin megastores in Europe, which carry broad selections of music, video, and such ancillary products as accessories and electronic equipment.

Noting the company was impressed by Sound Warehouse because of the size of its stores (about 12,000 square feet), Berrard says he also sees the possibility of opening 20,000-square-footers, as well as all-around home-entertainment centers of up to 30,000 square feet.

Huizenga adds that units of 10,000-15,000 square feet would be "bread and butter" in most markets, but that larger stores could be opened in some places.

Baczko observes the average Blockbuster store today is 6,500 square feet and that "10,000 square feet would be the next threshold" for the company's video stores. With Blockbuster giving more attention to sell-through product, as well as CD-I, multimedia, and books on tape, he says, "The pressure on us is to make larger stores."

All of Blockbuster's music stores will eventually bear the company name, says Huizenga. This makes (Continued on page 91)

Collins To Host Live B'board Awards B'cast

NEW YORK—Phil Collins will host the third annual Billboard Music Awards Dec. 9. To be broadcast live for the first time, the show will take place at the 6,000-seat Universal Amphitheater in Universal City, Calif.

The two previous years' shows were taped live at the Barker Hangar in Santa Monica and aired on Fox-TV about a week later.

The two-hour show, set to air at 8 p.m. EST on the Fox-TV network, will open

with a performance by Genesis. Live performances by U2, Kris Kross, and Arrested Development will also be featured during the event, which will be broadcast live in the Eastern and Central time zones. In order to reach prime-time audiences nationwide, a tape of the show will be shown at 8 p.m. in the Mountain and Pacific zones, accord-

ing to Fox.

"A live show always has more impact to the viewer and, I think, to the industry," says Sam Holdsworth, one of the show's executive producers. "It's more exciting to watch. Another consideration is that you get more energy out of your performances and out of everybody that's on the show because of the live situation."

The live broadcast, combined with a different venue, poses some new challenges for the production company, Flattery Yukich Inc.

"Barker was basically an open environment for us to do what we would with," says producer Paul Flattery. "Universal is a prescribed stage and the PAs are built in front of the stage. Our challenge is to bring the show out from the stage. We are attempting to build out the stage well in front of proscenium. We have a lot of challenges technically to make the show look as great as it has in the hangar."

Flattery adds that the prestige (Continued on page 91)



COLLINS

Grocery Confab Showcases Home Video For First Time

■ BY SETH GOLDSTEIN

NEW ORLEANS—Talk about culture shock. Hollywood's home video suppliers, used to the crowds and glitz of the Video Software Dealers Assn. conventions in Las Vegas, found neither last week during the Food Marketing Institute's general merchandise, health and beauty care (GM/HBC) conference. Actual retailers were hard to find on a muted show floor.

The seven exhibiting majors—Paramount, Fox, Buena Vista, Warner, LIVE, Columbia TriStar, and MCA/Universal—also suffered from sticker shock as they tried to drum up revenues among cautious supermarket executives. They ponied up \$11,000 each to support a 4,000-square-foot display of three model video stores for supermarkets. FMI, which bore the brunt of the expense, had originally asked \$20,000 apiece; but, given the low turnout, most program suppliers in New Orleans thought it was wasted money at half the price.

At this conference, FMI's third showcase for nongrocery products, home video had a place on the show floor and on the seminar schedule for the first time. For some of the suppliers and distributors that took exhibit space, it may have been the last. Although FMI posted a 22% increase over 1991 to 2,127 registrants, exhibitors of all stripes seem to agree the number of store managers walking the New Orleans Convention Center aisles fell below what FMI had predicted. Many attributed the gain reported by FMI to home video staffers who spent the better part of three days talking to each other.

"I wouldn't say we're pleased with the number of retailers," said LIVE Home Video senior VP David Bishop. "This is bad news," complained

James Ulsamer, VP of distributor Baker & Taylor Video. "This is a major disappointment." But Ulsamer and others did note the quality of the contacts that were made, representing dozens to hundreds of stores. It's a consolation prize worth grabbing, according to FMI show organizer Brian Tully, who thought the studios would eventually appreciate the difference between GM/HBC and mom-and-pop VSDA. He anticipated a return engagement in Dallas next year but wasn't sure the model stores would be repeated.

Some exhibitors were equally upbeat. Budget specialist Starmaker Entertainment, based in Eatontown, N.J., claims its pitch of an under-\$10 children's line, including a four-tape (Continued on page 85)



Flutist Seals Deal. BMG Classics president Guenter Hensler congratulates renowned flutist James Galway on the renewal of his recording contract with BMG Classics. Galway has been an exclusive RCA Victor Red Seal recording artist since 1975. His current album is an all-Bach disc. Shown backstage after Galway's recent performance at Lincoln Center's Avery Fisher Hall in New York, from left, are Steve Vining, senior director, sales & marketing, RCA Victor; James Glicker, VP of marketing, BMG Classics; Galway; Hensler; Andreas Schessl, director of artist development, BMG Classics; and Andre Becker, director of marketing, RCA Victor Red Seal U.S.

German Court Grants Injunction Against Retailer Prohibits Sale Of Allegedly Bootleg Beatles CD Set

■ BY MIKE HENNESSEY

FRANKFURT—For the first time a German court has invoked the non-discrimination section of the Treaty of Rome, Article 7, as the basis for granting an interim injunction against a distributor of alleged bootleg records.

The regional court served the injunction on the coffee retail chain Tchibo, prohibiting the sale of a four-CD set of Beatles recordings ("The Beatles: Limited Edition") and ordered the seizure and destruction of the entire stock. Additional grounds for the decision, the court held, were the unauthorized use of photographs of the Beatles and the Beatles logo.

German copyright law grants no protection to foreign artists against the sale of unauthorized recordings if

the performances occur in countries that have not ratified the Rome Convention. However, Article 7 of the Rome Treaty prohibits discrimination between nationals of the member states and, on this basis, the German group of the IFPI is arguing that the protection German law gives to its national artists must be extended to those of the other 11 member states (Billboard, Aug. 8).

Commenting on the court's decision, Martin Schaefer, legal adviser to the German IFPI group, says, "This is a most encouraging development and suggests that the court could have been influenced by the recent decision of the German government to support the application of Article 7 and give the people of all EC member states the same protection as is enjoyed by German nationals."

(Billboard, Sept. 26).

The case against Tchibo, brought by EMI Electrola, concerned recordings made by the Beatles between 1962 and 1965. EMI Electrola, through its lawyer Dr. Ulrich Kornmeier, submitted that the use of the recordings, the cover photographs and the Beatles logo had not been authorized by the company, "which remains the sole owner of the licensing rights to the entire Beatles catalog in Germany."

According to EMI-Electrola legal adviser Donald Valbert, the CDs were manufactured by Sonopress, the Bertelsmann pressing plant in Guetersloh, and licensed by GEMA. The order reportedly came from a small Berlin company, Magna Tontraeger Produktions GmbH, for (Continued on page 91)

BMG: Stats Say Record Clubs Help Retail Sales

■ BY DON JEFFREY

NEW YORK—Calling for an end to hostilities between record clubs and music retailers, BMG Direct, the record-club arm of Bertelsmann Music Group, says that research it commissioned shows that club membership stimulates buying of music from retail stores. But retailers are not ready to call a truce.

According to the survey of 2,000 people across the country, 20% of club members said they had gone to a record store to buy a recording they had first seen advertised by a record club; so had 16% of former members and 14% of respondents who never belonged to a club.

Moreover, the study says that club members purchased an average of 11.3 CDs from retail outlets during six months of membership, compared with 9.1 CDs bought from the club itself during that time. It also indicates that former club members bought more from retail (13.2 CDs in six months after giving up membership) than they did before joining the club (12.1 CDs in the six months before membership).

Worth Linen, president and CEO of BMG Direct, says, "Record-club advertising reaches people who won't join a club, who then go to a store to buy stuff they see advertised. Also, it seems that joining a club activates dormant record buyers. In a sense, people who join a club are coming back into the music marketplace."

But retailers generally believe that record clubs, in such introductory offers as eight CDs for the price of one, are siphoning off store sales and negatively affecting the perceived value of recordings.

(Continued on page 90)

Artists & Music

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

German Acts Sing Out Against Hate Campaign Takes 'Pro-Foreigner' Stance

■ BY ELLIE WEINERT

MUNICH—Leading German rock musicians are participating in a nationwide campaign to counter the anti-immigrant mood evident in some quarters of the country. They include Marius Mueller-Westernhagen, Peter Maffay, Udo Lindenberg, and BAP's Wolfgang Niedecken.

3 Top Players Departing Virgin Management Team

LONDON—Virgin Music Group, a company known for the stability of its senior management team, is to lose three top executives.

Set to depart before the end of the year are group founding partner and director Simon Draper and former Ten Records managing director Jeremy Lascelles, along with Ten head of A&R Mick Clark. In addition, Virgin International managing director Jon Webster has announced he will be leaving the company at Christmas after a 17-year association with Virgin (Billboard, Oct. 24).

Webster, who intends to work as an industry consultant, has made it known that his departure is for purely personal and family reasons, and Virgin spokesman Jeremy Silver states that none of the resignations are related to one other.

"These are just inevitable, evolutionary changes. People in this business often change jobs," he says.

It is unclear how much the sale of Virgin to EMI earlier this year influenced those changes. However, Draper has been gradually moving away from the frontline since leaving his post as managing director of the

(Continued on page 91)

Under a German slogan that means "Help Instead Of Beating," the campaign has been launched by the Ministry of the Interior, in conjunction with the fanzine Musik Express/Sounds. Its visual centerpiece adapts the cover of the Beatles' "Help!" album and depicts the four German rockers in the same pose.

Joining them are 200 artists of all types, ranging from schlager to punk acts, who are lending their names and signatures to the pro-foreigner effort. All will be featured in a two-page advertisement to appear in the November and December issues of fanzines Pop-Rocky and Maedchen, as well as Musik Express/Sounds. Meanwhile, daily newspapers across Germany have reported on the campaign, as has popular magazine Stern.

"Anything which can counter the current mood, especially of juveniles in the former GDR, is essential," says Gerd Gebhardt, managing director of WEA Musik, Westernhagen's label. "Artists as prominent people have [communication] possibilities which ordinary citizens lack. I also believe that everyone has to ensure right-wing radical tendencies do not stand a chance."

Juergen Otterstein, managing director of EastWest Records, comments, "I'm convinced that communication is the only way to motivate people and that artists can get things rolling if they publicize their motives. However, there is a question whether the audience reached by musicians and artists isn't already 'converted'—and also whether communication is most effective through an advertising campaign. I can think of more immediate and effective signals and appeals."

Since Germany started experiencing an upsurge of anti-foreigner riots in the former East Germany last year, many prominent people—including actors, sports figures, broad-

casters, musicians, and politicians—have spoken up in a print media campaign tagged "Ich bin ein Auslaender" (I am a foreigner), patterned after the late President John F. Kennedy's famous Berlin speech, "Ich bin ein Berliner." In Berlin last year, a rock concert with the same message was held with such acts as Erasure, Alison Moyet, and Plan B.

LABEL SUPPORT

Goetz Kiso, managing director of Polydor Records, endorses the "Help!" campaign, saying, "Artists have great influence and also political credibility, especially for youngsters. Hostility toward foreigners is especially depressing for our industry, and I believe that upon close examination, one would find that it refers to aggression by a minority of people against a specific phenomenon [those

(Continued on page 85)



Tori Comes To Town. Atlantic's Tori Amos is congratulated by label mate Marc Cohn on her two sold-out performances at New York's Town Hall, part of the second U.S. leg of her headlining tour in support of her album "Little Earthquakes." In November, Amos heads to Australia for a series of concerts. Her next single, "Winter," is scheduled for release in late November.

Canadian Act Barenaked Ladies Exposed Quintet's Sire Debut Follows Hometown Hoopla

■ BY LARRY LeBLANC

TORONTO—By any gauge, the 4-year-old acoustic Canadian quintet Barenaked Ladies has had a terrific year.

The Ladies' debut Sire album, "Gordon," released July 28, has sold 310,000 copies in Canada—triple-platinum in this country. Boosted by a hit single, "Enid," it reigned as the top album on The Record's retail chart for eight weeks before being bumped off by Eric Clapton's "Unplugged."

This year began with news that the band had been prohibited from performing in a city-sponsored New Year's Eve concert here because Mayor June Rowlands considered its name sexist. This sent the Canadian media into a tizzy of activity, result-



BARENAKED LADIES

ing in national coverage that made the five-man group a household name throughout the country.

The previous summer, the band had released a five-song demo, "Barenaked Ladies," featuring such original songs as "Be My Yoko Ono," "Brian Wilson," and "I'm In Love

With A McDonald's Girl." It didn't attract much attention when it first came out; but, after the flap over the New Year's Eve concert, the EP made Canadian musical history by selling 85,000 copies. Meanwhile, the band's version of Bruce Cockburn's "Lover In A Dangerous Time," from Intrepid Records' Cockburn tribute album, "Kick At The Darkness," also achieved extensive album rock airplay.

The recipient of a \$100,000 talent grant by alternative rock station CFNY here, the Ladies spent three weeks in March recording tracks for "Gordon" at Le Studio in Morin Heights, Quebec, with veteran Canadian producer Michael-Phillip Wojewoda. In May, after being court-

(Continued on page 65)

Dylan Travels Acoustic Route On Latest Album

■ BY MELINDA NEWMAN

NEW YORK—Hot on the heels of Columbia Records' Oct. 16 Madison Square Garden tribute to Bob Dylan, the record label is releasing "Good As I Been To You," the singer/songwriter's first solo acoustic recording in 28 years.

While Columbia president Don Ienner says "it's a coincidence" that the Tuesday (3) release follows the concert so closely, he notes the label intends to take advantage of the attention Dylan has received of late.

The album, recorded live by Dylan with no overdubs, features the singer accompanying himself on guitar and harmonica while he runs through 13 traditional folk and blues numbers.

Ienner says he had an inkling Dylan intended to do the album, but that it wasn't a reality until "three



DYLAN

months ago, when his representative handed me the acoustic album at a sales meeting in Toronto." Similar to other Dylan projects, the record is being released as it was turned in.

"We never question his creativity, ever," Ienner says. "What he gives us, he gives us. No changes are ever made to the records."

The characteristically laconic Dylan says this about the album: "Donnie suggested me making this rec-

ord years ago. It just took a while to organize getting the songs together."

Given the paucity of information about "Good As I Been To You," Dylan fans have taken it upon themselves to begin researching the songs on the album and trading information. The Usenet Computer Network has a Dylan file, which Dylanophiles have been using to communicate a treasure trove of minutiae about the material.

Among the more interesting factoids to surface is that many of the songs have direct ties to Dylan's past. For example, traditional folk song "Sittin' On Top Of The World" can also be found on a 1962 album called "Three Kings And A Queen." That version was recorded by Big

Joe Williams and features a young Dylan on harmonica. "Diamond Joe" appeared on Ramblin' Jack Elliot's self-titled 1964 album. Although he didn't perform on that cut, Dylan plays harmonica on the same record's cover of "Will The Circle Be Unbroken" under the pseudonym Tedham Porter. "Arthur McBride" is a Celtic anti-recruitment song that Dylan learned some years ago from Paul Brady. Brady first recorded it on a 1974 album he made with Andy Irvine.

Columbia hopes such fan interest translates into album sales. According to Ienner and Jay Krugman, Columbia's VP of marketing, East Coast, the singer's back catalog is moving swiftly and his concerts are

(Continued on page 85)

Country Legend Roger Miller Dies

NASHVILLE—Country songwriting and performing legend Roger Miller died of cancer Oct. 25 in Los Angeles.



MILLER

Miller, who was 56, was diagnosed as having the disease less than one year ago.

A humorist as well as a guitarist and vocalist, Miller's often novel compositions transcended musical categories. Several of his releases topped both the country and pop charts. His biggest crossover hit, "King Of The Road," spent 12 weeks on Billboard's Hot 100 Singles chart, peaking at No. 4 in February 1965.

(Continued on page 35)

The 'Longs' & 'Shorts' Of Genesis' Live Set

■ BY SUSAN NUNZIATA

NEW YORK—Continuing its history of unusual marketing approaches, Genesis is taking a two-pronged tactic with the introduction of its first live project in 10 years. The release will coincide with three television broadcasts featuring the band over the next six weeks.

The Atlantic Records release, culled from the band's recent "We Can't Dance" world tour, will be issued in two parts. The first album, due Nov. 17, is dubbed "Volume One: The Shorts," and will feature hit songs, while the second, "Volume Two: The Longs," contains some of the group's longer, more eclectic numbers and carries a mid-January street date.

Comments Doug Morris, co-chairman/co-CEO of Atlantic Records, "Genesis enjoys the unusual status of having maintained their core, album-oriented fan base, while at the same time dramatically expanding their audience. The forthcoming unique release of two separate live albums underscores this rare quality, with one album serving as a live collection of their greatest singles, and the second volume emphasizing the band's more 'progressive' side."

The economy was also a big factor in choosing the dual approach, according to band manager Tony Smith of Hit & Run Management. "Because of the current economic climate, we were against the idea of doing a double set. We thought that was a big gulp for fans to take; it would turn out to be an expensive item," says Smith.

In keeping with these considerations, Atlantic is planning to heavily discount "Volume Two," which will be available for a limited period from Jan. 19-April 30, 1993. There will be no special discount on the first album.

To increase awareness of the second part of the project, "Volume One" will include a mock-CD listing information about it, including re-

lease date and song titles.

A considerable amount of television exposure for the band surrounds the release of "The Shorts." Two one-hour specials on Fox-TV are scheduled to air Nov. 14 and Dec. 5 featuring footage from six November performances by Genesis at Earl's Court, London.

Additionally, on Dec. 9, Genesis is slated to perform on the Billboard Music Awards broadcast on Fox. And on Nov. 16, the band is scheduled to play the Prince's Trust benefit at the Royal Albert Hall.

(Continued on page 80)



The Platinum Crowes. Members of Def American recording group the Black Crowes receive platinum albums commemorating sales of "The Southern Harmony And Musical Companion." The presentation was held at a party in the group's honor at Yamashiro Restaurant in Beverly Hills, Calif. Shown, from left, are band members Marc Ford and Eddie Hawrysch; manager Pete Angelus; band members Chris Robinson, Rich Robinson, Steve Gorman, and Johnny Colt; and Def American Recordings GM Mark Di Dia.

Labels Embrace Entertainment Promotions Turning To Tie-Ins, Direct Response, Panelists Say

■ BY EARL PAIGE and JIM McCULLAUGH

LOS ANGELES—Entertainment marketing—encompassing premiums and tie-ins to direct response and tour support—is continuing to make inroads at music companies.

Recent dramatic evidence of the movement beyond traditional retailing was the large-scale Summer Olympics partnership among Warner Bros., Coca-Cola, and NBC Networks that involved free distribution in 1 million retail outlets of 6 million CDs and 1.6 million cassettes featuring 18 acts.

Such promotions and how they are put together drew heightened interest from a large contingent of record company registrants at the fourth annual EPM Entertainment Marketing Conference Oct. 25-27 here at the Universal Hilton & Towers.

According to the organizers, the annual event drew several hundred key executives from the film, record, video, consumer goods, and market research areas.

"We definitely have more people here than other years," said Frank

LoVerne, VP of promotions, Warner Music Group. "Frankly, we overlooked this area. We were licensing our music to others so we could see the possibilities and the growth. Now we're fully staffed."

Patricia Drosins, senior VP of marketing at Motown, said, "There are just more promotions going on. La-

bels can no longer ignore the possibilities that are out there for forming partnerships such as with McDonald's, the movies, services that can all be tied in, and sponsorships such as with AT&T."

Candace Bond, director of strategic planning, Motown, said she sees (Continued on page 80)

U2 TO GRACE PHILIPS CD-I TITLE IN '93

LOS ANGELES—Philips Interactive Media of America plans to release a CD-I title with rock superstar act U2 next year.

The title is expected to be one of several involving music superstars that will be released next year in an effort to attract more consumers to the newer hardware/software format.

CD-I players, which run CD-I programs on a TV set, are celebrating their first-year anniversary at retail.

Brief details of the U2 disc were made here during a Philips press

conference Oct. 27 in conjunction with the second annual CD-I Publishing & Developers' Conference & Exposition at the Westin Bonaventure Hotel. The four-day event attracted some 1,000 attendees.

"We see mainstream music as a critical programming component for CD-I," says Ann E. Kronen, PIMA VP of product development, who added that PIMA is not only in negotiations with U2, but with other superstar acts as well.

"It's not just a question of us seeking them out," she said, "but (Continued on page 85)

EXECUTIVE TURNTABLE

RECORD COMPANIES. EMI Records Group North America in New York names **Joel Cherry** VP of business affairs and **Deborah Dugan** senior director of business affairs. They were, respectively, a partner in the Atlanta-based law firm Katz, Cherry, Smith & Cohen, and director of business affairs at SBK.

Mary Burke is named VP of planning for MCA Music Entertainment Group in Los Angeles. She was corporate director of planning for MCA Inc.

Sergio Rozenblat is named managing director of WEA Latina in Burbank, Calif. He was an attorney and head of his own firm.

RCA Records names **Kathi Moore** national director of black music promotion in New York and **Alison Ball-Gabriel** senior director of A&R, West Coast, in Los Angeles. They were, respectively, national director of marketing at Arista and director of A&R, West Coast, for EMI.



CHERRY



DUGAN



BURKE



MOORE



BALL-GABRIEL



GORBIS



COURTNEY



UTSUNOMIYA

Howard Gorbis is named marketing director, West Coast, for Sony Classical in Los Angeles. He was a sales representative for Sony Music's Los Angeles branch.

Gerry Courtney is promoted to director of national accounts for PolyGram Classics & Jazz in Philadelphia. He was regional manager for the mid-Atlantic and Minnesota branches.

Jim McNeil is appointed director of alternative promotion for Atco/EastWest Records in New York. He was national college radio manager at RCA Records.

Tommy Nappi is promoted to national manager of dance/crossover promotion for Mercury Records in New York. He was New York local promotion manager.

Jim Merlis is named manager of alternative publicity at Columbia Records in New York. He was alternative music publicist at SBK/EMI.

Lesley Pitts is named director of media relations for LaFace Records in New York. She will also handle media chores for Dallas Austin's newly formed label Rowdy Records. She was senior account executive at Set

To Run Public Relations.

Shawn Rhea is appointed manager of national publicity for Jive Records in New York. She was a publicist at Orchard Communications.

Melissa Dragich is named manager of national media at Def American in Los Angeles. She was national publicity coordinator for Relativity.

Tommy Boy in New York appoints **Jamieson Grillo** manager of college radio and rap promotion. He was national director of college promotions at PWL America Records and Weasel Marketing.

Red-Letter Nov.

Releases Include

BBD, EMF, Bon Jovi

■ BY LARRY FLICK

NEW YORK—The pace of the holiday music-buying season will accelerate in November as Bon Jovi, Bell Biv DeVoe, EMF, Harry Connick Jr., and Bob Dylan issue new albums.

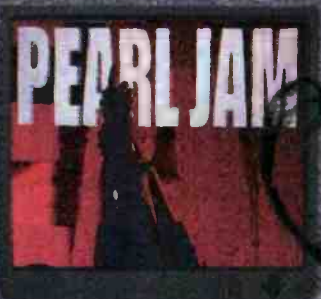
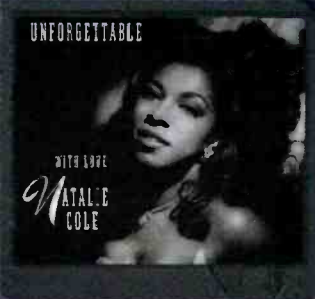
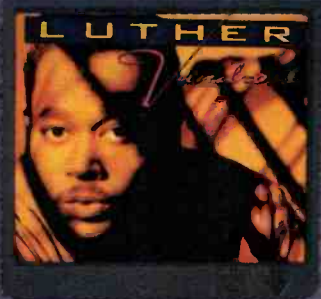
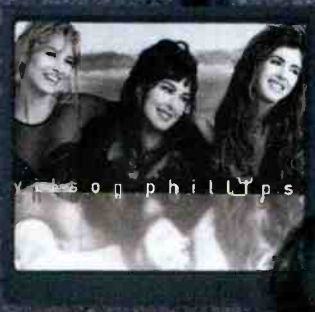
A heaping dose of boxed retrospectives, greatest-hits compilations, and live sets by superstar acts Fleetwood Mac, Pink Floyd, Barry Manilow, Gloria Estefan, Liza Minnelli, Patti LaBelle, and Genesis will also be served.

On Tuesday (3), Bon Jovi reunites after a four-year break from recording with "Keep The Faith" (Jambco/Mercury). The Bob Rock-produced opus follows the band's multiplatinum "New Jersey" album, as well as solo efforts by Jon Bon Jovi and Richie Sambora. The title cut is already making noise at top 40 and album-rock radio. The band is currently preparing for a world tour, which will be launched in early 1993 (see story, page 16).

Bell Biv DeVoe swings back into action Nov. 17 with its second post-New Edition project, "Hootie Mack" (MCA). The trio handled a large portion of production responsibilities, with assistance from hip-hop luminaries Dr. Freeze and Spyderman. Urban and pop programmers have just been serviced with the first single, "Gangsta."

Alternative rockers EMF follow last year's double-platinum debut, "Schubert Dip," Tuesday (3) with "Stigma" (EMI/ERG). The set, which was preceded by the modern-rock radio hit "They're Here," is said to take a harder, more direct rock'n'roll approach this time. EMF will play several small club showcases in December in preparation for a full-length tour beginning in January.

Connick displays his prodigious (Continued on page 89)



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Bon Jovi Blazes Back Into Public Eye Mercury Puts Its Faith In Clever Mktg. Plans

BY MELINDA NEWMAN

NEW YORK—In the four years since Bon Jovi released the quintuple-platinum "New Jersey" album—while newcomers like Nirvana and Garth Brooks have taken up occupancy at the top of the pop charts—band leader Jon Bon Jovi has spent the time "going to the grocery store, going to do my laundry . . . realizing that you don't press nine to get an outside line in your own house."

He's also recorded the Oscar-nominated, double-platinum "Blaze Of Glory" soundtrack for "Young Guns II"; founded his own label, Jambco; and produced such artists as Billy Falcon and Aldo Novo. But he viewed such activity as a slow withdrawal process from more than eight years of nonstop action with Bon Jovi that had resulted in four albums and subsequent world tours, and worldwide album sales of more than 30 million records and left him and the band with a bad case of battle fatigue.

"When we left the 'New Jersey' tour, no one disliked each other, no one said,

'Hey, you're fired, I quit,' but no one even said goodbye to each other. We were so burnt that we didn't know what the future held. We knew it was going to be a long time off and it's not until now that I know why: We were just part of a machine and the machine was out making money, and Jesus, you get caught up in that and it'll kill you."

With the release of its fifth album, "Keep The Faith," which hits the street Tuesday (3), the band has trimmed the machine: via a much publicized split with former manager Doc McGhee (the band is now self-managed with the aid of a few consultants) and the altering of other business relations. "Losing my manager, my agents, my lawyers; we got rid of all of it and we got back to what matters, which is the five of us."

The five remains the original band members, Bon Jovi, guitarist Richie Sambora, bassist Alec John Such, keyboardist David Bryan, and drummer Tico Torres. Also remaining is the band's label, Mercury, although many of the key players have changed since the band's last album.

Accordingly, the label has put to-

gether a marketing plan with plenty of "bells and whistles" to announce the first Bon Jovi album of the '90s, says Mercury president Ed Eckstine. Among the plans are a worldwide MTV special, a promo tour that will touch 20 countries, and a tie-in with several sports teams in the Northeast.

On Oct. 25, the band taped a concert for MTV that included acoustic and electric versions of Bon Jovi hits, new selections, and cover tunes. The 90-minute special debuted on MTV Oct. 29 and was simulcast on 117 radio stations via the Album Radio Network; it will

(Continued on next page)



Bon Jovi has signed a long-term exclusive merchandising agreement with Toronto-based Brockum. The merchandiser presented the group with special jackets during Bon Jovi's recent club gig in Toronto to promote its new album. From left are band members Alec John Such and Jon Bon Jovi; Brockum president Norman Perry; and band members Tico Torres, Richie Sambora, and David Bryan.

Robert Palmer Is Now Living On Standards Time

BY PAUL SEXTON

LONDON—"A very expensive singing lesson" is how Robert Palmer describes "Ridin' High," his new EMI album of pop and blues standards from the Tin Pan Alley era.

But when it comes to expectations for the album, Palmer opts for a realism bordering on pessimism. "It's not going to get any radio play in America, let's face it. There's no format for it," he says. "I'm thinking to myself, 'I'm doing this and nobody's going to get to hear it.'"

Luckily, Palmer's record company takes a much more positive stance on the project, although admitting it is not expecting radio to lead the way.

EMI senior product manager Steve Davis says, "The basis of the plan doesn't necessarily include a top 40 hit. We tend to think that the album's appeal could stretch a lot further than his traditional fans into the Natalie Cole, Harry Connick Jr. area."



ROBERT PALMER

The 16-track set, produced by veteran Miles Davis, Count Basie, and Tony Bennett alumnus Teo Macero, will therefore be bolstered by a series of select, high-profile concerts in major cities, commencing at the Royal Albert Hall here Nov. 17 and 18, with as-yet-unconfirmed dates in New York, Chicago, San Francisco, and Los Angeles in February. Palmer also commissioned a 50-minute film of the album, directed by Julian Caidan, who made the promo clip for his 1988 U.K. top 10 hit "She Makes My Day." The film will air on British TV in the new year.

"It's presented like a musical but I'm not an actor. I'm just singing the songs," Palmer says. "I suspect people will either love it or loathe it. I can't see there being any middle ground about it."

Palmer will be accompanied at the Albert Hall shows by the BBC's Radio 2 Big Band. "I'm going to do some versions of my old songs that would fall into this mode that [the album's arranger and conductor] Clare Fischer has arranged in this style with the orchestra."

Palmer admits that by being so bold as to tackle classics such as "(Love Is) The Tender Trap," "Love Me Or Leave Me," and the album's first single, "Witchcraft," he is declaring open season for criticisms of cash-ins and creative constipation. "I don't think that'll be the worst of it," he says. "I did my best not to make this record for a thousand reasons, but try as I might, I couldn't not do it. I guess I'm going to have to stand the slings and arrows."

"[These songs] are almost sacrosanct and some of them, particularly the current single, is so directly associated with Sinatra that unless I felt that I'd re-illuminated it, there

(Continued on next page)

Sung But Unsigned: Call & MacColl; Plus: B'board's Guide & Pony Rides

YOURS FOR THE ASKING: A few weeks ago, we caught Paul Schrader's latest movie, "Light Sleeper," a disturbing tale about a drug dealer played by Susan Sarandon and her courier, Willem Dafoe. Hardly the feel-good flick of the year, the film hasn't made much of a dent and will probably be headed for home video by the time this is printed. But the music in the movie, created by Michael Been, grabbed us from the opening credits and has stayed in our minds, though there is no soundtrack available. Been, who hooked up with Schrader via their mutual friend Martin Scorsese, is the voice behind the Call, a rock band that's been bounced from Mercury to Elektra to, most recently, MCA. Despite modest hits, "The Walls Came Down," "I Still Believe," and 1991 album rock hit, "Let The Day Begin," the Call has no current outlet for its meaningful, melodic music. The movie's main theme, the sensual, atmospheric "World On Fire," could be this year's "Wicked Game" given the right push (and of course a label home). Been says he has a dozen tunes, including an alternate version of "World On Fire" that he's shopping to labels. "We're talking to some record companies. When we send them the new stuff, they're kind of confused. They ask, 'Is this new Call stuff or is Michael Been going solo?' And the answer is, it doesn't really matter. That gets into the realm of what it's been like: The first question is 'How do we market it?' The music is the last thing to come up." Been says he knew a movie soundtrack was contingent upon the film's success, so he's not surprised that a record wasn't released, but he's confident the movie tunes and the other new material will reach the public. "I think someone will come calling. We'll probably release it as Michael Been, or it could be the Call, even though it's quite different from our other stuff. But what's in a name?"

YOURS FOR THE ASKING, PART II: Another top-notch artist without a recording home is Kirsty MacColl, whom we caught at the Bottom Line last week in her second-ever U.S. appearance. After releasing two irrepressibly catchy albums, "Kite" and "Electric Landlady" on Charisma here in the U.S., MacColl was dropped by her British label, Charisma parent Virgin, and ergo, domestically as well. From stage, she quipped, "Last night, one of my old record companies tried to electrocute me purely to sell my back catalog." But, like Been, she showed she's got plenty of good new music ahead of her. MacColl, who owes as much to Brenda Lee as she does to LuLu, wowed the crowd with a Cockney accent that's as broad as her vocal range. Among the best of the new tunes were the topical "Don't Go Home," "Soho Square On My Birthday," and "Big Boy On A Saturday Night," about "weekend armchair Nazis." She encored with one of her finest songs, "They Don't Know," which was a big hit for Tracey

Ullman a few years ago.

TEA TIME: It's been 10 years in the making, but we hear that Donald Fagen's long-awaited follow-up to "Nightly" will be released in February. According to our source, the album, "Teahouse On The Tracks," is "a prognostic's journey into the future." Among the tunes on the Walter Becker-produced project are "Tomorrow's Girl," "Florida Room," "Dunes," and "Teahouse."

WE DIDN'T THINK TWICE: Thanks to everyone who called to tell us we goofed last week when we said Eric Clapton performed "If Not For You" at the Bob Dylan tribute. Of course he didn't: George Harrison played that song, while Clapton selected "Don't Think Twice." It's nice to know folks are reading so closely.

AND NOW, A WORD FROM OUR SPONSORS: The 1993 edition of Billboard's International Talent & Touring Directory is hot off the presses. The 230-page directory contains listings for artists, manager, agents, promoters, venues, equipment companies, and other vendors, and hotels. The price is \$70 plus \$3 for domestic shipping and \$8 for overseas delivery. To order, call 800-344-7119, or in New Jersey, call 908-363-4156.

THIS AND THAT: You can't keep a good horse down: That famed Asbury Park, N.J., club the Stone Pony reopened Oct. 22 with performances by more than 10 bands, including Mr. Reality, the Whirling Dervishes, and Firetribe . . . Carly Simon, Judy Collins, Maureen McGovern, the Roches, and Phoebe Snow were among the females lending their voices Oct. 26 to record an anthem for New York's Oct. 28 Torchlight Parade for Clinton/Gore and Democratic Victory '92 . . . Diana Ross will appear in an upcoming Dec. 4 PPV concert. "Diana Ross Live . . . The Lady Sings" is being presented by PolyGram Diversified Entertainment and will be distributed for \$19.95 . . . Bela Fleck & the Flecktones, Warner Bros.' indescribable jazz, funk, fusion, pop, R&B outfit whose latest "U.F.O. TOFU" has taken up residence near the top of the Top Contemporary Jazz Albums chart, hits New York next week with five different shows at five different venues, Nov. 9-13. The music makeup of the concerts will be reflected by the genre of the club such as the countrified Lone Star Roadhouse and jazz haven The Blue Note . . . "Can We Go Higher," the benefit song written by Croatian artist Nenad Bach, and touted in these pages back in September, has been picked up for distribution by Rockworld, a new Sony-distributed label. The single features the Indigo Girls, Michael Penn, Martin Sheen, John Malkovich, members of the Band, and other celebs.



by Melinda Newman

Baird Begins Solo Orbit With Def American Debut

■ BY CRAIG ROSEN

LOS ANGELES—Def American executive Mike Bone is convinced Dan Baird's current album rock hit "I Love You Period" is the rock equivalent of "Achy Breaky Heart." But don't let that confuse you; the former voice of the Georgia Satellites is no Billy Ray Cyrus.

"That Mike, he's something, ain't he?" Baird laughs, before admitting he has a love/hate relationship with "I Love You Period."

Baird says, "Terry [Anderson] wrote that song and I went, 'That's dumb. That's me.' It's a great little story. I forgot it the first time I heard it."

"I Love You Period," a rollicking Southern pop delight, brings to mind another song about student/teacher love, Rockpile's 1980 cut "Teacher Teacher."

"Well, Nick [Lowe] stole from the best, so we may as well steal from him," Baird says. "I think there should be a new phrase called Nick Lowe-ing. You are only working with 12 notes, 4/4 time, and the English language, for God's sake,

how original can you get?"

Baird's Def American debut, "Love Songs For The Hearing Impaired," marks the first recording by the singer/guitarist since the Georgia Satellites called it quits in 1990. The band was best known for the 1986 single "Keep Your Hands To Yourself," which climbed to No. 2 on the Hot 100 in late 1986.

"I developed a very shitty attitude about the band," Baird admits. "So one morning I woke up and fired myself. We were together for

10 years and we weren't able to inspire each other anymore. It's like any relationship that starts getting too old. There was just certain things that started getting lackadaisical." (Ex-Satellites guitarist Rick Richards is now a member of Izzy Stradlin & the Ju Ju Hounds.)

It was Baird's old friend, another Satellites member, Brendan O'Brien, who introduced him to Def American head Rick Rubin. "I asked for a job as a talent scout," Baird recalls. "And he said, 'No, but would you like to go make records?' I said, 'Oh, OK.'"

O'Brien, who produced and contributes guitar, background vocals, and keyboards to "Love Songs," is not the only former Satellites member on the album: both drummer Mauro Magellan, who played with the band during its run on Elektra Records, and Keith Christopher, the band's original bass player, appear on the record.

"They're just old Atlanta buds," Baird says. "If I was a hip guy and lived in an urban world, they would be posse, but here they are just old friends."



DAN BAIRD

SEAP Gives Labels Education In Mktg. Music In Schools

■ BY CARRIE BORZILLO

LOS ANGELES—Capitol Records, Zoo Entertainment, RCA, Motown, and Scotti Bros. have signed marketing agreements with a Los Angeles-based firm that introduces music to elementary, middle, and high school students in Southern California.

School Entertainment & Activities Program will market new releases to students through a simulated radio network called KDION: The School Radio Network. SEAP also operates Joining Academics With Music (JAM), a 17-year-old series of miniconcerts at Southern California schools (Billboard, June 13).

The artists covered by the new marketing agreements include Capitol's Portrait; Zoo's Voices, African Unity, and Rastine; RCA's Antonio Hart, S.W.V., and Latin Side Of Soul; Motown's the Jacksons; and Scotti Bros.' May May and Voice Of The City.

SEAP was negotiating a deal with Mercury Records at press time for (Continued on page 20)

BON JOVI BLAZES BACK INTO THE PUBLIC EYE WITH NEW MERCURY ALBUM

(Continued from preceding page)

air on MTV outlets worldwide over the next two weeks.

"When you think of rock bands on MTV during the '80s, Bon Jovi is one of the first names to come off your lips," says Eckstine. "They were so synonymous with the format; what better place to kick off the new venture than the scene of past crimes."

Mercury is also running seasonlong cross-promotions with the New York Giants, New York Knicks, Boston Celtics, Philadelphia 76ers, New Jersey Nets, and New York Rangers. Though the specifics of each arrangement vary, the promotion involves coupon ads running in each team's home game program that patrons can redeem at designated retailers for \$2 off "Keep The Faith." Additionally, customers can enter a contest at the record store to win ticket and backstage passes for upcoming tour dates, says John Mazzacco, Mercury's senior director of marketing. Among the participating retailers are Strawberry's, New Jersey's Alwik Records, Tower Records, and J&R Music World.

Many of the teams are also playing the band's videos during games and using albums as premiums for contests.

Starting Nov. 20, Mercury begins a six-week promotion with 50 Loews Movie Theater locations. "Everyone who purchases a ticket at one of these locations gets a redeemable coupon that's \$2 off the record," says Mazzacco. Moreover, selected movies playing at those theaters, including "Home Alone 2," "Bodyguard," and "Dracula," will be preceded by a 90-second Bon Jovi video.

Mercury also hopes to drive fans into retail outlets via a mailing to the 16,000 members of the Bon Jovi fan club that includes a letter from the band and 20 coupons good for \$2 off the new record at participating Musicland stores.

Upon entering retail outlets, custom-

ers will be greeted with a multitude of Bon Jovi displays, including double-sided posters, hanging banners, header cards, and reflecting 3D dioramas that can be used as a mobile, counter piece, or window display.

KEEP THE FAITH

Purchasers of the new album, produced by Bob Rock, will find a more mature sound evidenced primarily through lyrics that address social issues and adult themes.

"The band has evolved over the course of four years and if the record is reflective of a bit of that maturity, then God bless it," Eckstine says. "I think sometimes bands attempt to recreate their youth and the buzz that got everyone excited when they first came on the scene, but they've matured as a unit and as writers."

The maturity is seen in the first single, the title track, which was written by Bon Jovi, Sambora, and Desmond Child. For Bon Jovi, much of the lyric was inspired by a cross-country motorcycle trip. "I don't understand prejudice. I don't understand racism. I don't understand trickle-down economics. I don't appreciate why people can't get along and why in the '90s, we have politicians who are still doing things behind all our backs," Bon Jovi says. "You just see a lot of rotten things out there, but by writing a song like 'Keep The Faith,' I think you can take two points of view. One is to continue on this collision course with 'me, me, me' or do something, do anything, to make it a little better. It's Richie's title. I had the first two verses done, shit, before I pulled the notebook out. I couldn't have written that song four or five years ago; I didn't have the ideals that I have now."

That cross-country trip also inspired such tunes as "Dry County" a nine-minute narrative based on Texas work-

ers he met, with whom he realized he had plenty in common. "During that period of my life, I was trying to truly redefine, let's say define, who I was, and to tell you the truth, I didn't know. Being on that trip and going to a place like [Texas] and meeting those people, we connected with this disillusionment that these guys are down there digging for oil and looking for that pot of gold and I was looking for everything to work out and be happy with the band and none of that was working either. So that whole gray period in my life, I truly did sit out and just... drink the

day away to get to tomorrow. Fortunately, I said to myself, whoa, this is going nowhere fast. You better start thinking about a future here and some songs and get back."

Ultimately, Bon Jovi came to terms with the band's success, and keeping in mind something Queen's Brian May told him long ago, has gained some needed perspective. "Brian said, 'Don't go through this with blinders on. Take the time to enjoy it and see it, because if you don't and it's over, you'll never know what happened. You were just out there working to make

someone else commission.'" Bon Jovi adds that after a series of surprise club dates to preview the album, "There's an energy within the band now that hasn't been there since before [1986's] 'Slippery When Wet,' but what's so magic about it now is that no matter what curve ball you throw us now, we've seen it... And now, if 'Keep The Faith' isn't commercially successful, we had a blast at those clubs this week and I truly believe in my heart of hearts, we could do 150 club shows and love it and go, hey, that was great, that's what it's about."

ROBERT PALMER IS LIVING ON STANDARDS TIME

(Continued from preceding page)

wouldn't have been much point in doing it... It didn't have anything to do with wanting to sing like Sinatra. If it came to that, I wouldn't, for instance, touch his version of 'Autumn Leaves.' Why bother? It's perfect."

The idea for "Ridin' High" germinated as long ago as 1985. "It started out as a sort of dabbling thing," he says. "I've sung tenor rock'n'roll and R&B all my life, since I was 15. That's a very physical sort of thing, and when I started to sing these songs which I knew so well in my head, not specifically but the kind of thing I was brought up listening to—Nat King Cole, Lena Horne, Billie Holiday—it was like a brand-new gig. As a 5-year-old, I would hear them and obviously I had no idea of the emotional content behind them, and then as a 42-year-old I'm looking for a way to express feelings through music that go with my age, my understanding, that have more irony, more humor, more tenderness that you can't really include in rock'n'roll."

The album also includes two new Palmer compositions, "Aeroplane" and

"Chance"—the latter featuring his recording debut as a pianist—and a new arrangement of "Want You More" from his 1983 album "Pride." There are also guest roles for legendary guitarist Johnny Winter on "Hard Head" and duet vocals by Carnie Wilson on "Baby It's Cold Outside."

"That was a trip," recalls Palmer. "I bumped into Wilson Phillips on the road a lot, mostly doing TV's, and Carnie's a gas, great fun to be around. I was wondering who I was going to sing 'Baby It's Cold Outside' with. It got to the point where I was halfway through finishing the mixing of the album and I still hadn't finished the tune. I was having lunch before I went to the studio [in Milan] and looked out of the window, and there they were, checking in to the hotel. Carnie said, 'I've got four hours tomorrow afternoon before we leave for Vienna.' I said, 'I'll see you in the studio.'"

The ever-productive and versatile Palmer is already well-advanced with his next rock-oriented album, which he'll start recording in early 1993. "I've only ever felt twice making records

that I had a real big song," he says. "One of them was 'Johnny And Mary.' The other was 'Addicted To Love,' and I've got a new one now that I feel the same way about. It's really something, sort of a metal ballad... like 'She Makes My Day' played by Megadeth."

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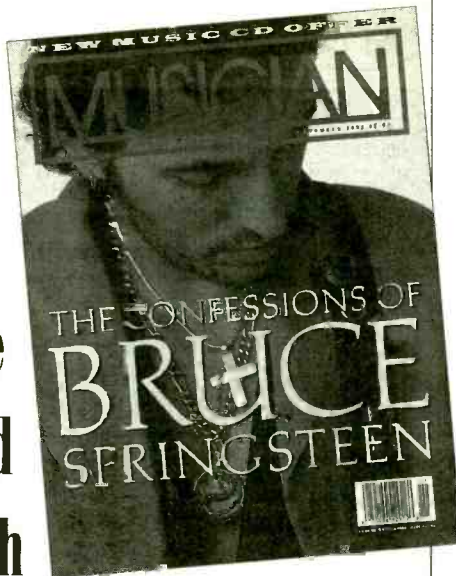
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MUSICIAN

Artists & Music

Royalty Pain Can Arise Over Non-Artist Creations

WRITER'S (ROYALTY) BLOCK: Controlled-composition clauses allow record company discounts off the statutory mechanical rate on songs written by the artist. But there are instances where an artist may do one or more songs he has not created. What then?

Entertainment attorney Stewart Levy of the New York law firm of Eisenberg Tanchum & Levy addresses this question for readers of Words & Music—and it ain't a happy tale:

"What happens when an artist writes only four out of a total of 12 songs on an album? If the record company has agreed to pay mechanical royalties based on only 10 songs, there is only

47 cents available for the record company to pay for the cost of licenses per album—the controlled composition rate being 75% of the statutory rate of 6.25 cents x 10.

"Yet the publishers of the eight noncontrolled songs can insist on full statutory rates being paid to them. That insistence would require 50 cents (6.25 cents x 8) to be paid to these publishers per album. From where is the 3 cent shortfall made up? The answer is clear—the recording artist. It is he who must, out of his own royalties, pay the publisher of the noncontrolled compositions.

"To add insult to injury, the mechanical royalties increase as sales increase, so that the recording artist's liability to the publisher increases with every record sold. And what of the four songs written by the artist which appear on the album? The answer is simple—the record company's allotment for mechanical license fees has been exhausted and the artist/writer/publisher has, in effect, not only received no publishing income from sales of his album containing songs written by him, but he is paying out of his own pocket other publishers for the right to record their songs, payment of which increase with sales.

"This bizarre situation also occurs when rappers sample songs for inclusion in the rapper's own songs. In this case the rapper may be required to share his copyright ownership in a song written by him with the publisher of a song sampled in the rapper's composition. This leads to the situation of the rapper receiving from his record company a controlled rate for the mechanical license of his song (i.e., 4.7 cents) while the publisher of the sampled song insists on payment at the full statutory rate (6.25 cents).

"If the publisher of the sampled song receives 50% ownership in the new song, he will receive 3.125 cents a unit licensing fee (½ of 6.25 cents), leaving the rapper with only 1.575 cents a unit as his share of the licensing fee.

"The publisher of the sampled

song, therefore, while ostensibly having a 50% ownership in a new song, in reality receives over 70% of the licensing fee!

"The situation gets worse if the sampled song is released as a single and appears in three versions on that single (radio, original, and instrumental versions). If the record company pays a maximum of two times the controlled composition rate for singles (i.e., 9.4 cents), but the publisher of the sampled work insists on being paid for three separate usages (3 x 3.125, or 9.375 cents) the result

is that the artist, although owning 50% of the song, receives virtually no publishing money.

"Thus, a statutory rate set by the

Copyright Royalty Tribunal designed to provide publishers and writers with a certain amount of competition and protection has been, by the nature of the record business, totally transmuted into a situation whereby the writer often gets little or no income."

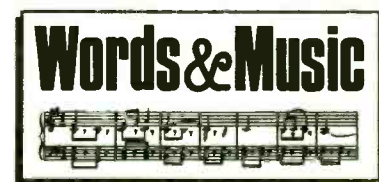
"**B**ASICALLY, I see New York as a huge isolation booth with many small isolation booths built inside it," says writer **Randi Michaels**, founder of the **Songwriters Circle**, which showcases new and established writer-in-the-round shows at New York's Bitter End every other Monday night (the next evening is that of Nov. 9). "I am just trying to break down some of those walls." As she is setting up residence in Nashville, she says she has been "impressed with the supportive atmosphere [there] for songwriters."

LET'S PUT ON A SHOW: The **ASCAP Foundation** has set its 14th annual **Musical Theatre Workshop** over a 10-week period starting in mid-December at the society's headquarters in New York. Again presided over by composer **Charles Strouse**, the Monday gatherings present works-in-progress, as determined by submissions of resumés and four-song demo cassettes to **Michael Kerker** at the society's New York HQ. Deadline is Nov. 15. For more info, call 212-621-6234.

HAPPY 10TH: **Songpluggger**, the U.K.-based monthly that gives publishers and writers leads on recording dates, is celebrating its 10th anniversary. Its editor is **David Stark**.

PPRINT ON PRINT: The following are the best-selling folios from **CPP/Belwin**:

1. **Garth Brooks**, Beyond The Season
2. **B.B. King**, Blues Master II
3. **Spinal Tap**, Break Like The Wind
4. **Garth Brooks**, Best Of For Easy Piano
5. **Commitments**, Volume 2.



by *Irv Lichtman*



• LIVING PROOF •

DREAMS

into

REALITY

"When I first heard that I was No.1 on the BILLBOARD WORLD MUSIC CHART, with 'LOGOZO' I had just come back to Paris from a show in Italy. I was in the kitchen cooking my 'gambo', a traditional dish from my country, Benin. I jumped up and down and said to myself, 'What a wonderful world!'"

Angelique Kidjo, 1992

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

Billboard

Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

NEW YORK: Driven by hardcore techno beats, quirky samples, and distorted/industrial vocals, rave act **Moses On Acid** blends some of contemporary dance music's most brutal elements into a sound that contains both addictive rhythms and meaningful lyrics. "The thing I love about techno is that you can let yourself go and have a good time dancing, while industrial has vocals and lyrics with some actual content and meaning to them," says vocalist/keyboardist **Brian "Fast" Leiser**. Since its formation last fall, Moses On Acid's potent sound has quickly earned it shows at clubs such as the Limelight, the Tunnel, and the Ritz, as well as an opening gig for the **Shamen** and **Utah Saints**. The band has relied almost exclusively on the success of its live shows to build a following, which is now beginning to include label types: The band has been approached by a handful of record company executives in the last month alone. With the recent release of its self-titled, self-produced EP and an appearance at the **CMJ Music Marathon** scheduled for Halloween night at the Palladium, Moses On Acid seems to be on quite a trip. **BRUCE BUCKLEY**

PITTSBURGH: At a recent **Rusted Root** benefit at local coffeehouse Luciano's, one fan fell to his knees and serenely banged his head against the hardwood floor. "He does that every show," said roadie **Shawn McIntyre**. The rest of the tie-dyed crowd of 90 who packed the small space merely hopped and hooted—from the very first note. Many of the coed sextant's shows are benefits, but its concern for causes doesn't stop there: Guitarist/lead singer **Michael Glabicki** once fasted for a month to protest Department of Defense research by Carnegie-Mellon Univ. Rusted Root formed in 1990, winning in the best-new-band



RUSTED ROOT

category at the **In Pittsburgh Music Awards** that year. In 1991, it placed second in the **Graffiti Rock Challenge**. Its first full-length record, "Cruel Sun," was to be feted at an Oct. 30 release party at the 500-seat Graffiti. The group, which features an acoustic guitarist, electric bassist, drummer, two percussionists, and percussion/flute/harmonica player who whip up a firestorm of rhythm, chanting, and coyote howls—says labels including **Mercury**, **Hollywood**, **Capricorn**, **Zoo**, and **Shanachie** have been nibbling. While local critics call the music world beat, drummer **Jim Donovan** prefers "primal aggressive acoustic music"—i.e.: acoustic music you can boogie to. **PETER B. KING**

ST. LOUIS: **Cicero's**, the Italian restaurant upstairs, will send down scrumptious pizzas, but **Cicero's Basement Bar** is best known as the place where local original music bands get their start. **Uncle Tupelo**, **3 Merry Widows**, and **Pale Divine** have all earned tenure on the small stage with the low beam before signing national recording contracts. **Michelle Shocked** came to Cicero's to work on some music with the Tupes for her latest album. Touring acts including **Peter Case**, the **Sextants**, and the **Connells** have filled the place recently, while regular passer-through **Trout Fishing In America** has built a following at the 200-capacity club. Such attention to both the local and national scene is what earned Cicero's Basement Bar the designation of best place to hear alternative music recently by readers of local weekly **The Riverfront Times**, says manager **Mark Benson**. Among the new bands striking a chord there is **Small Ball Paul**, the latest St. Louis band to showcase for a national A&R interest in the homey confines. **BRIAN Q. NEWCOMB**

BOSTON: Country music is no longer banned in Boston with the recent opening of **Silverado**, the city's first contemporary country music club. Due to the lack of country music radio here, Boston was a longtime holdout, but **Carl Christian** and **Robert Stiekney**—who converted the former uptown disco the Roxy into the 1,300-person-capacity club—have changed that. Thursday through Saturday, Silverado will feature local country acts, "Achy Breaky" dance lessons, and the club's own Silverado dancers. Once the concept catches on, Christian says he'll book national country acts too. Christian knows it won't be easy converting Boston bluebloods into country fans, so he's instructed Silverado DJs to mix country currents with top 40 between acts. While his nervousness is understandable, the mix of **Marky Mark** and **Madonna** with **Mary-Chapin Carpenter** and **Mark Chesnutt** drew grumbings from closet country fans on opening night Sept. 17. Said one devoted patron: "If they're gonna eat the bull, why be afraid of the tail?" **GREG REIBMAN**



SILVERADO



Let Them Eat Cake. Capitol Records president and CEO Hale Milgrim cuts a cake commemorating the 30th anniversary of the Beatles' release of "Love Me Do" during a party held at Capitol Tower.

MUSIC IN SCHOOLS

(Continued from page 17)

four of the label's urban acts.

SEAP president DeVoux "Dion" L. Grant says labels are focusing on urban or jazz acts, but he feels his company's activities can benefit all kinds of music.

The "radio network," which debuted May 12, is actually a 60-90-minute activity during school hours in which a **KDION** DJ spins records, provides background information on the artists and the record labels, and encourages students to request the songs they like at radio.

Participating labels pay SEAP to play their music on **KDION** and/or have the artist perform at a **JAM** event. The fees range from \$300 to thousands of dollars, depending on the number of shows and how many of the label's artists are included.

"Our DJ is out there to sell that music," says Grant. "We're helping out radio by providing them with research and we're giving record companies a way to develop new acts."

Marvin Robinson, VP of the R&B music division at **Zoo**, says the program is an effective marketing tool: "This campaign helps to generate retail sales. And, it's cost-effective, because you're going directly to the consumer with your product."

Zoo paid approximately \$18,000 for SEAP's services and it is paying off, Robinson says. The sales of "Yeah, Yeah, Yeah," a single by **Zoo** act **Voices**, doubled after the Sept. 1 campaign began, he says. Prior to the campaign, 25,000 units of the single were sold.

Capitol Records urban marketing director **Michael White** says, "The benefit here is we're taking [the music] to the ones who react the most—the kids." The marketing effort for **Portrait** reached 24 schools—and 24,000 students—in a six-week period.

KDION's playlist also includes artists on labels that have not signed deals with SEAP. Grant says this gives the labels a chance to test the program and expose the students to a wider variety of music. However, the program tends to focus on the artists who record for the labels that have signed agreements with SEAP.

AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	America West Arena Phoenix	Oct. 15-17	\$1,305,700 \$25	52,228 sellout	Eric/Chandler Ltd.
ELTON JOHN	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 16-17	\$1,177,593 \$28.50	41,319 sellout	Cellar Door Prods.
U2 PUBLIC ENEMY BIG AUDIO DYNAMITE II	Texas Stadium Irving, Texas	Oct. 16	\$1,144,500 \$30	39,514 sellout	PACE Concerts Stone City Attractions
ELTON JOHN	Carrier Dome Syracuse Univ. Syracuse, N.Y.	Sept. 26	\$1,017,203 \$26.50	39,082 sellout	Ron Delsener Enterprises
THE MUSIC OF ANDREW LLOYD WEBBER FEATURING MICHAEL CRAWFORD	Chicago Theatre Chicago	Oct. 20-25	\$961,808 \$75/\$42.50/ \$27.50/\$17.50	22,695 29,792	Jam Prods. PACE Concerts
U2 PUBLIC ENEMY BIG AUDIO DYNAMITE II	Astrodome Houston	Oct. 14	\$925,560 \$30	31,884 35,000	PACE Concerts Stone City Attractions
NEIL DIAMOND	Seattle Center Coliseum Seattle	Oct. 20-21	\$726,650 \$25	29,066 sellout	Eric/Chandler Ltd.
LUCIANO PAVAROTTI	San Diego Sports Arena San Diego	Oct. 22	\$668,505 \$175/\$15	10,105 14,276	The Rudas Theatrical Organization
ELTON JOHN	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	Oct. 20-21	\$561,517 \$37.50/\$28.50	20,434 sellout	PACE Concerts
LIZA MINNELLI	Circle Star Theatre San Carlos, Calif.	Oct. 22-26	\$469,201 \$33.50	14,006 18,565	in-house

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295. Fax: (615)-327-1575. For research information and pricing, call Laura Stroh, (615)-321-4254.



It's the girls' turn.

From Frankie Lyman in the '50's to Tevin Campbell in the '90s, pop history has produced a long line of terrific boy singers. Now it's the girls' turn. **Voices** first single, "Yeah, Yeah, Yeah!" is a top 15 R&B smash, and pre-orders for the girls' **Just The Beginning**... album have already exceeded 100,000 units.

"A great friggin' record!" —Rick Upton, KHTK
 "Phones have exploded since day one!" —Michael Martin, WILD-107
 "The hottest thing since sliced bread!" —Greg Head, KBXX
 Voices. They're young enough to think of Kris Kross as older men. And gifted enough to take their place in the charts.

Z8 ENTERTAINMENT



Ferrell Fares Well. Capitol artist Rachelle Ferrell boasts an incredible six-and-a-half octave range. Ferrell's self-titled debut album enters the Heatseekers chart this week at No. 39, with strong support from the East North Central region. The single, "'Til You Come Back To Me," is currently top 20 on the Hot R&B Singles chart.



Lo-Key? Climbs. From Kansas City, Mo., comes the street funk sound of Lo-Key?. Top 10 Heatseekers sales in five regions have put these five young men just a heartbeat away from breaking into The Billboard 200. The album marks a strong showing for Perspective Records, the label led by producers Jimmy Jam and Terry Lewis. On the strength of the current single, "I Got A Thang 4 Ya," the group currently ranks No. 9 on Heatseekers.



No Sir. The contemporary country duo of Darryl & Don Ellis shows a slight increase in sales this week, though their Heatseekers chart position goes down 29-30. These two twentysomething brothers from Beaver Falls, Pa., have come a long way since their days as a local club band in Nashville. Their Epic debut is titled "No Sir."

TOP DOG: It's an Izzy week again. **Izzy Stradlin & the Ju Ju Hounds** hold on to the No. 1 spot for the second week in a row, though the band backtracks 102-113 on The Billboard 200.

The big mover on this week's Heatseekers chart is **Utah Saints**, who leap 36-19, with an impressive 64% sales increase. The techno-trixters are helped by the Buzz Bin exposure of their "Something Good" clip on MTV.

This week's highest entry belongs to Capitol soulster act **Portrait**, which comes in at No. 28 with its self-titled debut. This four-man band is racking up strong sales in the Pacific region, as the single, "Here We Go Again," continues to climb the Hot R&B Singles chart.

Latin rap act **Lighter Shade Of Brown** debuts at a strong No. 32 with its second release, "Hip Hop Locos." The set incorporates samples from **War** and **Smokey Robinson**.

PROGRESS REPORTS: Relativity has set up a promotion with 200 independently owned stores for **Overwhelming Colorfast**, during which time the band's debut will be displayed in a special countertop piece. Ultralow sale pricing for the campaign, which ties in with Colorfast's seven-week swing with the **Ramones** and **Social Distortion**, will be \$6.99 for CDs and \$4.99 for cassettes. Among the participating stores are Aron's (Los Angeles), Kim's Underground (New York), Vintage Vinyl (Fords, N.J.), Everybody's Records (Cincinnati), and Home Of The Hits (Buffalo, N.Y.)... **Me Phi Me** is heading back on the road, playing the first of four West Coast dates in Seattle Wednesday (4). He'll then go on to play one show in Denver and make three stops in Texas. RCA says his new single, "Black Sunshine," scooped up early adds from eight top 40 stations. The label says airplay from KPRW (Power 106) Los Angeles has stirred sales for both the album and the single in the L.A. market. The video for that song, which is a continuation of Me's "Sad New Day" clip, has just been

added by MTV.

KEMP THRILL: And the winner is... Motown's **Kiss The Sky**. In September, in the Kemp Mill Music Line program, which is tied to the Kemp Mill Music web's Airborn program for devel-

oping artists, the Motown act was sampled by more callers than were any of the other nine artists. **Kiss The Sky** led with 24% of the 6,768 samples that callers ordered, followed by Epic's **Spin Doctors** (14%), Fontana/Mercury's **House Of Love** (10.6%), and Virgin's **After 7** (9.3%).

The Kemp Mill Music Line allows Kemp consumers to call and hear samples of the 10 albums that are included each month in its in-store Airborn campaign.

ROOTING INTERESTS: If you could wave a magic wand and create greater awareness for an up-and-coming musical talent, who would you help? Popular Uprisings posed that question to three experts out in the retail trenches, and here's what we got.

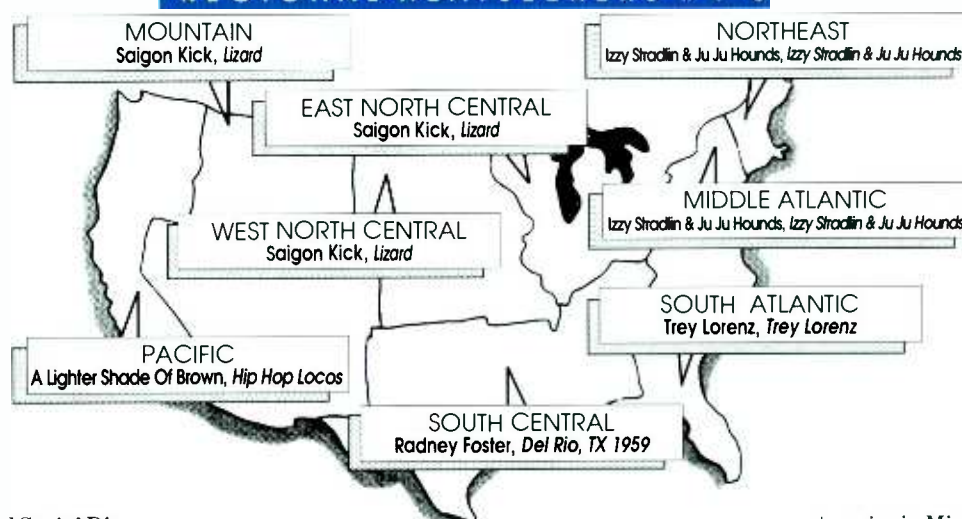
Wherehouse buyer Bob Bell, who is known almost as much for his knowledge of music as he is for his dry sense of humor, says he is pulling for **Soul Asylum**, A&M's **Gin Blossoms**, and Capitol's **Television**. "These artists are my major obsessions in life," says Bell. "Soul Asylum's 'Grave Dancers Union' is the best rock record this year."

At Mizell's, the respected family-run enterprise in Miami, buyer Cheryl Mizell roots for Viscayne's **Dee Dee Wilde** and Perspective's **Lo-Key?**. She opines that **Lo-Key?** is "one of the most versatile acts around. They rap, dance, and jump all over the place." Mizell adds that its members are also "great crooners."

Wayne McLeoud, the assistant manager at the Crazy Rhythms store in Montclair, N.J., is cheering on **Screaming Trees**, whom he hails as "the black sheep of Seattle bands," along with Atlantic R&B act **Ten City** and Miramar power trio **Simon Asher**.

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

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN	NORTHEAST
1. Saigon Kick, Lizard	1. Izzy Stradlin, Izzy Stradlin
2. Jackyl, Jackyl	2. Sugar, Copper Blue
3. Izzy Stradlin, Izzy Stradlin	3. Saigon Kick, Lizard
4. K.W.S., Please Don't Go	4. K.W.S., Please Don't Go
5. Radney Foster, Del Rio TX-1959	5. Trey Lorenz, Trey Lorenz
6. A Lighter Shade Of Brown, Hip Hop Locos	6. MC Serch, Return Of The Product
7. Charles & Eddie, Duophonic	7. Charles & Eddie, Duophonic
8. MC Serch, Return Of The Product	8. Soul Asylum, Grave Dancers Union
9. Techmaster P.E.B., Bass Computer	9. Screaming Trees, Sweet Oblivion
10. Bass Patrol, Kings Of Bass	10. The Movement, The Movement

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	2	IZZY STRADLIN & THE JU JU HOUNDS GEFENN 24490* (10.98/15.98) 2 weeks at No. 1	IZZY STRADLIN
2	3	21	SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD
3	4	4	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ
4	5	8	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT
5	2	5	K.W.S. NEXT PLATEAU/LONDON 828368*/PLG (9.98 EQ/13.98)	PLEASE DON'T GO
6	7	6	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC
7	6	11	JACKYL GEFENN 24489* (9.98/13.98)	JACKYL
8	8	9	JUDE COLE REPRIS 26898*/WARNER BROS. (9.98/15.98)	START THE CAR
9	11	3	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?
10	10	26	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD
11	16	55	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
12	15	4	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
13	18	7	SUGAR RYKODISC 10239* (10.98/15.98)	COPPER BLUE
14	13	18	2 UNLIMITED RAOIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY
15	23	3	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION
16	12	45	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/15.98)	BASS COMPUTER
17	17	27	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
18	9	2	MUDHONEY REPRIS 45090*/WARNER BROS. (10.98/15.98)	PIECE OF CAKE
19	36	9	UTAH SAINTS LONDON 869843*/PLG (6.98 EQ/9.98)	SOMETHING GOOD
20	14	26	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND

21	20	28	ARC ANGELS	DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
22	19	28	BASS PATROL	JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
23	21	6	THE MOVEMENT	SUNSHINE 18261*/ARISTA (6.98/9.98)	THE MOVEMENT
24	24	7	SCREAMING TREES	EPIC 48996 (9.98 EQ/13.98)	SWEET OBLIVION
25	25	4	ROBBEN FORD & THE BLUE LINE	STRETCH 1102*/GRP (9.98/13.98)	ROBBEN FORD & BLUE LINE
26	22	2	MANOWAR	ATLANTIC 82423*/AG (10.98/15.98)	TRIUMPH OF STEEL
27	26	10	DJ FURY	ON TOP 9011* (8.98/14.98)	FURIOUS BASS
28	—	1	PORTRAIT	CAPITOL 93496* (9.98/13.98)	PORTRAIT
29	27	20	SASS JORDAN	IMPACT 10524*/MCA (9.98/15.98)	RACINE
30	29	4	DARRYL & DON ELLIS	EPIC 48807* (9.98 EQ/13.98)	NO SIR
31	34	19	SUPER CAT	COLUMBIA 52435 (9.98/13.98)	DON DADA
32	—	1	A LIGHTER SHADE OF BROWN	PUMP 19114*/QUALITY (9.98/14.98)	HIP HOP LOCOS
33	31	55	PRIMUS	INTERSCOPE 91659*/AG (9.98/13.98)	SAILING THE SEAS OF CHEESE
34	38	37	SMASHING PUMPKINS	CAROLINE 1705* (9.98/13.98)	GISH
35	28	22	MARTINA MCBRIDE	RCA 66002* (9.98/13.98)	THE TIME HAS COME
36	32	24	HARDLINE	MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE
37	37	3	CHANTE MOORE	SILAS 10605/MCA (9.98/15.98)	PRECIOUS
38	33	27	L7	SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
39	—	1	RACHELLE FERRELL	CAPITOL 93769* (9.98/13.98)	RACHELLE FERRELL
40	40	3	BAD 4 GOOD	INTERSCOPE 92185*/AG (9.98/15.98)	REFUGEE



Krush Groove. New Perspective Records act Krush wraps up its first video shoot, for the single "Let's Get Together." Shown, from left, are Nico Beyer, video producer; Christy and Ashley of Krush; Jimmy Jam, Flyte Tyme Productions, Perspective Records; Angela Krush; Kevin Fleming, VP/GM, Perspective Records; and Tim Grace, manager.

Soundtracks: Great Potential, But . . . R&B Panel Warns Of Legal Dangers Posed

■ BY CRAIG ROSEN

LOS ANGELES—Soundtrack albums featuring R&B acts are among the most commercially viable, but often include potential legal problems as unauthorized samples become an even greater target for litigation once the music is used in a hit film.

That was the consensus reached at the California Copyright Conference's panel Oct. 20 at the Sportsmen's Lodge here, titled "Movies With Soul: The R&B Soundtrack Album."

Raoul Roach, senior VP of A&R for MCA Records' black music division, who was among the featured panelists, said the rise of R&B soundtracks

reflects a change in movie-making. "Today's movies are reflecting experiences going on in the community, and music is a big part of that experience," he said.

Later, Roach, who was the music and soundtrack supervisor for "Boyz N The Hood" and "Malcolm X," said "the stories that come out of raps are the same stories in the films."

However, Bob Holmes, executive VP, Sony Picture Entertainment Music Group, who was involved in the soundtracks for "The Big Chill," "Mo' Money," and "Boyz N The Hood," was quick to point out that samples featured in rap songs can "create a big problem for a motion picture studio" and "really threaten the distribution of a picture."

Holmes went on to note that the use of unauthorized samples in a successful film could set off a series of lawsuits. A publishing company or composer whose material was used without permission would likely sue the film studio first because it has the deepest financial pockets, then the studio would in turn sue the publisher that provided the track for use in the film. Finally, the publisher would likely sue the songwriter, Holmes said.

"If you have ever worked on a compilation soundtrack album, you know it's almost like going to war," Holmes said. He pointed out that clearances from up to 40 different songwriters and music publishers and more than a dozen record labels are often required when compiling a soundtrack album that includes sampled material. "To try to clear all that is an unbelievable task," he added. "And you're always working against a deadline."

However, if all the proper clearances are secured, R&B soundtracks—many of which feature rap tracks that include samples—can be big moneymakers for the record company and can help pull people in at box office.

Motown senior VP of sales Oscar

Fields, noting Giant's success with Color Me Badd on the "New Jack City" soundtrack, pointed out that soundtracks are an excellent tool to introduce new artists, as well as a vehicle to give additional exposure to already established acts. And, "often after the movie is gone, the album still sells," he said.

Roach noted that the music's appeal also influences sales at the box office. "A lot of movies have musical stars in them," he said, pointing to Ice-T's role in "New Jack City," and the forthcoming John Singleton film "Poetic Justice," which stars Tupac Amaru Shakur and Janet Jackson. "The dynamic energy of hip-hop drives a lot of these movies," he said.

While each panelist mentioned the positive cross-promotional aspects of films and their soundtrack albums, Fields said when the synergy involves the film and record arms of the same large corporation, the marriage doesn't always work. "Each has their own agenda," he said. For example, Fields recounted how a film studio took its radio advertisements to a top 40 station instead of an urban outlet. The urban station, convinced it was the same "company," retaliated by pulling the label's records, although the label didn't have anything to do with the film studio's radio spots.

"You do what works for the record company, and they do what is best for them, and you hope that there is some common ground," Fields said.

Roach added that it is advantageous to have the big-budget film studio behind an artist. "[But] you need to learn from each other," he said. Roach said that often record companies have more experience in marketing to the African-American community than the film studios do.

Holmes noted that movies made by African-American film makers usually contain dance or party scenes in which music is used. "Is this manipulation?" he asked. "I don't think so. It's the real experience."

Cherry Making Statements Thru Music Plus: Funkadelic Squabble; Booker's 'Wiild' Thing

BLACK CHERRY: Take another look at Neneh Cherry. The American R&B market had mixed feelings, some viewing her as a European pop diva pretending to urban street hardness while others felt she was hip-hop's next progression. Cherry's second album on Virgin, "Homebrew," is worth your time (Billboard, Oct. 31). Older, wiser, and even more self-aware than she was when "Raw Like Sushi" sold 2 million copies in 1988, Cherry incorporates hip-hop, rock, and an insouciant vocal/rap style for a strong, engaging statement. She manages to preach without sounding maudlin, as on "I Ain't Gone Under Yet," a testament to the strength of black women; to rip cute and arrogant rhymes without sounding trite, as she does to brilliant effect rhyming with Guru of Gang Starr (which produced this rippling piano-riff hip-hop groove as well as the jazz-influenced slow burn of "Gone Under"); to chastise a philandering husband on "Buddy X," a rhythmic antidote to "O.P.P." that oozes funky flavor; and to stand up for love and sex education in a rock/hip-hop hybrid duet with R.E.M.'s Michael Stipe and the production team of Trout (Johnny Dollar & Cameron McVey) on "Trout." This is territory that few other black females of the modern era have been able to traverse. The first single, "Money Love," a rap/rocker on the almighty dollar, is going the pop-radio route. Urban programmers should give a spin to "Sassy," "I Ain't Gone Under Yet," or the gently lamenting "Peace In Mind."

TOO FUNKY: Further developments have surfaced in the squabble between the Assn. of Parliament/Funkadelic Members and Bridgeport Music. As reported (Billboard, Sept. 19), the association's Nene Montes is challenging Bridgeport owner Armen Boladian's ownership claim on dozens of Parliament/Funkadelic compositions via a massive copyright-infringement suit filed in late August in a Los Angeles district court. A summary judgment hearing has been scheduled for Monday (2).

The association further charges that Boladian has never paid out writers shares on the material he claims to own—not to George Clinton, Bootsy Collins, Bernie Worrell, Eddie Hazel, or any contributing members of Parliament/Funkadelic. Among documents the association recently filed with the court in a separate motion are copies of letters from Warner/Chappell Music, which administers the Bridgeport-held Clinton catalog, to performing rights

societies BMI, ASCAP, and the Harry Fox Agency, instructing them not to pay out shares directly to the writers but to send those shares to a Bridgeport Music office in Switzerland. No comment was available on the matter from Boladian.

As to the copyright-infringement suit (Billboard, Sept. 19), Ramond Spruell, president of the association, says not all of the recording artists and labels (62 artists in all) named as defendants have yet been served, although Sony, MCA, WEA, and Capitol have been. Also, contrary to what was reported in Billboard, the BRE ad announcing the Assn. of Parliament/Funkadelic Members was meant to notify producers, A&R people, and the industry that the copyrights to the Parliament/Funkadelic catalog were under dispute and not to locate other P-Funk alumni.

CHUCK CHILLS OUT: Slowly but surely, Chuckii Booker has been creeping up on us. While his top-five single "Games" gains on playlists, so has his second Atlantic album, "Niice N'

Wiild," bulleting into the top 20 of the Top R&B Albums chart. The album is a polished collection of percussion-heavy R&B with hooky choruses and breaks. Thanks to natural talent and the enhancements of technology, Booker is capable of doing just about anything with his voice as he forges a bridge between driving '70s funk and forward-looking '90s technoswing. With Booker producing, writing or co-writing, and doing all the performing, "Niice N' Wiild" sounds like an album by a man who lives alone in the studio, jamming away happily, especially on the nutty atomic funk rollercoaster "I Giit Around," the splashy spoken intro to the smooth "Deep C Diiver," and on his paean to J.B.-styled funk on the three-part "Soul Trilogyy" (on which he attains the contemporary nastiness of Prince). This busy writer/producer, who two years ago served as musical director for Janet Jackson's "Rhythm Nation 1814" tour, has a number of artists on his production schedule: Lalah Hathaway on Virgin; Vesta and Barry White, both on A&M; saxophonist Gerald Albright on Atlantic; and C.J. Anthony for Black Dot Records. He has also just completed a funky new theme song for the popular HBO series "Tales From The Crypt" called "The Crypt Jam," to be released as part of the Big Screen Records album "Music From 'Tales From The Crypt.'"

(Continued on page 26)

The Rhythm and the Blues



by Janine McAdams

George Duke Puts On His Artist's Hat For WB Debut

■ BY DAVID NATHAN

LOS ANGELES—As a successful producer, George Duke's name has graced the R&B charts on a consistent basis since



DUKE

the early '80s via recordings by a slew of artists, including Jeffrey Osborne, Deniece Williams, Dianne Reeves, Al Jarreau, and Phil Perry. As a master musician and recording artist in his own right, multitasking Duke has cut close to two dozen albums, the last three for Elektra.

Almost as a direct result of the

constant demand for his services as a hitmaker for others, Duke says he had no immediate plans to make another solo album after his Elektra deal ended in 1990. "It was only when [chairman] Mo Ostin at Warner Bros. approached me after a gig at the Montreux Jazz Festival last year that I considered recording again," says Duke.

Speaking from his Le Gonks West studio in Hollywood, Duke says, "When I talked [to Ostin], I was actually more interested in a production agreement with a label to bring in acts than making a new album myself. I told him that if I were to do that, I'd commit the cardinal sin: I'd make a total jazz record with a trio and sax player!"

(Continued on page 28)

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 89 1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP/MCA, ASCAP)
 - 30 360 DEGREES (WHAT GOES AROUND) (Rushtown, ASCAP)
 - 2 AIN'T NOBODY LIKE YOU (Virgin, BMI/Buffalo Music Factory, BMI)
 - 64 ALL DAY, ALL NIGHT (MCA, ASCAP/Geffen Again, BMI/Music Corp. Of America, BMI)
 - 47 ALL I SEE (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Babydon, ASCAP)
 - 67 ALL RIGHT NOW (Whole Nine Yards, ASCAP/Avid One, ASCAP/Mizmo, BMI/Casadida, ASCAP/EMI Virgin, BMI/Designee Of Kenneth Karlin, BMI/Fabby Minny, ASCAP)
 - 31 ALONE WITH YOU (AI B. Sure!, ASCAP/Willarie, ASCAP/EMI April, ASCAP) HL/WBM
 - 33 BABY I'M FOR REAL/NATURAL HIGH (Jobete, ASCAP/Crystal Jukebox, ASCAP)
 - 62 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Vouges, BMI)
 - 100 BLACK PEARL (Street Knowledge, ASCAP/Down Low, BMI)
 - 79 THE BLOOD (Benny's Music, BMI/EMI Blackwood, BMI/Rhett Rhyme, ASCAP/BMG, ASCAP/Pitchford, BMI/Bust-It, BMI)
 - 52 BLOW YOUR MIND (Funky Noble, BMI/Takin' Care Of Business, BMI)
 - 49 CAN I TOUCH YOU (Three Boys From Newark, ASCAP)
 - 54 CAN YOU HANDLE IT (Trycep, BMI/Willesden, BMI)
 - 65 CLEAN UP MAN (N-The Water, ASCAP)
 - 95 CLEVER (Maestro B., ASCAP/Sony Tunes, ASCAP/BMG, ASCAP/Think Loud, ASCAP/Mermaid's Cave, ASCAP)
 - 41 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
 - 55 EVER SO CLEAR (N-The Water, ASCAP)
 - 73 EVERYBODY KNEW BUT ME (Def Jam, ASCAP)
 - 98 EX GIRL TO NEXT GIRL (EMI April, ASCAP/Gifted Pearl, ASCAP) WBM
 - 92 THE FINAL FRONTIER (Ruthless Attack, ASCAP/Microphone Mafia, ASCAP)
 - 18 FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows Int'l, BMI)
 - 61 FREE YOUR MIND (Two Tuff-Enuff, BMI/Sony Songs, BMI/Irving, BMI) CPP
 - 3 GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI)
 - 82 GIMME WHATCHA GOT (B Funk, ASCAP)
 - 85 GO AHEAD AND CRY (Trycep/Willesden, /Rama!, Cleveland's Own, /Rude News, BMI)
 - 50 GOODBYE MY LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
 - 23 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
 - 60 GOOD THANG (Luella, ASCAP/Demtwinz, ASCAP/EMI April, ASCAP)
 - 34 "ROOVIN' IN THE MIDNIGHT (Def Mix, ASCAP/EMI, BMI/Maxi, BMI/Virgin, ASCAP/Gunsmoke, ASCAP, "Pow Wow, ASCAP) WBM
 - 70 HAPPY DA'S (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Wokster, ASCAP)
 - 58 HAZY SHADE 6* CRIMINAL (Def American, BMI/Bring The Noise, BMI)
 - 44 HELL OF A SITUATION (Stanton's Gold, BMI/April Joy, BMI)
 - 35 HERE IT COMES (Def Jam, ASCAP/Mind Squad, ASCAP/Totally Mental, ASCAP)
 - 22 HERE WE GO AGAIN (Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI/Stone Dian and, BMI/Unit 4, ASCAP)
 - 46 HEY LOVE (CAN I HAVE A WORD) (Zomba, ASCAP/Jobete, ASCAP/Black Bull, ASCAP)
 - 68 HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
 - 48 I ADORE YOU (FROM MO' MONEY) (Flyte Tyme, ASCAP/Burbank Plaza, ASCAP/EMI, BMI/Orange Tree, BMI) WBM
 - 76 I COULD USE A LITTLE LOVE (RIGHT NOW) (WB, /Heritage Hill, Zomba, /Jo Skin, ASCAP) WBM
 - 16 I'D DIE WITHOUT YOU (MCA, ASCAP) HL
 - 38 I DON'T MIND (Down Low, /Davone Ravone Lee, BMI)
 - 9 IF I EVER FALL IN LOVE (Gasoline Alley, BMI)
 - 1 I GOT A THANG 4 YA (New Perspective, ASCAP)
 - 86 I'M GONNA BE YOUR LOVER (TONIGHT) (Zomba, ASCAP)
 - 29 I MISSED THE BUS (So So Def, ASCAP/Fergell, BMI/Sunset Plaza, BMI/EMI April, ASCAP) WBM
 - 28 I'M OVERJOYED (Gimme 1/2, ASCAP/Leftover Soupped, BMI/ATV, BMI/Welbeck, ASCAP)
 - 56 I'M STILL WAITING (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM
 - 12 INSIDE THAT I CRIED (Urban Tracks, BMI/Mainlot, BMI/Donyolo, BMI)
 - 57 IT'S ALRIGHT (FROM SOUTH CENTRAL) (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI)
 - 80 IT'S A MAN'S, MAN'S, MAN'S WORLD (Clamike, BMI/Dynatone, BMI/Unichappell, BMI)
 - 81 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
 - 99 I'VE BEEN WATCHIN' (Harrindur, BMI/Joie Public, BMI/Bonedome, BMI/Ensign, BMI) CPP
 - 53 I WANNA LOVE YOU (FROM CLASS ACT) (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
 - 24 I WANT TO LOVE YOU DOWN (Keith Sweat, E/A, WB, /Wokster, ASCAP) WBM
 - 7 I WANT (All Nations, ASCAP/Donesha's, ASCAP/Music Corp. Of America, BMI/Bright Light, BMI/Babyface, BMI/Nuttin' Butt Cuttin', BMI/MCA, BMI)
 - 78 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP)
 - 96 JUST CALL ME (John Barnes III, BMI)
 - 69 KICKIN' IT (D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP) WBM
 - 88 LET IT BE ME (SAY YOU LOVE ME) (Elm City, ASCAP/Polygram Int'l, ASCAP)
 - 77 LET'S GET CLOSER (Norcal Atlanta, BMI)
 - 14 LIFT YOUR HEAD AND SMILE (Sweetness, BMI)
 - 37 LOST IN THE STORM (ADRA, BMI/Getaloadoffatso, BMI/Trakmaster, BMI/Tisaka, ASCAP/MCA, ASCAP)
 - 11 LOVE SHOULD BROUGHT YOU HOME (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI)
 - 19 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM
 - 40 MAKE LOVE 2 ME (Pejjo, BMI/Scottsville, BMI/Walter Simmons, BMI)
 - 83 MY KINDA GIRL (Trycep, BMI/Willesden, BMI)

Billboard.

FOR WEEK ENDING NOVEMBER 7, 1992

R&B Singles Sales

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



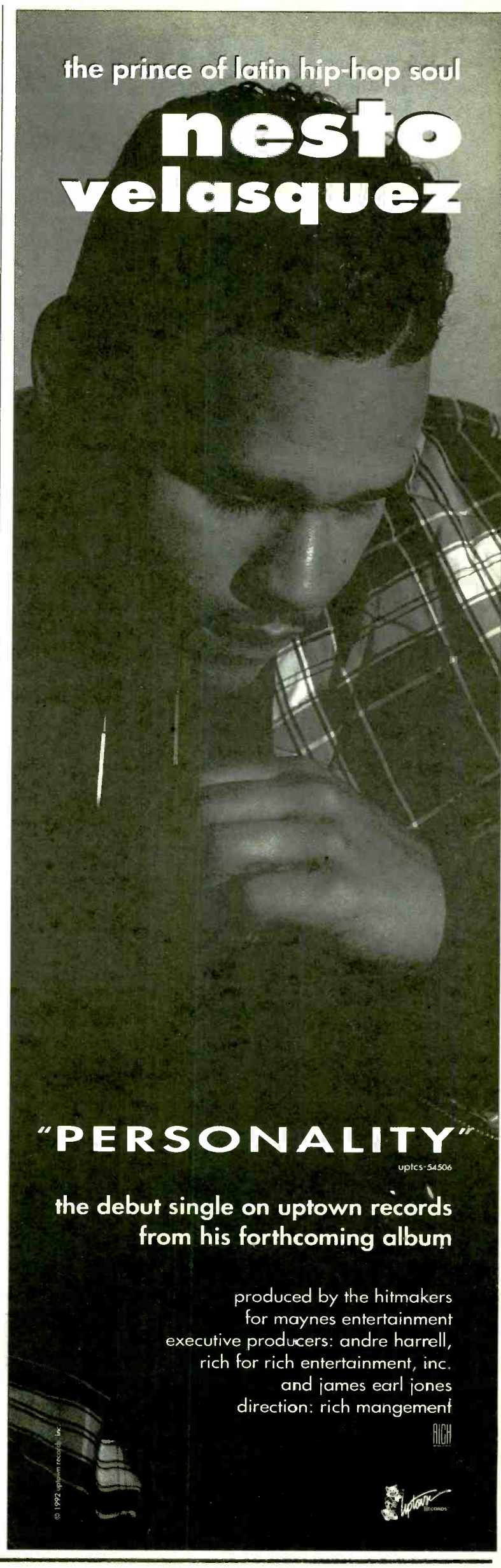
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	
			★ ★ NO. 1 ★ ★							
①	1	8	RUMP SHAKER	WRECKX-N-EFFECT (MCA) 3 weeks at No. 1	38	41	18	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	
②	5	4	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	③⑨	49	14	I'M STILL WAITING	JOECCI (UPTOWN/MCA)	
3	2	15	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	40	39	5	LOST IN THE STORM	CHUBB ROCK (SELECT/ELEKTRA)	
4	3	13	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)	41	37	6	I MISSED THE BUS	KRIS KROSS (RUFFHOUSE/COLUMBIA)	
5	4	18	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	④②	47	5	INSIDE THAT I CRIED	CECE PENISTON (A&M)	
⑥	6	3	SLOW AND SEXY	SHABBA RANKS (EPIC)	43	42	6	YEAH, YEAH, YEAH!	VOICES (ZOO)	
⑦	13	6	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	44	34	11	ONE NITE STAND	FATHER M.C. (UPTOWN/MCA)	
⑧	8	18	BACK TO THE HOTEL	N2DEEP (PROFILE)	④⑤	52	4	TRIPPIN' OUT	PRINCE MARKIE DEE (COLUMBIA)	
⑨	10	9	FLEX	MAD COBRA (COLUMBIA)	④⑥	51	18	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)	
10	9	9	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	47	43	18	GIVING HIM SOMETHING HE ...	EN VOGUE (ATCO EASTWEST/AG)	
11	7	13	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	48	46	18	THEY WANT EFX	DAS EFX (ATCO EASTWEST/AG)	
12	11	11	RIGHT NOW	AL B. SURE! (WARNER BROS.)	④⑨	56	9	EX GIRL TO THE NEXT GIRL	GANG STARR (CHRYSALIS/ERG)	
13	12	13	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	⑤⑩	55	3	I WANT TO LOVE YOU DOWN	KEITH SWEAT (ELEKTRA)	
⑭	14	7	GAMES	CHUCKII BOOKER (ATLANTIC/AG)	⑤①	57	7	BLOW YOUR MIND	REDMAN (RAL/CHAOS/COLUMBIA)	
⑮	26	2	NO ORDINARY LOVE	SADE (EPIC)	⑤②	59	18	COME & TALK TO ME	JOECCI (UPTOWN/MCA)	
⑯	17	13	HUMPIN' AROUND	BOBBY BROWN (MCA)	53	44	14	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)	
17	15	13	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)	⑤④	—	15	WHERE THEY AT	D.J. JIMI (AVENUE)	
⑰	19	8	SWEET NOVEMBER	TROOP (ATLANTIC/AG)	55	33	10	KICKIN' IT	AFTER 7 (VIRGIN)	
19	16	14	I WANNA LOVE YOU	JADE (GIANT/REPRISE/WARNER BROS.)	56	50	18	MR. LOVERMAN	SHABBA RANKS (EPIC)	
20	18	11	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)	57	53	10	LOVIN' YOU	SHANICE (MOTOWN)	
⑳	23	4	FOREVER LOVE	COLOR ME BADD (GIANT/REPRISE/WB)	58	54	17	JUS LYKE COMPTON	DJ QUIK (PROFILE)	
22	20	16	CROSSOVER	EPMD (RAL/CHAOS/COLUMBIA)	⑤⑨	—	1	SAVING FOREVER FOR YOU	SHANICE (GIANT/REPRISE/WB)	
23	27	8	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST/AG)	60	48	15	I COULD USE A LITTLE LOVE	FREDDIE JACKSON (CAPITOL)	
24	24	8	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)	61	—	1	BABY I'M FOR REAL	AFTER 7 (VIRGIN)	
25	31	4	LOVE SHOULD BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)	62	61	11	EVER SO CLEAR	BUSHWICK BILL (RAP-A-LOT/PRIORITY)	
26	32	4	HERE WE GO AGAIN	PORTRAIT (CAPITOL)	63	63	8	HOT SEX	A TRIBE CALLED QUEST (JIVE)	
27	21	14	360 DEGREES (WHAT GOES ...)	GRAND PUBA (ELEKTRA)	64	64	16	IT'S MY CADILLAC	MC NAS-D & DJ FRED (PANDISC)	
28	22	4	MY NAME IS PRINCE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	65	75	4	IN THE TRUNK	TOO SHORT (JIVE)	
29	28	5	SOMEONE TO HOLD	TREY LORENZ (EPIC)	66	62	18	GHETTO RED HOT	SUPER CAT (COLUMBIA)	
30	25	11	HERE IT COMES	MC SERCH (DEF JAM/CHAOS/COLUMBIA)	67	58	18	WELCOME TO THE GHETTO	SPICE 1 (TRIAD/JIVE)	
31	30	4	I GOT A LOVE THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	68	68	4	STRAIGHTEN IT OUT	PETE ROCK & C.L. SMOOTH (ELEKTRA)	
⑳	36	8	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE/WB)	69	74	2	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)	
33	29	18	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	70	60	18	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC/AG)	
34	45	4	YOU GOTTA BELIEVE	MARKY MARK (INTERSCOPE/AG)	71	73	17	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	
35	38	3	GOOD ENOUGH	BOBBY BROWN (MCA)	72	66	5	TRUE FUSCHNICK	FU-SCHNICKENS (JIVE)	
36	40	6	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)	73	72	2	TRUE TO THE GAME	ICE CUBE (PRIORITY)	
37	35	18	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	74	71	18	THEY REMINISCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)	
					75	—	2	SOMETHING GOOD	U.G.K. (JIVE)	

① Singles with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

- 5 MY NAME IS PRINCE (NPG/WB, ASCAP) WBM
- 1 NICE 'N' SLEAZY (P-Blast, ASCAP/Zomba, ASCAP)
- 2 NO ORDINARY LOVE (Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP)
- 39 NO RHYME, NO REASON (Mycena, ASCAP)
- 97 ONE NITE STAND (EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/WB, ASCAP/Frank Nitty, ASCAP/Joe's Songs, ASCAP) WBM
- 75 ONLY WANT TO BE WITH YOU (Gerard Video, BMI)
- 6 PEOPLE EVERYDAY (EMI Blackwood, BMI/Arrested Development, BMI) WBM
- 42 P CK IT UP (Zig-Zag-Zig, BMI/Yuddah Saks, BMI/Pac Je n, BMI) WBM
- 13 RL RL LOVE (Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) HL
- 94 RE-POSSESSED LOVE (Spectrum One, BMI)
- 21 RIG IT HERE (Bam Jams, BMI)
- 4 RIGI T NOW (AI B. Sure!, ASCAP/Willarie, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP) HL/WBM
- 10 RUMP SHAKER (EMI April, ASCAP/D. Wynn, ASCA/Zomba, ASCAP/Abdur Rahman, ASCAP) WBM
- 59 SAVINI: FOREVER FOR YOU (Realsongs, ASCAP) WBM
- 45 SHE'S PLAYING HARD TO GET (Zomba, ASCAP/RHO, ASCAP) CPP
- 15 SLOW AND SEXY (Flyte Tyme, ASCAP/Sony Songs, BMI/Zomba, ASCAP/Aunt Hilda, ASCAP/Songs Of PolyGram, BMI/Ixtat, BMI) HL/WBM
- 36 SLOW DAI CE (HEY MR. DJ) (Willesden, BMI/R.Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP)
- 7 SOMEONE TO HOLD (M Carey, BMI/Sony Songs, BMI/WB, /SCAP/Wallyworld, ASCAP) WBM
- 93 SOMETHING SPECIAL (Color It Funky, ASCAP)
- 74 SO WHAT! (Avante Garde, ASCAP)
- 63 STAND BY MY WOMAN (ATV, BMI/Leftover Soupped, BMI/Music Corp. Of America, BMI/Welbeck, ASCAP/Gimme 1/2, ASCAP/MCA, ASCAP/Baby Ann, ASCAP/Nu Zulu, BMI)
- 71 STRAIGHTEN IT OUT (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)
- 1 SWEET NOVEMBER (Kear, BMI/Sony Epic/Solar, BMI)
- 20 TIL YOU COME BACK TO ME (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Faithful Works, BMI/Mizmo, BMI/EMI Blackwood, BMI/Steve Harvey, ASCAP) WBM
- 26 TRIPPIN' OUT (Flow Tech, BMI/EMI Blackwood, BMI/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI) WBM
- 66 TRUST IN ME (Full Swing, ASCAP/AACI, ASCAP)
- 5 WHAT ABOUT YOUR FRIENDS (D.A.R.P., ASCAP/Diva One, BMI/Pebbitone, ASCAP/Tizzib, ASCAP)
- 43 WHERE DO WE GO (Pleasure, ASCAP)
- 51 WHO'S LOVIN' YOU (Jobete, ASCAP)
- 8 WORK TO DO (Ronnie Runs, ASCAP/EMI April, ASCAP/Bovina, ASCAP)
- 84 WOULDNT CHANGE A THING (Motown, BMI/Love Jones, ASCAP/Carlotta, ASCAP/Chilean Swing, ASCAP/Virgin, ASCAP/Miles Of Music, ASCAP)
- 32 YEAH, YEAH, YEAH! (Voices, BMI)
- 90 YOU CAN MAKE THE STORY RIGHT (Zomba, ASCAP/Public Eye, ASCAP/Goodness, ASCAP)
- 87 YOU ME (Trycep, BMI/Willesden, BMI)

the prince of latin hip-hop soul

nesto velasquez



"PERSONALITY"

the debut single on uptown records from his forthcoming album

produced by the hitmakers for maynes entertainment executive producers: andre harrell, and james earl jones direction: rich magement



Billboard® TOP R&B ALBUMS

FOR WEEK ENDING NOV. 7, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	2	2	9	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	1
2	1	1	13	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
3	3	4	30	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
4	4	3	17	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
5	8	14	5	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	5
6	5	5	34	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	3
7	9	16	5	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THA MIST	7
8	6	6	39	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
9	7	7	11	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7
10	12	13	9	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	10
11	10	12	6	PUBLIC ENEMY DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	10
12	13	9	11	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9
13	19	37	3	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	13
14	16	21	6	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	14
15	11	8	13	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5
16	14	11	31	EN VOGUE ▲ ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
17	26	—	2	PRINCE AND THE NEW POWER GENERATION PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♀	17
18	21	25	4	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	18
19	22	33	4	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	19
20	15	10	18	SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	2
21	24	31	5	CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WIILD	21
22	25	27	7	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	22
23	17	15	12	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12
24	18	17	30	KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
25	32	44	4	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	25
26	29	24	7	CHUBB ROCK SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO!	24
27	27	20	72	JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
28	30	28	6	WILLIE D RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	28
29	20	18	15	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
30	23	19	27	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
31	28	29	21	TROOP ATLANTIC 82393*/AG (10.98/15.98)	DEEPA	21
32	33	30	8	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	30
33	31	23	16	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
34	36	32	14	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
35	48	71	3	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	35
36	37	34	49	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
37	34	22	29	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1
38	38	35	36	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	13
39	59	—	2	LO-KEY? PERSPECTIVE 1003*/PLG (9.98/13.98)	WHERE DEY AT?	39
40	35	26	14	DJ QUIK ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13
41	40	39	18	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
42	42	38	13	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	19
43	41	42	23	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
44	39	36	20	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
45	NEW ▶	1	1	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	45
46	52	72	3	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	46
47	43	40	9	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34
48	47	47	16	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
49	45	43	13	RUDE BOYS ATLANTIC 82401*/AG (9.98/15.98)	RUDE HOUSE	33

50	44	41	17	MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10
51	46	45	14	DAVID BLACK BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY	41
52	72	—	2	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	52
53	70	80	3	PRINCE MARKIE DEE AND THE SOUL CONVENTION COLUMBIA 48686 (9.98 EQ/15.98)	FREE	53
54	63	62	5	EVERETTE HARP MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP	54
55	74	89	3	SUCCESS-N-EFFECT UMOJA 8113*/ICHIBAN (9.98/16.98)	DRIVE-BY OF UH REVOLUTIONIST	55
56	62	67	61	VANESSA WILLIAMS ▲ WING 84352/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
57	79	86	3	NORMAN BROWN MOJAZZ 7000*/MOTOWN (9.98/13.98)	JUST BETWEEN US	57
58	75	91	3	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	58
59	49	46	15	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	28
60	50	53	9	ART PORTER VERVE FORECAST 51187*/VERVE (9.98 EQ/13.98)	POCKET CITY	50
61	53	57	24	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	53
62	61	55	20	MEN AT LARGE ATCO EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
63	54	51	53	GERALD LEVERT ● ATCO EASTWEST 91777*/AG (10.98/15.98)	PRIVATE LINE	1
64	56	56	7	FRESH KID ICE LUKE 3007* (9.98/15.98)	FRESH KID ICE IS THE CHINAMAN	56
65	93	—	2	BIG BUB ATCO EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	65
66	55	50	37	GLENN JONES ATLANTIC 82352*/AG (10.98/15.98)	HERE I GO AGAIN	22
67	78	97	3	DIAMOND AND THE PSYCHOTIC NEUROTICS CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	67
68	58	52	18	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	9
69	64	60	5	JIMMY CLIFF JRS 35808* (9.98/13.98)	BREAKOUT	60
70	60	58	7	ZHIGGE POLYDOR 513241*/PLG (9.98/13.98)	ZHIGGE	55
71	67	59	57	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
72	66	61	25	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
73	51	48	28	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
74	69	68	6	BOBBY CALDWELL SIN-DROME 8893* (9.98/15.98)	STUCK ON YOU	68
75	68	63	12	TOTALLY INSANE IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET	61
76	77	79	4	RONNY JORDAN 4TH & BROADWAY 444047*/ISLAND (9.98 EQ/15.98)	ANTIDOTE	76
77	73	74	4	LITTLE MILTON MALACO 7465 (9.98/16.98)	STRUGGLIN' LADY	73
78	NEW ▶	1	1	HOME TEAM LUKE 120 (9.98/15.98)	VIA SATELLITE FROM SATURN	78
79	57	49	25	GANG STARR CHRYSALIS 21910/ERG (9.98/13.98)	DAILY OPERATION	14
80	71	70	8	K-STONE BRYANT 4127*/ICHIBAN (9.98/15.98)	6.0.1.	70
81	65	54	11	QUAD FORCE ATTITUDE 14002* (9.98/14.98)	FEEL THE REAL BASS	47
82	82	78	75	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
83	88	—	2	SHOWBIZ & A.G. LONDON 828334/PLG (9.98 EQ/13.98)	RUNAWAY SLAVE	83
84	85	85	26	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
85	80	81	9	CLARENCE CARTER ICHIBAN 1141* (9.98/15.98)	HAVE YOU MET CLARENCE CARTER...YET?	73
86	87	87	37	LUKE LUKE 118* (10.98/15.98)	I GOT SHIT ON MY MIND	20
87	76	64	38	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765*/WARNER BROS. (9.98/15.98)	MACK DADDY	19
88	NEW ▶	1	1	THE 2 LIVE CREW LUKE 122 (9.98/15.98)	THE 2 LIVE CREW'S GREATEST HITS	88
89	81	66	12	CHARLIE WILSON BON AMI 10587*/MCA (9.98/15.98)	YOU TURN MY LIFE AROUND	42
90	89	88	17	DENISE LASALLE MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	73
91	84	65	18	AL JARREAU REPRISE 26849*/WARNER BROS. (10.98/15.98)	HEAVEN AND EARTH	30
92	86	75	48	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
93	94	95	4	JOHNNIE TAYLOR MALACO 7463* (9.98/16.98)	THE BEST OF JOHNNIE TAYLOR...ON MALACO VOL. 1	93
94	92	94	28	POISON CLAN LUKE 3006* (9.98/15.98)	POISONOUS MENTALITY	62
95	83	69	7	DON-E GEE STREET/ISLAND 512725*/PLG (9.98/13.98)	UNBREAKABLE	69
96	96	—	2	SHINEHEAD ELEKTRA 61139 (10.98/15.98)	SIDEWALK UNIVERSITY	96
97	99	99	48	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
98	97	100	16	DJ FURY ON TOP 9011 (9.98/15.98)	FURIOUS BASS	71
99	95	84	29	THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO	25
100	NEW ▶	1	1	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.

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THE RHYTHM AND THE BLUES

(Continued from page 22)

MOTOWN OPENS THE VAULTS: In what is being touted as the "ultimate boxed set," Motown plans a Tuesday (3) release for "Hitsville U.S.A.—The Motown Singles Collection." The first release from the Motown Masters Series, this collection features 104 tunes from 1959-71—the years when Motown was still Detroit-based. The four-CD/cassette package will be accompanied by a 68-page booklet featuring rare photos and memorabilia. This set features Barrett Strong, Mary Wells,

Gladys Knight & the Pips, the Supremes, Marvin Gaye, Stevie Wonder, Kim Weston, Rare Earth, and many more. With retrospectives and reissues faring so well in the baby-boomer market, Motown is wisely exploiting the value of its catalog.

STUFF: New Los Angeles-based label Inderoc gets into the game with the radio-friendly gloss of "Deception" by Rick Hart... Capitol's Manhattan Records division scored with a recent New York showcase of saxman Ever-

ette Harp and vocalist Rachele Ferrell at B. Smith's. Harp gave a tight, vibrant set featuring work from his popular self-titled album, while Ferrell got the audience juiced with her emotive jazz vocal style and piano playing via tracks from her own eponymous set. While the pair have just completed their run of club dates together, each will set out on yet another tour jaunt separately... We were saddened to hear of the recent passing of publicity man Bob Payne. Payne had been independent for the last year or so; before

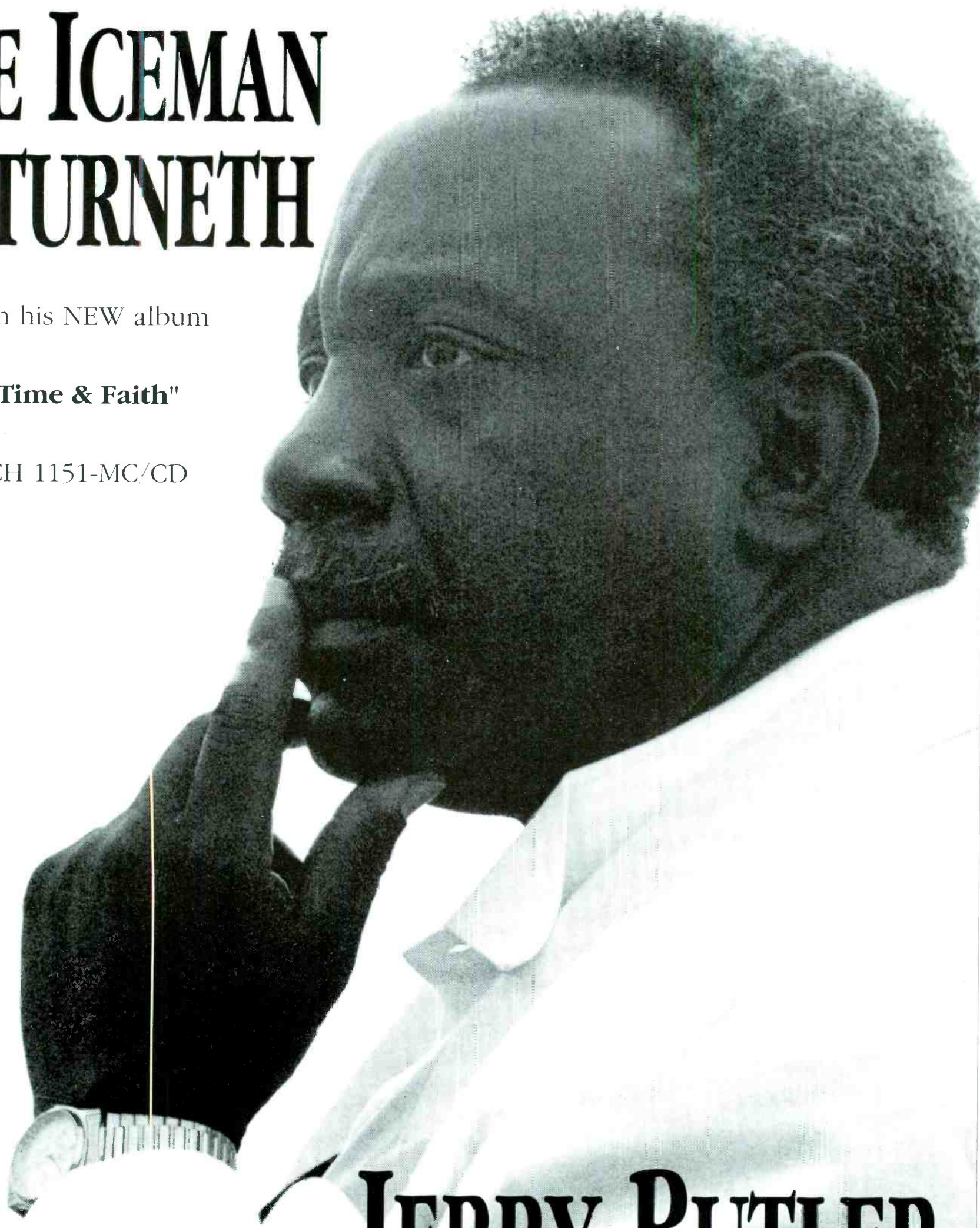
that he was R&B publicity rep for EMI, and before that, for Columbia... Natori lingerie is one of the more upscale lines carried in stores. Warner Bros. Records has tied in with Natori to promote Al B. Sure!'s current "Sexy Versus" album. A consumer contest involving key radio outlets nationwide has been launched, with winners to receive lace lingerie, a CD, and "sexy verses" written and signed by Sure! himself. Sure! was also the subject of BET's "An Al B. Special: The Man & His Music," which premiered Oct. 23.

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R&B Radio Monitor™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 65 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot R&B Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★						
1	1	14	PEOPLE EVERYDAY	4 weeks at No. 1 ARRESTED DEVELOPMENT (CHRYSALIS)	38	37	18	YOU CAN MAKE THE STORY RIGHT	CHAKA KHAN (WARNER BROS.)
2	2	15	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	39	38	5	I WANT TO LOVE YOU DOWN	KEITH SWEAT (ELEKTRA)
3	3	10	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	40	46	5	RIGHT HERE	SWV (RCA)
4	6	13	LOVE SHOULD'A BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)	41	41	4	GROOVIN' IN THE MIDNIGHT	MAXI PRIEST (CHARISMA/VIRGIN)
5	8	5	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	42	44	8	SOMETHING IN COMMON	BOBBY BROWN (MCA)
6	7	19	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	43	52	2	IN THE STILL OF THE NIGHT	BOYZ II MEN (MOTOWN)
7	4	18	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	44	42	3	WHAT'S THE 411?	MARY J. BLIGE (UPTOWN/MCA)
8	5	18	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)	45	58	2	HEY LOVE (CAN I HAVE A WORD)	MR. LEE (JIVE)
9	10	8	GAMES	CHUCKII BOOKER (ATLANTIC)	46	45	11	YESTERDAY	EN VOGUE (ATCO EASTWEST)
10	9	15	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)	47	49	9	YEAH, YEAH, YEAH!	VOICES (ZOO)
11	11	13	SWEET NOVEMBER	TROOP (ATLANTIC)	48	53	8	'TIL YOU COME BACK TO ME	RACHELLE FERRELL (MANHATTAN)
12	12	12	RIGHT NOW	AL B. SURE! (WARNER BROS.)	49	48	13	ONE NITE STAND	FATHER M.C. (UPTOWN/MCA)
13	13	10	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)	50	43	13	CAN YOU HANDLE IT	GERALD LEVERT (ATCO EASTWEST)
14	15	9	RUMP SHAKER	WRECKX-N-EFFECT (MCA)	51	64	2	WHERE DO WE GO	SIMPLE PLEASURES (REPRISE)
15	19	12	AIN'T NOBODY LIKE YOU	MIKI HOWARD (GIANT/REPRISE)	52	51	7	I MISSED THE BUS	KRIS KROSS (RUFFHOUSE/COLUMBIA)
16	20	5	SLOW AND SEXY	SHABBA RANKS (EPIC)	53	50	6	LIFT YOUR HEAD AND SMILE	SPECIAL GENERATION (BUST IT)
17	17	8	GOOD ENOUGH	BOBBY BROWN (MCA)	54	59	5	I'M OVERJOYED	NONA GAYE (THIRD STONE/ATLANTIC)
18	18	10	INSIDE THAT I CRIED	CECE PENISTON (A&M)	55	61	2	PICK IT UP	HOME TEAM (LUKE)
19	16	19	GIVE U MY HEART	BABYFACE/T. BRAXTON (LAFACE/ARISTA)	56	47	8	YOU ME	MEN AT LARGE (ATCO EASTWEST)
20	26	8	BABY I'M FOR REAL/NATURAL...	AFTER 7 (VIRGIN)	57	57	5	TRIPPIN' OUT	PRINCE MARKIE DEE (COLUMBIA)
21	25	6	HERE WE GO AGAIN	PORTRAIT (CAPITOL)	58	54	6	LOST IN THE STORM	CHUBB ROCK (SELECT)
22	21	3	NO ORDINARY LOVE	SADE (EPIC)	59	73	2	HELL OF A SITUATION	GERALD ALSTON (MOTOWN)
23	24	12	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)	60	56	17	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)
24	27	7	FLEX	MAD COBRA (COLUMBIA)	61	63	3	IT'S ALRIGHT	CLASSIC EXAMPLE (HOLLYWOOD BASIC)
25	22	14	HUMPIN' AROUND	BOBBY BROWN (MCA)	62	—	1	NO RHYME, NO REASON	GEORGE DUKE (WARNER BROS.)
26	30	15	I'M STILL WAITING	JODECI (UPTOWN/MCA)	63	—	1	ALL DAY, ALL NIGHT	STEPHANIE MILLS (MCA)
27	29	17	I COULD USE A LITTLE LOVE...	FREDDIE JACKSON (CAPITOL)	64	70	4	CLEAN UP MAN	WILLIE D (RAP-A-LOT/PRIORITY)
28	33	9	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	65	—	1	DAMN U	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
29	28	12	I ADORE YOU	CARON WHEELER (PERSPECTIVE)	66	—	1	QUALITY TIME	HI-FIVE (JIVE)
30	23	18	I WANNA LOVE YOU	JADE (GIANT/REPRISE)	67	62	5	MY NAME IS PRINCE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
31	31	9	SOMEONE TO HOLD	TREY LORENZ (EPIC)	68	—	1	ALL RIGHT NOW	PATTI LABELLE (MCA)
32	40	13	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	69	67	18	WISHING ON A STAR	THE COVER GIRLS (EPIC)
33	34	19	MONEY CAN'T BUY YOU LOVE	RALPH TRESVANT (PERSPECTIVE/A&M)	70	69	9	360 DEGREES (WHAT GOES...)	GRAND PUBA (ELEKTRA)
34	35	13	KICKIN' IT	AFTER 7 (VIRGIN)	71	66	5	STRAIGHTEN IT OUT	PETE ROCK & C.L. SMOOTH (ELEKTRA)
35	36	6	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)	72	—	2	BLOW YOUR MIND	REDMAN (RAL/CHAOS)
36	39	4	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	73	—	1	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
37	32	17	MY KINDA GIRL	RUDE BOYS (ATLANTIC)	74	55	8	FREE YOUR MIND	EN VOGUE (ATCO EASTWEST)
					75	60	6	AIN'T NO STOPPIN' US NOW	MIKE DAVIS (JIVE)

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

R&B RADIO RECURRENT MONITOR

1	2	2	KEEP ON WALKIN'	CECE PENISTON (A&M)	14	14	18	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
2	—	1	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	15	15	12	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)
3	1	2	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)	16	13	18	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
4	3	4	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	17	22	18	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
5	4	5	COME & TALK TO ME	JODECI (UPTOWN/MCA)	18	25	18	HERE I GO AGAIN	GLENN JONES (ATLANTIC)
6	5	5	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	19	16	13	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
7	6	8	GIVING HIM SOMETHING HE...	EN VOGUE (ATCO EASTWEST)	20	—	1	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)
8	7	5	MR. LOVERMAN	SHABBA RANKS (EPIC)	21	21	14	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
9	8	13	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	22	17	18	DON'T BE AFRAID	AARON HALL (SOUL/MCA)
10	9	6	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	23	20	6	SILENT PRAYER	SHANICE (MOTOWN)
11	10	10	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	24	18	18	KEEP IT COMIN'	KEITH SWEAT (ELEKTRA)
12	11	11	GOODBYE	TEVIN CAMPBELL (QWEST/WB)	25	—	1	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)
13	12	18	I LOVE YOUR SMILE	SHANICE (MOTOWN)					

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

R&B

ARTISTS & MUSIC



BMI Meets The MJQ. The Modern Jazz Quartet, celebrating its 40th anniversary, is honored by BMI and the Congressional Black Caucus with a special performance and reception during the caucus' annual Jazz Issues Forum. From left are Charlie Feldman, VP writer/publisher relations, BMI, and MJQ members Percy Heath, John Lewis, Milt Jackson, and Connie Kay.

GEORGE DUKE PUTS ON HIS ARTIST'S HAT AGAIN

(Continued from page 22)

Duke signed with the label with the proviso that he would have "total creative autonomy, so I can't blame anyone else for what I do," and decided to postpone the all-jazz album in favor of "Snapshot," his recently released Warner debut.

"No Rhyme, No Reason," the initial single from the set, featuring Duke on lead vocals, was serviced to urban stations in mid-September, according to Chris Jonz, national promotion director at Warner Bros.' jazz & progressive music division, and is picking up steam on Billboard's Hot R&B Singles chart. "I almost didn't include it on the album," says Duke, "because I wasn't satisfied with the vocals. I got a call from Warner when I was at Montreux in June telling me they were leaning toward it as first single and I said, 'You got to be kidding.'" After servicing an advance three-

cut CD to NAC stations, Warner Bros. began sending copies of "Snapshot" to jazz and NAC formats. According to Randall Kennedy, national marketing director, jazz & progressive music. "We've believed from the get-go that this is the kind of album that defines crossover, one that appeals to a number of [different] radio formats." Kennedy notes that Duke is a key artist in "Fall Fashions," a fourth-quarter Warner marketing campaign that features merchandising kits and sampler discs for in-store play.

In support of the label's efforts, Duke is embarking on his first major club tour since 1979 with a Thursday (5) kickoff date in Houston. The six-week trek will take Duke and a quartet of musicians to New York, Los Angeles, Dallas, Atlanta, Chicago, Detroit, San Francisco, and Washington, D.C.,

focusing on venues that are 300-1,500-seaters.

"I've played some club dates in Japan but my last big road stint here was a 10-month tour with Stanley Clarke when 'Sweet Baby' came out in 1981," says Duke. "It's a grass-roots kind of thing. The thrust is getting out there to play. That's the reason I got into the business in the first place. When you come to the shows, if what I'm doing sounds just like the album, something's wrong. We'll be expanding upon the songs, we'll be expressing ourselves musically."

Warner Bros. plans a second single and a video for the cut "Fame," which features an all-star cast with mostly artists Duke has produced, including Osborne, Williams, Perry, and Howard Hewett. Duke adds that he's allotting more time for promotion for "Snapshot" than on any solo project he has done in the past 10 years.

"I just get so wrapped up in the studio," says Duke, whose upcoming projects include work for a Disney special for the Pediatric AIDS Project and a gospel-flavored soundtrack for "Leap Of Faith," a new movie starring Debra Winger and Steve Martin.

Aside from his own product, Duke is currently represented on the R&B charts with music from three new artists. Silas Records' Chante Moore, Rachele Ferrell on Capitol, and Manhattan/Blue Note sax man Everette Harp (signed to Duke's production company). "And to think, I only got into production when disco began taking over in the late '70s as an alternate way of earning a living!" Duke says, and laughs.

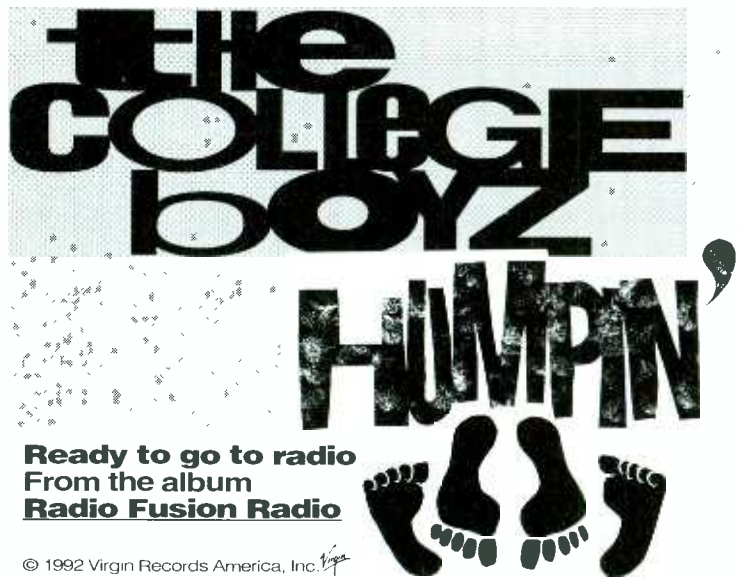


Tribal Jazz. At New York's Sorcerer studio, Blue Note saxophonist Greg Osby, right, takes time out from recording tracks for his upcoming album release with producer Ali Shaheed of Jive rap group A Tribe Called Quest. Shaheed is one of several hip-hop producers who is contributing to the as-yet-untitled album, due early next year.

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Billboard® FOR WEEK ENDING NOVEMBER 7, 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	3	4	7	★★★ NO. 1 ★★★ BLOW YOUR MIND (M) (T) RAL/CHAOS 4755*/COLUMBIA	◆ REDMAN 1 week at No. 1
2	4	5	6	LOST IN THE STORM (C) (T) SELECT 64716*/ELEKTRA	◆ CHUBB ROCK
3	1	3	10	EVER SO CLEAR (M) RAP-A-LOT 53807*/PRIORITY	◆ BUSHWICK BILL
4	6	10	5	RUMP SHAKER (C) (M) (T) MCA 54388	◆ WRECKX-N-EFFECT
5	7	6	8	EX GIRL TO THE NEXT GIRL (C) (T) (X) CHRYSALIS 50405/ERG	◆ GANG STARR
6	2	1	11	HERE IT COMES/BACK TO THE GRILL (C) (M) (T) DEF JAM/CHAOS 74414/COLUMBIA	◆ MC SERCH
7	11	12	5	BEST KEPT SECRET ◆ DIAMOND & PSYCHOTIC NEUROTICS (C) (T) PWL AMERICA 863 334/MERCURY	◆ DIAMOND & PSYCHOTIC NEUROTICS
8	5	2	12	360 DEGREES (WHAT GOES AROUND) (C) (M) (T) ELEKTRA 64708	◆ GRAND PUBA
9	10	11	6	CLEAN UP MAN (M) (T) RAP-A-LOT 53806*/PRIORITY	◆ WILLIE D
10	13	15	5	TRIPPIN' OUT ◆ PRINCE MARKIE DEE & SOUL CONVENTION (C) (M) (T) COLUMBIA 74379	◆ PRINCE MARKIE DEE & SOUL CONVENTION
11	8	8	11	PEOPLE EVERYDAY ◆ (C) (T) CHRYSALIS 50397/ERG	◆ ARRESTED DEVELOPMENT
12	15	20	4	HAZY SHADE OF CRIMINAL (M) (T) DEF JAM 74487*/CHAOS	◆ PUBLIC ENEMY
13	12	14	6	LATIN LINGO (M) (T) (X) RUFFHOUSE 74478*/COLUMBIA	◆ CYPRESS HILL
14	14	16	5	I MISSED THE BUS (C) (T) RUFFHOUSE 74498*/COLUMBIA	◆ KRIS KROSS
15	18	21	3	STRAIGHTEN IT OUT (C) (T) ELEKTRA 64711	◆ PETE ROCK & C.L. SMOOTH
16	22	22	4	HOOD TOOK ME UNDER ◆ (C) (T) ORPHEUS 74448*/EPIC	◆ COMPTON'S MOST WANTED
17	23	23	4	BLACK PEARL (C) (M) (T) ATCO EASTWEST 98494/AG	◆ YO-YO
18	19	25	3	NOT GONNA BE ABLE TO DO IT ◆ (C) (M) (T) BIG BEAT 10076	◆ DOUBLE XX POSSE
19	20	17	5	PSYCHO ◆ (M) (T) PENDULUM 66383*/ELEKTRA	◆ LORDS OF THE UNDERGROUND
20	9	7	9	TOSS IT UP ◆ (M) (T) POLYDOR 865 861*/PLG	◆ ZHIGGE
21	25	26	4	TRUE FUSCHNICK ◆ (C) (T) (X) JIVE 42079	◆ FU-SCHNICKENS
22	26	—	2	TAKE IT EZ ◆ (M) (T) (X) RELATIVITY 1134*	◆ COMMON SENSE
23	17	13	8	AIN'T TOO MUCH WORRIED ◆ (C) (T) WRAP 118/CHIBAN	◆ MC BREED
24	28	—	2	FLEX ◆ (C) (M) (T) COLUMBIA 74373	◆ MAD COBRA
25	NEW ▶	1		PICK IT UP ◆ (M) (T) LUKE 454*	◆ HOME TEAM
26	29	29	3	WE IN THERE ◆ (C) (T) JIVE 42071	◆ BDP
27	21	18	7	THE FINAL FRONTIER ◆ (C) (T) PRIORITY 53810	◆ MC REN
28	16	9	13	MIC CHECKA ◆ (M) (T) ATCO EASTWEST 96159*/AG	◆ DAS EFX
29	NEW ▶	1		IN THE TRUNK ◆ (C) (T) JIVE 42073	◆ TOO SHORT
30	27	24	15	CROSSOVER ◆ (C) (M) (T) (X) RAL/CHAOS 74173/COLUMBIA	◆ EPMD

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.

Controversy Explodes Over Buju's 'Boom'; Rock Steady Going Strong; Elliot's Press

IN A SURPRISING development, 19-year-old dancehall stylist Buju Banton made the front page of the New York Post Oct. 24. The tabloid's headline roared "HATE MUSIC," referring to Banton's cool-rocking cult hit "Boom Bye Bye."

A page 5 article revealed that the artist's single (released five months ago on the small Jamaican indie Shang Records and distributed in the States by VP Records in Jamaica, N.Y.) has been condemned by two gay organizations for recommending shooting "faggots... in the head." The Gay & Lesbian Alliance Against Defamation (GLAAD) and Gay Men of African Descent also criticized New York radio stations WBSL and WRKS for playing the record on their Sunday-evening reggae mix shows. The urban outlets have since pulled "Boom Bye Bye" from their playlists.

Banton was unavailable for comment by press time, and the PDs of both BLS and Kiss didn't return phone calls. On Oct. 26, Banton and Mercury Records, which recently signed Banton, released a statement about the imbroglio. In it, Banton, 19, says: "I do not advocate violence against anyone and it was never my intention to incite violent acts with 'Boom Bye Bye.' However... I do not condone homosexuality as this lifestyle runs contrary to my religious beliefs." Banton also says homophobia is part of the Caribbean culture.

GLAAD spokesman Donald Suggs, who says, "We're not happy with the apology," met with Mercury Oct. 27 to collaborate on radio PSAs against gay-bashing. The PSAs will be produced by Mercury with GLAAD and GMAD and may feature Mercury artists (but not Banton). "Mercury has really taken the high road as the first label to stand up and address this issue," says Suggs.

The uproar over "Boom Bye Bye," limited thus far to New York, comes at a time when dancehall music is on the verge of breaking out of the underground and into the mainstream.



by Havelock Nelson

A number of major labels have been investing in the genre, including Epic Records, which has gold-selling, Grammy-winning artist Shabba Ranks. And dancehall tracks like "Flex" (Mad Cobra) and "Ghetto Red Hot" (Super Cat) are the jams that get audiences at rap shows aroused during intermission. "The timing of this controversy is definitely interesting," says Karen Mason, director of marketing at Atco/EastWest, who is Jamaican. "We've gotta watch this thing."

Banton isn't the first dancehall performer to denounce the gay lifestyle. The sentiment has been a part of the genre from the beginning.

"I don't agree with it—a lot of my friends are gay," says Blosette Kitson, VP of A&R at Island Records, who is also Jamaican. "But music is all about expression, and gay people just aren't accepted in Jamaican culture. That's reality."

GLAAD's Suggs, who is black, says he became aware of "Boom Bye Bye" when one of the organization's members brought it to his attention. He in turn had its Jamaican patois translated into "standard English" (which, some say, is a biased interpretation) and issued a statement to the press. "This is some of the most blatant homophobia I've ever heard," he says of the song, adding, "I do not believe for a minute that all Jamaicans are hate-filled bigots, and Banton has to take responsibility and not try to blame his lyrics on his background."

Kitson recently recruited Banton to record three cuts for a compilation disc she put together on Island. "Bo-

inspired by a Jamaican dance ze, is one of the Banton cuts.

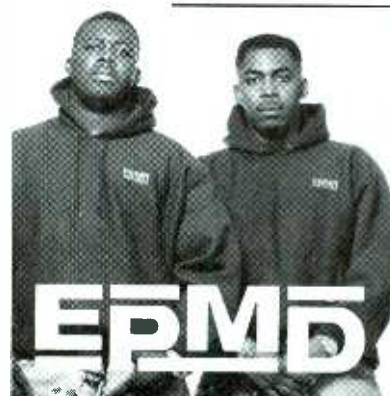
TOGETHER FOR 15 years, hip-hop collective the Rock Steady Crew is still going strong with more than 100 members and divisions in London, Italy, France, San Francisco, Los Angeles, and New York. Three of its members, Crazy Legs, Mr. Wiggles, and Ken Swift, have choreographed a dance concert that will be presented Jan. 22 and 23 at Theatre De Surins in France. The concert will be executed by a troupe of 10 and will feature eight theatrical pieces, including "Concrete Jungle," about oppression and police brutality, and "Moments In Motion," which interweaves Egyptian themes.

This follows Rock Steady DJs Mixmaster Mike, DJ Q-Bert, and DJ Apollo winning this year's DMC World Championship as a team (three guys on four turntables) and some Rock Steady dancers' participation in two PBS programs: "Dance In America: Everybody Dance," which won a Peabody award and took third place in the resolutely anti-American Montreaux Festival, and "Great Performances—20th Anniversary Special," where their hip-hop segment appeared among presentations of the likes of Bernadette Peters, Mikhail Baryshnikov, and Twyla Tharp. "I wanted to show that hip-hop is an artform that really must be respected," says Margaret Selby, producer of the Great Performances segment. It will repeat on PBS March 5. "Everybody Dance Now" will repeat May 5.

Crazy Legs attributes the longevity and sustained vitality of the Rock Steady Crew to "just staying true to hip-hop and having that certain flavor that stands out."

THE JAM: A hip-hop trade magazine called Elliot's Journal will be available later this month via direct mail and at Tower Records and Tower Books nationwide. Mike Elliot is its publisher with E/A/R Publishing and Francell Entertainment. A press handout reports a projected monthly circulation of "over 15,000 industry constituents"... Kilo is the name of a fly female rhymer set to debut next year on Jive. Will she take out Def Jam gangstress MC the Boss (whose next single will be the Def Jef-produced "Deep")?... No Concept has a diggedy-dope flip style, but no gimmicks. Its debut single on Fang Records is "Homie The Clown" b/w "Help Us We're Dope"... Jamal-Ski is a phat chatter, but he's extremely slow in the studio. His long-awaited single on Ruffhouse/Columbia is the confrontational and culturally specific "A Piece Of Reality," which criticizes racial injustice as it dismisses the likes of President Bush, David Duke, and Ronald Reagan. In one line he rips, "There's no time to waste and there's no time to sleep/It's time feh revolution/mek we take it to the street!"... "Pick It Up," currently bulleted on Billboard's Hot R&B Singles chart, is Luke Records' latest hit. The track is by Hometeam.

A HARD RAP TO THE HEAD. HEAD BANGER



The follow-up to their Gold first single, *Crossover*. From the already-Gold album, **"BUSINESS NEVER PERSONAL."** with guest bangs by **REDMAN** and **K-SOLO**. K-Solo appears courtesy of Atlantic Recording Corp. Produced by Erick Sermon & Parrish Smith. Co-Produced by Mr. Bozack. Management: Shuma Management.



An Inner City Man Enters The Reese Project

KEVIN SAUNDERSON is currently making dance music history, and most people are probably not even conscious of it.

With the release of "Faith, Hope & Clarity," the **Giant** recording debut of his new group, the **Reese Project**, Saunderson has become the first artist to lead two major-label acts to the top of Billboard's dance charts. Although it is not unusual for a producer to be the focal point of singles on an assortment of indie labels, this multitasking Detroit native has taken that concept to the next level.

He says it all actually happened by accident. After being locked into the neo-electro sound of **Virgin** duo **Inner City**, Saunderson found himself hungry to explore sounds that did not fit into the Inner City concept.

"There are so many different styles of music that excite me," he says. "To pigeonhole myself would have been musically dishonest, and completely frustrating."

The song "Direct Me," a club jam

with a richer R&B vibe than past releases, started out as a creative exploration—one that captured the interest of DJs throughout the U.K. and Europe. Before Saunderson knew it, he was putting together songs with his wife (and songwriter), **Ann**.

"I thought it would be good to take three or four people and do a project with them," he says. "Something richer, more urban, but definitely born out of the clubs."

The resulting album, "Faith, Hope & Clarity," is a well-focused and song-oriented collection that pumps hard beats while showcasing several intriguing new vocalists. **Terence FM** proves himself a star-in-the-making on "I Believe," a slammin', gospel-tinged anthem, while **Rachel Kapp** and **LaTreee** both exude mucho diva potential on a number of cuts.

Providing stark contrast is **Inner City's** current "Praise," an album that digs deep into the techno realm with raw grooves, complex melodies, and singer **Paris Grey's** distinctive alto.



by Larry Flick

That set has already spawned several major club hits, including the current smash "Follow Your Heart."

"The music I make under the Inner City banner is so close to my heart, because it's the place where I feel free to try things that are not necessarily going to be accepted by the mainstream," he says. "I used to worry about having pop crossovers with Inner City, but that's not very productive. That group has a good place in dance music; we're viewed as being unique and special. I like that."

Inner City has often been several steps ahead of major dance trends. Early hits like "Good Life" and "Big Fun" were prototypes for **Techno-tronic's** "Pump Up The Jam," among other acidic, synth-heavy housers.

With both acts in full swing at the moment, Saunderson is carry a heavy workload with an astonishingly light-hearted attitude. **Giant** is stoking up for the imminent release of "I Believe," which sports remixes by **Mike "Hitman" Wilson**, **Carl Craig**, and Saunderson, while **Virgin** is contemplating several Inner City cuts for the future. Since Grey is in the throes of pending motherhood, Saunderson and his Reese Project singers are doing select gigs around the U.S. And if that's not enough, he is also endeavoring to increase his visibility as a producer and mixer of outside projects.

"I want to bring the house sound closer to R&B radio, where it can get some real support," he says. "The difference between one of my projects and other people's is that when we go out to do shows or videos, we do it together. We're making the most of this time in our lives."

THE SINGLE LIFE: While New York's **E-Legal Records** continues to promote "Too Much For Me" by **Robert Owens**, import-conscious jocks are already beginning to nuzzle up to the singer's next track, "Gotta Work," an equally potent garage affair on London's **Freetown Records**. Once again, that one-of-a-kind voice darts and swerves around a muscular bass line and dark, haunting layers of keyboards he produced himself. Four juicy remixes by Owens and **Ian Tregoeing** add programming potential to this treat.

EightBall Records (New York) is ready to fills dancefloors (again) with two fierce singles. The first is "Goodbye" by **Joi Caldwell**, a lush deep-houser that is framed by jazzy trumpets. Caldwell has warmed hearts as the featured vocalist on recent hits by **Li'l Louis**, and proves herself as a stylist to be reckoned here. This one could become a true classic over time.

The gem from the label is "Always Say Ever" by **Child Of San**, another horn-rimmed workout. This time, a spare deep-house foundation is embellished with male vocalist incantations



A Showing Of 'Faith.' Kevin Saunderson, left, celebrates the release of "Faith, Hope & Clarity," the debut album by his latest act, the Reese Project. The set is preceded by two club smashes, "Direct Me" and "The Color Of Love," with "I Believe" poised as the next single. The act is currently touring the U.S. Pictured with Saunderson is producer Tony Humphries.

and unusual piano effects. Perfect for twirling into the daylight.

Several months ago, we discovered a buried treasure in the form of "Higher" by **Nu-Girl Posse**. Since then, **RCA Records** has picked up the track and refashioned it with three impressive remixes that are more beat-savvy without sacrificing the song or **Kelly Barretto's** lovely vocals. **DJ Greyboy** thrills us with an insinuating tribal version, while **Marc "MK" Kinchen** works a trendy house sound.

"Higher" is the first single from the label with its new **Uncle Jack's** logo. The intention is to create a more street-oriented environment for its developmental acts at club and hip-hop levels. Future **Uncle Jack's** releases are still to be determined.

TID-BEATS: Consider this an A&R alert—**Brothers In Rhythm** have left **Island Records**. The U.K. act, which features producers/musicians **Steve Anderson** and **Dave Seaman**, and diva **Charvoni**, are currently locked away in the studio, working on material for an album that should be ready in early 1993. Among the completed cuts is "Forever And A Day," a festive, peak-hour gem that oozes with hit potential . . . Also now available for label picking is **Li'l Louis**. The Chicago artist has been dropped from **Epic Records** after two critically lauded albums. His most recent set, the brilliant "Journey Into The Lonely," yielded two smash hits, "Club Lonely" and "Saved My Life." **Louis** will likely continue to issue records through **London/FFRR** in the U.K. and Europe . . . One of the hot rumors on the street right now is that Chicago's **Smash Records** is on the verge of folding. Sources at **Smash** say the label should be around for at least another year, while others connected to the situation speculate that **Smash**

(Continued on page 32)

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 THE CORAL WAY CHIEFS - RELEASE MYSELF - MURK
 WORLD WIDE TRIBE - GOOD LIFE - REY D
 VIL-N-X - WHAT CHA GONNA DO - ISLAND NOYZE
 FELLOWS - PLAY ALL CUTS-EP - HI BIAS
 KEY CHOICE - REJOICE - MOVIN
 UBQ PROJECT - PHASE II - NCL
 OSCAR G. FROM MURK PROD. PRESENTS TILT - ON MY MIND/YEAH - ONE
 CHILD OF SLAN FEAT. CHARLES GRAY - ALWAYS SAY EVER - EIGHTBALL
 280 WEST - SCATTERED DREAMS - KAL
 IN-SYNC - RAVE THANG - NERVOUS
 SUB URBAN SOUL - DOMYTHING - SUB URBAN
 DEEP VOYAGE - I FEEL LOVE - DIRECT HIT

LABEL OF THE WEEK

NORTY COTTO PRESENTS: "BLACK BISHOP" - MRLP 55008
 EDDIE S. "BASS MOVES" - MRLP 55006
 D.J. CASANOVA "CASANOVA'S NINTH E MINOR"
 (STOMP) - MR50021
 UPSTRYD "THIS IS OUR LAND" - MR50018

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TECH-MATE	TECHN
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UBIASS FRODO SPACE	TECHN
MC FEAR TEMPTATION	TECHN
DE MASTER (LISA) SHERA	TECHN
HAWK MOUSE (D) HAWK	TECHN
JONQUE (M) KEVIN	TECHN
NE & CO (L) SUGAR BEAT	TECHN
NE & CO (L) SUGAR BEAT	TECHN
MARISA VETRI	TECHN
DOUBLE FM presents AMESIA (M) SHERA	TECHN
AS I P.R. (L) SUGAR BEAT	TECHN
UBI INTERCOURSE (M) SUGAR BEAT	TECHN
PHILIP & CO (L) SUGAR BEAT	TECHN
WINNIE JONES (M) SUGAR BEAT	TECHN
ANGIE (M) SUGAR BEAT	TECHN
ASCO (M) SUGAR BEAT	TECHN
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Hot Dance Breakouts

CLUB PLAY

1. I NEED YOU SPACE MASTER ZYX
2. THEY'RE HERE EMF EMI
3. EASY WAY OUT PRAISE GIANT
4. THE MESSAGE 49ERS GREAT JONES
5. TRIPPIN' OUT PRINCE MARKIE DEE COLUMBIA

MAXI-SINGLES SALES

1. LOVE CAN MOVE MOUNTAINS CELINE DION EPIC
2. SOUL FREEDOM (FREE YOUR SOUL) DEGREES OF MOTION ESQUIRE
3. FOLLOW YOUR HEART INNER CITY VIRGIN
4. SO MUCH LOVE MALAIKA A&M
5. LEASH CALLED LOVE THE SUGARCUBES ELEKTRA

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 *** 2 weeks at No. 1					
1	1	3	7	STINKIN' THINKIN' ELEKTRA 66363	◆ HAPPY MONDAYS
2	2	2	8	SAVED MY LIFE EPIC 74410	LIL LOUIS & THE WORLD
3	3	9	6	SAMBA FREEZE 50019	HOUSE OF GYPSIES
4	6	13	6	EVAPOR-8 VIRGIN 12599	◆ ALTERN 8
5	9	21	4	FOLLOW YOUR HEART VIRGIN 12613	◆ INNER CITY
6	10	17	5	SO MUCH LOVE A&M 0071	MALAIKA
7	15	28	4	ARE YOU READY TO FLY? EPIC 74729	◆ ROZALLA
8	8	14	6	WORK TO DO WING 863 541/MERCURY	◆ VANESSA WILLIAMS
9	7	12	8	FREE LOVE WARNER BROS. 40529	JULIET ROBERTS
10	4	1	9	HYPNOTIZED GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
11	25	46	3	CARRY ON RCA 62367	MARTHA WASH
12	16	19	6	YOU LIED TO ME POLYDOR 863 453/PLG	◆ CATHY DENNIS
13	21	44	3	WHAT ABOUT THIS LOVE? MCA 54485	MR. FINGERS
14	12	5	10	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) COLUMBIA 74431	◆ C+C MUSIC FACTORY
15	46	—	2	EROTICA MAVERICK/SIRE 40585/WARNER BROS.	◆ MADONNA
16	5	4	8	GROOVY BEAT GUERRILLA 13865/I.R.S.	D.O.P.
17	18	22	6	I'LL KEEP HOLDIN' ON ACTIVE 66385/ELEKTRA	DSK
18	27	43	3	SOUL FREEDOM (FREE YOUR SOUL) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI
19	19	26	6	TIMEBOMB TOMMY BOY 540	808 STATE
20	24	36	4	PEACE & LOVE INC. TOMMY BOY 544/WARNER BROS.	◆ INFORMATION SOCIETY
21	11	6	10	PEOPLE EVERYDAY CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
*** POWER PICK ***					
22	32	41	3	UNDERSTAND THIS GROOVE RCA 62371	SOUND FACTORY
23	28	45	3	SESAME'S TREET PYROTECH 10082/ATLANTIC	◆ SMART E'S
24	31	39	3	TRUE FUSCHNICK JIVE 42078	◆ FU-SCHNICKENS
25	29	35	4	EDGE OF NO CONTROL MUTE 66370/ELEKTRA	◆ MEAT BEAT MANIFESTO
26	13	11	8	OBSESSION GIANT 40545/WARNER BROS.	◆ ARMY OF LOVERS
27	17	16	6	HEART EPIC 74464	KATHY SLEDGE
28	22	15	9	LOOK TO THE FUTURE MUTE 66395/ELEKTRA	◆ FORTRAN 5 FEATURING LARRY GRAHAM
29	38	49	3	A LITTLE LOVE DOUBLE J 55008/SALSOL	◆ AURRA
30	20	7	10	SOMETHING GOOD LONDON B69 843/PLG	◆ UTAH SAINTS
31	23	10	8	TAKE A CHANCE ON ME MUTE PROMO/ELEKTRA	◆ ERASURE
32	37	47	4	JUST CALL ME MOTOWN 0631	◆ GOOD GIRLS
33	44	—	2	TUMBLIN' DOWN E-LEGAL 846210	HERMANN
34	26	27	8	STYLOPHONIA RADIKAL/SBK 12308/ERG	TWO LITTLE BOYS
35	48	—	2	MY NAME IS PRINCE PAISLEY PARK 40700/WARNER BROS.	◆ PRINCE AND THE N.P.G.
*** HOT SHOT DEBUT ***					
36	NEW ►	1	1	THE NEW ANTHEM STRICTLY RHYTHM 12104	REEL 2 REAL
37	NEW ►	1	1	RUMP SHAKER MCA 54389	◆ WRECKX-N-EFFECT
38	42	48	3	SEE THE DAY BIG BEAT 10064/ATLANTIC	ANN CONSUELO
39	45	—	2	FREE YOUR MIND ATCO EASTWEST 96128/ATLANTIC	◆ EN VOGUE
40	14	8	11	THE COLOUR OF LOVE GIANT 40401/WARNER BROS.	THE REESE PROJECT/RACHEL KAPP
41	34	20	10	PACIFIC SYMPHONY SONIC 2008/INSTINCT	TRANSFORMER 2
42	NEW ►	1	1	WHAT ARE YOU UNDER CHARISMA 12611	◆ DEFINITION OF SOUND
43	49	—	2	WALKIN' ON FFRR 350 006/LONDON	◆ SHEER BRONZE
44	NEW ►	1	1	A MILLION COLOURS CAROLINE 2524	CHANNEL X
45	35	33	6	LET ME GO COLUMBIA 74451	T42
46	NEW ►	1	1	RISING SUN SIRE/WARNER BROS. 40532	◆ THE FARM
47	36	40	5	REAL LOVE UPTOWN 54456/MCA	◆ MARY J. BLIGE
48	33	31	9	HUMPIN' AROUND MCA 54343	◆ BOBBY BROWN
49	41	23	9	FUCK YOU SBK 19764/ERG	OTTORONGO
50	40	37	6	HOUSE OF MAGIC CHEETAH 9511	◆ D.J. MAGIC MIKE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 *** 1 week at No. 1					
1	3	4	8	SAVED MY LIFE (M) (T) EPIC 74410	LIL LOUIS & THE WORLD
2	4	8	7	SESAME'S TREET (M) (T) (X) PYROTECH 10082/AG	◆ SMART E'S
3	2	2	14	RHYTHM IS A DANCER (M) (T) ARISTA 1-2445	◆ SNAP
4	1	1	12	LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401	◆ THE SHAMEN
5	5	6	8	REAL LOVE (M) (T) (X) UPTOWN 54456/MCA	◆ MARY J. BLIGE
6	8	13	6	RUMP SHAKER (M) (T) MCA 54389	◆ WRECKX-N-EFFECT
7	7	10	7	WORK TO DO (T) (X) WING 863 541/MERCURY	◆ VANESSA WILLIAMS
8	11	14	4	ARE YOU READY TO FLY? (T) (X) EPIC 74729	◆ ROZALLA
9	6	9	8	YOU LIED TO ME (M) (T) (X) POLYDOR 863 453/PLG	◆ CATHY DENNIS
10	12	17	6	BLOW YOUR MIND (M) (T) RAL/CHAOS 74424/COLUMBIA	◆ REDMAN
11	9	12	6	FREE YOUR MIND (M) (T) (X) ATCO EASTWEST 96128/AG	◆ EN VOGUE
12	27	—	2	SLOW AND SEXY (M) (T) (X) EPIC 74742	◆ SHABBA RANKS (FEATURING JOHNNY GILL)
13	15	20	6	HEART (T) EPIC 74464	KATHY SLEDGE
14	10	7	11	THE COLOUR OF LOVE (T) (X) GIANT 40401/WARNER BROS.	THE REESE PROJECT/RACHEL KAPP
15	13	3	15	THE HITMAN (M) (T) INTERSCOPE 96168/AG	◆ AB LOGIC
16	21	24	7	HOUSE OF MAGIC (M) (T) (X) CHEETAH 9511	◆ D.J. MAGIC MIKE
17	19	22	5	SAMBA (M) (T) FREEZE 50019	HOUSE OF GYPSIES
18	22	28	4	OBSESSION (T) (X) GIANT 40545/WARNER BROS.	◆ ARMY OF LOVERS
19	14	5	10	HUMPIN' AROUND (M) (T) (X) MCA 54343	◆ BOBBY BROWN
20	28	37	3	PEACE & LOVE INC. (M) (T) (X) TOMMY BOY 544/WARNER BROS.	◆ INFORMATION SOCIETY
*** POWER PICK ***					
21	25	48	3	YOU GOTTA BELIEVE (M) (T) INTERSCOPE 98492/AG	◆ MARKY MARK & THE FUNKY BUNCH
22	23	36	4	WHAT ABOUT THIS LOVE? (M) (T) (X) MCA 54485	MR. FINGERS
23	20	18	12	PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG	◆ ARRESTED DEVELOPMENT
24	32	—	2	STINKIN' THINKIN' (T) ELEKTRA 66363	◆ HAPPY MONDAYS
25	33	44	3	GOOD TIME (M) (T) ATCO EASTWEST 96143/AG	◆ TRILOGY
26	26	27	9	SOMETHING GOOD (T) LONDON 869 843/PLG	◆ UTAH SAINTS
*** HOT SHOT DEBUT ***					
27	NEW ►	1	1	CARRY ON (M) (T) (X) RCA 62367	MARTHA WASH
28	24	29	6	HE SAID SHE SAID (M) (T) CUTTING 264	GIGGLES
29	16	11	10	FREE LOVE (T) (X) WARNER BROS. 40529	JULIET ROBERTS
30	17	15	7	PUMP THAT BODY (M) (T) EPIC 74369	STEVIE B
31	30	33	6	PSYCHO (M) (T) PENDULUM 66383/ELEKTRA	◆ LORDS OF THE UNDERGROUND
32	36	30	7	HOT SEX (M) (T) (X) JIVE 42094	◆ A TRIBE CALLED QUEST
33	40	—	2	I WANNA LOVE YOU (T) (X) GIANT 40595/WARNER BROS.	◆ JADE
34	31	23	19	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	◆ THE MOVEMENT
35	18	16	9	HYPNOTIZED (T) (X) GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
36	41	46	3	FIRE/JERICO (T) (X) ELEKTRA 66370	◆ THE PRODIGY
37	37	39	5	TIMEBOMB (M) (T) (X) TOMMY BOY 540	808 STATE
38	39	43	4	STRAIGHTEN IT OUT (T) ELEKTRA 66382	◆ PETE ROCK & C.L. SMOOTH
39	NEW ►	1	1	HERE IT COMES/BACK TO THE GRILL (M) (T) DEF JAM/CHAOS 74413/COLUMBIA	◆ MC SERCH
40	42	32	19	PLEASE DON'T GO (M) (T) (X) NEXT PATEAU 50187	◆ K.W.S.
41	45	49	5	HAZY SHADE OF CRIMINAL (M) (T) (X) DEF JAM/CHAOS 74487/COLUMBIA	◆ PUBLIC ENEMY
42	NEW ►	1	1	HERE WE ARE (M) (T) ATCO EASTWEST 96140/AG	VOYCE
43	38	35	10	SHE'S PLAYING HARD TO GET (T) JIVE 42066	◆ HI-FIVE
44	34	21	13	DISAPPOINTED (T) (X) WARNER BROS. 40562	◆ ELECTRONIC
45	43	31	10	ONE NITE STAND (M) (T) (X) UPTOWN 54446/MCA	◆ FATHER M.C.
46	44	38	21	JUMP AROUND (M) (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
47	48	—	2	LOST IN THE STORM (T) SELECT 66386/ELEKTRA	◆ CHUBB ROCK
48	NEW ►	1	1	FLEX (M) (T) (X) COLUMBIA 74390	◆ MAD COBRA
49	35	25	10	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) (M) (T) (X) COLUMBIA 74431	◆ C+C MUSIC FACTORY
50	49	50	5	LATIN LINGO (M) (T) (X) RUFFHOUSE 74478/COLUMBIA	◆ CYPRESS HILL

○ 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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Dance

ARTISTS & MUSIC

DANCE TRAX

(Continued from page 30)

might be reduced to being another of the logos that Island (which handles its promotion and distribution) carries. There have been minor cuts to the roster, including D'Bora and Cookie Watkins. Regardless, Smash is moving forward with two new and notable projects: "Big Hard Disk," a compilation of techno/trance tracks licensed from various corners of the world; and a single by Jazzee, our latest vote for diva-of-the-future. The tune, "No Place Like Home," is a slammin' and progressive deep-houser... A number of Florida parents groups are hot under the collar over newcomer Skorpio's pop/house single, "Looking For Love" (RLR, Orlando, Fla.), because it includes a condom, and graphic details for application. "I may be pushing sex in my music, but there are millions of teens sexually active. I'm attempting to deal with the issue in a responsible manner," says the artist... The Ultimix remix service has launched its own indie label in Greensboro, N.C., Funhouse Records. Its first release is "Got 2 Motivate" by Spiritual Wisemen... Icelandic alternative band the Sugarcubes venture into clubs with "It's It" (Elektra), an album of remixed singles. Best of the batch is Justin Robertson's version of "Birthday" and Tony Humphries' rendition of "Leash Called Love."

the club community lost another of its pioneer DJs, Vince Michaels, to complications resulting from AIDS.

A celebrity DJ during his late-'70s/early-'80s heyday, he will probably be best remembered as being among the first jocks to spin according to beats per minute. He played at such legend-

ary venues as Les Mouches in New York, Lost & Found in Washington, D.C., and the Monster on Fire Island, N.Y. He was also assistant director of the Long Island Record Pool.

Michaels is survived by his longtime companion, David Cates, as well as his parents and two sisters.



Let The Pen Drop. SBK/EMI Records Group rapper Ya Kid K is currently trekking across the U.S. on a personal-appearance tour in support of her forthcoming self-titled debut album. The former front woman of Technotronic is enjoying widespread club and retail approval of her new single, "Let The Housebeat Drop," which has a guest vocal by Lonnie Gordon. Remixes are provided by David Morales, Gail "Sky" King, and Roger S. Pictured at New York's Vinylmania dance specialty shop, from left, are an anonymous fan; Jurrel Black, manager of Vinylmania; and Ya Kid K.

PARTING GLANCES: On Oct. 16,

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Country Music Vids Reaching Wider Audience

NASHVILLE—Country music videos are reaching larger audiences than ever before, according to the latest AristoMedia "Report On The Status Of Country Music Video Clips & Available Outlets."

The report is largely based on statistics provided by the various users of country videos.

Among the growth areas cited are the domestic spread of The Nashville Network (TNN) and Country Music Television (CMT), the recent introduction of CMT into Europe, greater use of country videos in pool compilation reels, and steady growth in Canadian outlets.

TNN—which programs 29.5 hours of videos weekly—is available to nearly 57 million American households, an increase of more than 3 million over last year's figures. CMT—

an around-the-clock country video network—has seen its household availability rise from over 15 million in 1991 to over 16 million this year.

According to the report, TNN will cut back its "Video P.M." on Jan. 1 from 12.5 to 7.5 hours weekly, but will add a new show, tentatively called "Video Prime," that will air from 7-8 p.m. (Eastern time) Monday-Friday.

CMT is increasing its visibility, the report points out, through cross-promotions with 60 radio stations. The stations and the network each carry spots recommending the other. Additionally, CMT offers the participating stations video reels to use on location remotes.

In February, CMT will begin broadcasting a dance-oriented video show that can be aired directly through a network of dance clubs.

From Jan. 1 through Oct. 31 this year, CMT added 203 videos to its playlist. At this rate, 1992 may equal or exceed last year's total of 238. The greatest number of adds—251—occurred in 1990.

Ten video pools now service country compilations to dance clubs, military installations, cruise ships, airports, theme parks, colleges, and other closed-circuit locations.

The Wolfram Video pool reports it has increased sales of its country reels by about 40% and now regularly services 175 locations with this fare. Business is up by 80% this year (for Special Promotions Inc., which provides country compilations to 140 sites.

Rowe International, the largest supplier of country videos for jukeboxes, services a monthly compilation

reel—(75% country; 25% AC)—to more than 225 locations.

In Canada, TNN reaches into nearly 4.5 million households now, while CMT is at 1.3 million. The nation's other three prime outlets are MuchMusic, the all-Canadian music video channel that reaches into 6.8 million households; the Canadian Broadcasting Corp., which airs a weekly one-hour country video show with an estimated audience of 303,000; and Network Video, a licensed video pool that places its monthly country compilation in 25 locations.

AristoMedia cites four important national, multiregional, or syndicated outlets that have debuted within the past year. They are "America's New Country," a weekly one-hour show now syndicated to television stations in 91 markets, including Chicago, Philadelphia, Dallas/Fort Worth, Houston, Atlanta, and Seattle/Tacoma; MOR Music, an around-the-clock satellite-delivered network that carries country videos in its programming and which is designed to sell records directly to its viewers; "Big Sky Country," an hour-long weekly show, delivered by satellite to 3.5 million dish owners and carried on the low-powered "American Entertainment

Network"; and "America's Country Connection," a weekly hour-long program syndicated to 10 broadcast markets in seven states, with a potential viewing audience of more than 6 million.

Among the other national and syndicated services, AristoMedia reports that The Box (formerly Video Jukebox Network) is testing "a wider variety" of country videos at its Fresno, Calif., affiliate. "Hit Video Country" is a daily half-hour video show distributed to a network of more than 70 low-power TV stations and cable systems, with a potential of 37.8 million viewers. And "Hit Country Video," carried on Channel America Network, has a combined audience potential of 13.1 million households.

Regional country video shows now number 115, an increase of 17% over last year. "The growth has been qualitative as well as quantitative," the report says. "with a large percentage of these shows now available on network affiliate broadcast outlets."

The 115 shows include 83 weeklies (24 of which are repeated during the week), 21 dailies, and 11 of "varying schedule." Many of the shows are tied into radio stations through ownership, cross-promotions, or shared hosts (DJs as VJs).

Strait's Film Debut Is Pure Delight Plus: Platinum Parties; Duly Recognized Influence

BREATHING EASIER: Those of us who still bear wince-marks from witnessing the open-casket displays of such cinematic corpses as "Songwriter" and "Rhinestone" approached the premiere of George Strait's "Pure Country" with a degree of trepidation a layman might mistake for dread. After all, Strait and his co-stars, Lesley Ann Warren and Isabel Glasser, would be in the audience when the movie opened in Nashville—and what if groans began to escape from our clenched teeth?

Well, we need not have worried. "Pure Country" presents country music in a wholly respectful way—declining to stereotype it either as the voice of folk wisdom or as the last refuge of wisecracking Neanderthals. In other words, the movie showed it as the business it is. The usually impassive Strait is flawless in his performance as Dusty, a fed-up singer who

wants less glitz with his hits. Strait even reveals a gift for sly comedy, a trait only hinted at before in songs like "The Fireman" and "Ocean Front Property."

Garth Brooks, who was in the opening-night crowd to cheer his chief musical influence on, must have wondered at times if the script was compiled from his own press clippings. First, there was the I've-got-to-get-out-of-this theme that has lately been so dear to Brooks' own heart. Then there was Dusty's repudiation of the mammoth, garish stage setting, the robotic crowds, and the inevitable retinue of security guards that now define Brooks' on-road existence. Happily, the resolution to Dusty's dilemma was shown to lie somewhere between chucking it all and accepting it all—a route Brooks himself seems to be taking.

Among the other luminaries in the opening-night crowd were Kathy Mattea, Randy Travis, Duane Allen, Richard Sterban, Mark Collie, Kevin Welch, Johnny Rodriguez, Kelly Willis, Jim Lauderdale, and the Cactus Brothers.

PLATINUM PARADE: Columbia Records surprised Dolly Parton with a champagne breakfast to celebrate platinum certification of "Eagle When She Flies." The label staged the sneaky festivities at Nightingale Re-

cording Studio, where the singer was finishing up her new album with producer Steve Buckingham. "About damned time," Parton cracked, after the first loud chorus of congratulations subsided. As it turned out, the breakfast was somewhat anticlimactic, since Parton had just picked up a breakfast-in-a-bag at the drive-by window of a local fast-food joint . . . Lorrie Morgan spent the first few minutes at her platinum party (for "Something In Red") thanking the people who helped keep her afloat when she was a "nobody," including TV host

Ralph Emery and Grand Ole Opry chief Hal Durham.

MAKING THE Rounds: Garth Brooks and producer/MCA executive VP Tony Brown both make the "Entertainment Weekly" list of "The 101 Most Influential People In Entertainment Today," published in the Oct. 30 issue. Edward Gaylord,

though, is missing from the lineup, a strange omission since Gaylord controls The Nashville Network, Country Music Television, the Grand Ole Opry, and various influential radio stations . . . The Country Music Foundation, with the help of myriad critics, is compiling an annotated directory to country music on CDs. It will be published next fall by Atlantic Monthly Press . . . The Country Music Assn. will celebrate its 35th anniversary via a two-hour CBS-TV special. The show, tentatively called "A Country Celebration," will be taped at the Grand Ole Opry House Jan. 13 and air during the first quarter of 1993 . . . Watermelon Records has released a CD version of Darden Smith's "Native Soil," which Smith initially self-released in the mid-'80s . . . Buck and Brion Ford, sons of Country Music Hall of Famer Tennessee Ernie Ford, have opened a Nashville office of the Portola Licensing Group, a company set up to license the elder Ford's audio and visual materials . . . Buddy Killen's Stock-Yard becomes the official venue for C.C. McCartney's "Climbing Country" syndicated radio show Monday (2). The artist-interview segment of the program will be conducted and taped on stage at the Nashville restaurant's Bull Pen Lounge . . . Singer Darrell McCall is sending early Christmas cards to radio stations to alert programmers to promote "Christmas In Cell #9," a cut

(Continued on page 35)



by Edward Morris

Black Cat Bows Syndicated TV Show

NASHVILLE—Black Cat Production here is producing and syndicating a half-hour country music television show, "Music City Today." The weekly show began running in 103 markets Oct. 30.

Provided on a barter basis that offers outlets three minutes of advertising time per program, the satellite-delivered show is airing on network, cable, and low-power stations.

Among the cities in which "Music City Today" is being broadcast are Los Angeles, Atlanta, Chicago, Seattle, and Boston.

Officials at Black Cat say the show has a potential market of more than 16 million viewers.

Hosts of the show are Kimmy Wix and Debby Cockerham. Wix is also associate editor of Music City News. Cockerham is a writer, producer, and director of television documentaries and a former singer and dancer at Opryland.

Black Cat's president is Jeff Moseley, who also serves as executive producer of "Music City Today." Richard Ridley and Sharon Pelton co-produce the show.



Ladies Of The Evening. Songwriter Jill Colucci, center, chats backstage with Michelle Wright, left, and Wynonna Judd at the television taping of "Women Of Country Music," during which all three ladies perform. Wright recorded Colucci's "He Would Be Sixteen," and Wynonna recorded the Colucci-penned "No One Else On Earth."

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	13	★★★ No. 1 ★★★ NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYNNONNA (C) (V) CURB 54449/MCA 3 weeks at No. 1
2	2	3	13	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON (V) BNA 62312
3	8	15	10	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN (V) BNA 62333
4	9	12	12	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS (V) ARISTA 1-2454
5	7	10	11	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	◆ TRAVIS TRITT (V) WARNER BROS. 18779
6	6	9	13	LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS)	◆ SUZY BOGGUSS (V) LIBERTY 57801
7	10	13	21	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT (V) MCA 54471
8	11	16	7	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA (V) RCA 62236
9	13	19	11	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLARD)	◆ BILLY DEAN (V) SBK 57884/LIBERTY
10	3	4	13	THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCENTIRE (R. LEIGH, L. MARTINE, JR.)	REBA MCENTIRE (V) MCA 54441
11	14	18	11	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE (V) MCA 54448
12	4	2	13	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS (V) WARNER BROS. 18792
13	19	24	6	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT (V) MCA 54478
14	20	21	13	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2448
15	5	6	14	CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
16	12	14	9	WE SHALL BE FREE A. REYNOLDS (S. DAVIS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57994
17	22	25	7	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER LIBERTY ALBUM CUT
18	28	42	3	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON (V) ARISTA 1-2463
19	21	22	9	NOW THAT'S COUNTRY R. BENNETT, T. BROWN (M. STUART)	◆ MARTY STUART (V) MCA 54477
20	27	30	7	BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER)	CLINT BLACK (V) RCA 62337
21	23	23	7	LONESOME STANDARD TIME B. MAHER (J. RUSHING, L. CORDLE)	◆ KATHY MATTEA (V) MERCURY 868 343
22	26	31	8	LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 1-2460
23	17	11	15	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	◆ COLLIN RAYE (C) (V) EPIC 74421
24	29	34	7	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM (V) CURB 87243
25	30	27	9	NOT TOO MUCH TO ASK J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
26	32	43	4	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL (V) MCA 54489
27	31	33	9	WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LENAIRE)	◆ RESTLESS HEART (V) RCA 62334
28	15	5	17	GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE)	◆ MCBRIDE & THE RIDE (V) MCA 54413
29	25	20	16	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
30	16	7	19	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
31	38	46	5	SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANEK, N. LARKIN, T. SMITH, C. BROWDER)	TRACY LAWRENCE ATLANTIC ALBUM CUT
32	34	39	9	CRASH COURSE IN THE BLUES S. HENDRICKS, T. DUBOIS (S. WARINER, J. JARVIS, D. COOK)	◆ STEVE WARINER (V) ARISTA 1-2461
33	18	17	13	NEXT THING SMOKIN' B. MONTGOMERY, J. SLATE (J. DIFFIE, D. MORRISON, J. SLATE)	JOE DIFFIE (V) EPIC 74415
34	43	50	4	WHEN I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY 864 502
35	33	32	19	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	◆ VINCE GILL (V) MCA 54406
36	24	8	14	WRONG SIDE OF MEMPHIS G. FUNDIS (M. BERG, G. HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
37	35	28	18	WARNING LABELS D. JOHNSON (K. WILLIAMS, O. TURMAN)	◆ DOUG STONE (V) EPIC 74399
38	36	26	18	NOWHERE BOUND M. POWELL, T. DUBOIS (M. POWELL, J. MEDDERS)	◆ DIAMOND RIO (V) ARISTA 1-2441
39	47	52	6	LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PFIMMER, M. REID)	◆ LEE ROY PARNELL (V) ARISTA 1-2462

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	45	51	6	ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DIPIERO)	◆ SAMMY KERSHAW (V) MERCURY 864 316
41	37	29	18	SO MUCH LIKE MY DAD J. BOWEN, G. STRAIT (C. MOMAN, B. EMMONS)	GEORGE STRAIT (V) MCA 54439
42	41	35	19	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	◆ BILLY RAY CYRUS (C) (D) (V) MERCURY 866 998
43	48	54	6	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
44	49	56	5	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
★★★ POWER PICK/AIRPLAY ★★★					
45	52	71	3	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON (V) COLUMBIA 74731
46	51	53	7	WHO NEEDS IT R. PENNINGTON (B. MASON, J. MEHAFFEY)	◆ CLINTON GREGORY (V) STEP ONE 442
47	46	44	16	WHATCHA GONNA DO WITH A COWBOY A. REYNOLDS, J. CRUTCHFIELD (G. BROOKS, M. D. SANDERS)	CHRIS LEDOUX (V) LIBERTY 57885
48	54	60	3	I WAS BORN WITH A BROKEN HEART E. GORDY, JR. (A. TIPPIN, J. MCBRIDE)	AARON TIPPIN (V) RCA 62338
49	50	49	20	WHAT KIND OF LOVE L. KLEIN (R. CROWELL, W. JENNINGS, R. ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
50	58	72	3	SUSPICIOUS MINDS P. ANDERSON (M. JAMES)	DWIGHT YOAKAM EPIC ALBUM CUT
51	55	59	4	I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DYCUS, K. K. PHILLIPS)	◆ GEORGE JONES (V) MCA 54470
★★★ HOT SHOT DEBUT ★★★					
52	NEW ►		1	CADILLAC RANCH J. BOWEN, J. CRUTCHFIELD (C. WATERS, C. JONES)	◆ CHRIS LEDOUX (V) LIBERTY 56787
53	61	63	5	WELCOME TO THE CLUB J. STROUD, B. GALLIMORE (S. SESKIN, A. PESSIS)	◆ TIM MCGRAW CURB PROMO SINGLE
54	63	—	2	STANDING ON THE PROMISES B. BECKETT (L. CARTWRIGHT, A. SHAMBLIN)	LIONEL CARTWRIGHT (V) MCA 54514
55	60	62	4	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
56	59	61	5	A STREET MAN NAMED DESIRE J. BOWEN, R. ALVES (B. MCCORVEY, R. ALVES, G. HARRISON)	◆ PIRATES OF THE MISSISSIPPI (V) LIBERTY 57995
57	64	—	2	HE WOULD BE SIXTEEN S. BOGARD, R. GILES (J. COLUCCI, C. BLACK, A. ROBERTS)	◆ MICHELLE WRIGHT (V) ARISTA 12480
58	66	—	2	THAT'S GOOD J. STROUD (T. MENSY, T. HASELDEN)	◆ TIM MENSY (V) GIANT 18742
59	NEW ►		1	STILL OUT THERE SWINGING B. BANNISTER, P. OVERSTREET (P. OVERSTREET)	PAUL OVERSTREET (V) RCA 62361
60	NEW ►		1	WALKAWAY JOE G. FUNDIS (V. MELAME, G. BARNHILL)	◆ TRISHA YEARWOOD (V) MCA 54495
61	57	48	14	HEY MISTER (I NEED THIS JOB) R. BYRNE, K. STEGALL (K. CHATER, R. ARMAND)	◆ SHENANDOAH (V) RCA 62290
62	53	47	12	THAT'S ME P. WORLEY, E. SEAY (T. HASELDEN, B. ALAN)	◆ MARTINA MCBRIDE (V) RCA 62291
63	NEW ►		1	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	DOUG STONE (V) EPIC 74761
64	65	68	4	CAN I COME ON HOME TO YOU H. BELLAMY, D. BELLAMY (D. BELLAMY)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
65	73	—	2	SOMEBODY'S IN LOVE R. LANDIS (S. BOGARD, M. CLARK)	◆ LISA STEWART (V) RCA 62311
66	62	58	16	WEAR MY RING AROUND YOUR NECK S. BUCKINGHAM (B. CARROLL, R. MOODY)	◆ RICKY VAN SHELTON (V) COLUMBIA 74418
67	NEW ►		1	SHE LIKES TO DANCE R. BYRNE, A. SCHULMAN (R. BYRNE, A. SCHULMAN, M. WHITE)	MICHAEL WHITE (V) REPRISE 18715/WARNER BROS.
68	67	64	16	ONE TIME AROUND S. BOGARD, R. GILES (C. HARTFORD, D. PFIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
69	56	45	9	L.A. TO THE MOON R. MILSAP, R. GALBRAITH, T. COLLINS (S. LONGACRE, L. WILSON)	RONNIE MILSAP (V) RCA 62332
70	NEW ►		1	NO WAY JOE M. POWELL, R. KENNEDY (P. R. BATTLE, M. GARVIN)	◆ RAY KENNEDY ATLANTIC ALBUM CUT
71	68	73	3	LITTLE TEARS B. CHANCEY, P. WORLEY (M. HENDERSON, M. IRWIN)	◆ JOY WHITE (V) COLUMBIA 74412
72	NEW ►		1	WE CAN HOLD OUR OWN H. SHEDD, C. BROOKS (P. HARRISON)	◆ RONNA REEVES (V) MERCURY 864614
73	75	69	18	ME AND MY BABY B. BANNISTER, P. OVERSTREET (P. OVERSTREET, P. DAVIS)	PAUL OVERSTREET (V) RCA 62254
74	74	67	12	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	69	57	11	KEEP ON WALKIN' P. BUNETTA, R. CHUDACOFF (M. REID, A. MCBROOM)	◆ MIKE REID (V) COLUMBIA 74443

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

HOT COUNTRY RECURRENTS

1	1	1	5	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
2	2	2	6	WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN)	LEE ROY PARNELL ARISTA
3	—	—	1	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
4	—	—	1	I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY)	◆ AARON TIPPIN RCA
5	3	—	2	I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE)	◆ MARK CHESNUTT MCA
6	—	—	1	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	◆ TRACY LAWRENCE ATLANTIC
7	5	4	4	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
8	4	3	4	IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER LIBERTY
9	6	6	12	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS MERCURY
10	—	—	1	YOU AND FOREVER AND ME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, S. HARRIS)	◆ LITTLE TEXAS WARNER BROS.
11	9	7	16	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB
12	7	5	7	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYNNONNA CURB
13	8	8	3	TAKE A LITTLE TRIP J. LEO, L. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA RCA

14	10	9	10	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER)	◆ JOHN ANDERSON BNA
15	13	12	13	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO ARISTA
16	17	14	8	THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS LIBERTY
17	22	17	19	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. ROCK)	◆ AARON TIPPIN RCA
18	16	22	17	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE EPIC
19	14	13	14	BACKROADS S. BUCKINGHAM (C. MAJORS)	RICKY VAN SHELTON COLUMBIA
20	11	11	5	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	◆ BILLY DEAN SBK
21	12	16	12	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	◆ SHENANDOAH RCA
22	19	15	19	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	◆ HAL KETCHUM CURB
23	18	18	18	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN ARISTA
24	20	19	27	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON BNA
25	21	21	15	SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS)	◆ MCBRIDE & THE RIDE MCA

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

COUNTRY CORNER



by Lynn Shults

MAKE IT THREE CONSECUTIVE weeks for “No One Else On Earth” by Wynonna Judd to claim the No. 1 position on the Billboard Hot Country Singles & Tracks chart. This makes seven different songs this year to hold the top slot for three or more weeks. Six different titles have held the No. 1 position for two weeks in '92. “Achy Breaky Heart” by Billy Ray Cyrus is still king, having held the No. 1 position for five consecutive weeks.

MOST ACTIVE on Hot Country Singles & Tracks are “If There Hadn't Been You” (13-9) by Billy Dean; “Wild Man” (52-45) by Ricky Van Shelton; “She's Got The Rhythm (And I've Got The Blues)” (28-18) by Alan Jackson; “Bubba Shot The Juke Box” (10-7) by Mark Chesnutt; “Shake The Sugar Tree” (9-4) by Pam Tillis; “Somebody Paints The Wall” (38-31) by Tracy Lawrence; “Watch Me” (8-3) by Lorrie Morgan; “Don't Let Our Love Start Slippin' Away” (32-26) by Vince Gill; “Burn One Down For Me” (27-20) by Clint Black; and “Two Sparrows In A Hurricane” (22-17) by Tanya Tucker.

THE MOST ACTIVE ALBUM on the Top Country Albums chart is the motion picture soundtrack “Pure Country,” by George Strait. The album jumps from No. 9 to No. 3 on Top Country Albums and from No. 22 to No. 9 on The Billboard 200. Significant increases in sales were also achieved by “Chipmunks In Low Places” (33-28) by Alvin & the Chipmunks; “Voices In The Wind” (39-33) by Suzy Bogguss; “Big Iron Horses” (46-40) by Restless Heart; and “Watch Me” (24-22) by Lorrie Morgan.

WOMEN IN COUNTRY MUSIC are continuing to make new inroads. During the past two weeks, MCA Records has reported that shipments of “Wynonna,” by Wynonna Judd, have surpassed 2 million units. If this sales level is certified by the Recording Industry Assn. of America, Wynonna would join label mate Reba McEntire as the only woman to have a studio album achieve double-platinum status. We've also recently seen first-time platinum parties in honor of “Something In Red” by Lorrie Morgan; “What Do I Do With Me” by Tanya Tucker; and “Eagle When She Flies” by Dolly Parton. A gold-record party was held for CMA Horizon Award winner Suzy Bogguss; her “Aces” album achieved sales in excess of 500,000 units. Prior to these recent success stories, platinum sales were registered by Trisha Yearwood for her debut album and gold awards were reaped by “Put Yourself In My Place” by Pam Tillis, and “Come On Come On” by Mary-Chapin Carpenter.

EXCITEMENT IS what this business is all about. And the George Strait camp is very excited about the first-week success of the motion picture and soundtrack album “Pure Country.” Strait's manager, Erv Woolsey, says, “The movie's happening, and the album. [Strait] just played Denver and Salt Lake and checked the local retail accounts and they were sold out. We came back to Nashville, and they were sold out here.” Woolsey says advance shipments of the album were about 500,000 units and accounts were caught short. MCA's Walt Wilson describes the reorders as “unbelievable.” Wilson projects MCA will have shipped more than 1 million units within the next two weeks, adding, “Everybody got caught short because they didn't expect this explosion. It was literally an explosion of sales. Even in the Northeast he was debuting for the first time ever in the top 100 of total albums sold in those markets.”

Brentwood Starts Bluegrass Label Roster Boasts New Tradition, Lawson & Quicksilver

NASHVILLE—After a series of promising experiments, Brentwood Music has established the Brentwood Bluegrass label. New Tradition and Doyle Lawson & Quicksilver are the new label's flagship acts.

Primarily a gospel music company, Brentwood Music has been exploring the bluegrass market since 1990, when it began working with New Tradition, a four-man instrumental and vocal group that performs country and gospel in a contemporary bluegrass style.

Brentwood has also had considerable success with Smoky Mountain Music, its traditional acoustic label. The company says the “Smoky Mountain Hymns” series of videos and albums have sold more than a million units within the past three years.

The addition of Lawson, who is one of the most respected figures in bluegrass, gives the label a presence that reaches beyond the Christian bookstores where most of Brentwood's products are sold.

Robin Wilkes, director of Brentwood's promotion and publicity, says the two acts will record both secular and gospel albums for the label. Just released are New Tradition's “Love Here Today,” a mainstream bluegrass project, and Doyle Lawson & Quicksilver's “Pressing On Regardless” (secular) and “Treasures That Money Can't Buy” (gospel).

“Brentwood Bluegrass will be aggressively expanding into the bluegrass market in 1992 and beyond,” Wilkes says, both by extending its distribution network and by signing

additional acts.

The label recently solicited direct orders for New Tradition albums by advertising in “Bluegrass Unlimited” and giving both an 800 number and a mail-in form.

Jack Jezzer, who has produced the last two New Tradition albums and all the Smoky Mountain Music items, is Brentwood Bluegrass' A&R director.

Brentwood Music's other labels are Brentwood Kids Co. (children's music and videos), Spotted Dog Music (contemporary Christian), and Punchline Productions (comedy). The company, which is located in the Nashville suburb of Brentwood, reports that its gross sales for fiscal 1991-92 were more than \$12 million.

EDWARD MORRIS

COUNTRY MUSIC LEGEND ROGER MILLER, 56, DIES

(Continued from page 12)

Miller won a total of 11 Grammy Awards—six in 1965 alone. Michael Jackson is the only recording artist to be awarded more Grammys in a single year.

Born Roger Dean Miller in Texas in 1936 and raised in Oklahoma, he was perhaps most-recognized for his grasp of Americana. During his more than 35 years of performing and writing, Miller claimed such pop and country hits as “Dang Me,” “Chug-A-Lug,” “Little Green Apples,” “Engine

Engine #9,” and “England Swings.” His major pop successes were released for Smash between 1964 and '68; he also recorded for RCA (where he enjoyed his first country hits), Mercury, Columbia, Windsong, 20th Century, Elektra, and MCA.

Miller moved to Nashville during the '50s to begin his songwriting career. His romantic ballads and honky-tonk numbers have been recorded by Ray Price, Jim Reeves, and Faron Young. He also worked in bands for Price and Young, as well as Minnie Pearl. More recently, his material has been covered by Ricky Van Shelton (“Don't We All Have The Right”) and Highway 101 (“Walkin' Talkin' Cryin' Barely Beatin' Broken Heart”). He also co-wrote Dwight Yoakam's “It Only Hurts When I Cry” with Yoakam.

Miller's career went beyond the music business. At the height of his musical success, he hosted his own television show in 1966. In 1985 he made the leap to Broadway as composer of the Tony Award-winning musical “Big River,” based on Mark Twain's “The Adventures Of Huckleberry Finn.” Miller appeared as “Pap,” Finn's father, in the show.

Miller scored and narrated the Walt Disney animated movie “Robin Hood,” and appeared in a role on NBC-TV's “Quincy, M.E.”

A member of the Nashville Songwriters Assn. Intl. Hall of Fame, Miller is credited with penning more than 800 songs. A compilation of his hits, “King Of The Road,” produced by Buddy Killen, recently was released by Epic Records.

He lived near Santa Fe, N.M., and is survived by his wife, Mary; daughters Rhonda Darlene, Shari Dell, Shannon Elizabeth, and Margaret Taylor; sons Roger Dean Jr., Alan Douglas, and Adam Gray; seven grandchildren; and his mother, Laudine Burdine. DEBBIE HOLLEY

NASHVILLE SCENE

(Continued from page 33)

on his current album, “All She Did Was Fall In Love” . . . Ron Huntsman Entertainment Marketing in Nashville has produced a 12-hour radio special called “Christmas On Music Row,” which features songs and seasonal reminiscences from nearly 50 country stars.

SIGNINGS: Paradise Canyon to BSW Records, Universal City, Texas . . . Leon Seiter to Skyway Records, Nashville, and to Bobbi Smith Associates, Nashville, for publicity.

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

- | TITLE (Publisher - Licensing Org.) | Sheet Music Dist. |
|--|---|
| 40 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 | Express. ASCAP/Five Bar-B. ASCAP/Sony Cross Keys. ASCAP/My Lady. ASCAP/Walmsik. ASCAP) |
| 7 BUBBA SHOT THE JUKE BOX (EMI Blackwood. BMI/Linde Manor. BMI/Right Key. BMI) WBM | 61 HEY MISTER (I NEED THIS JOB) (Careers-BMG. BMI/Padre Hotel. BMI/Wilfreden. BMI) HL |
| 20 BURN ONE ODOWN (Howlin' Hits. ASCAP) CPP | 13 I CROSS MY HEART (Warner-Elektra-Asylum. BMI/Dorff. BMI/Zena. ASCAP) WBM |
| 52 CADILLAC RANCH (Great Cumberland. BMI/Diamond Struck. BMI) | 51 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars. BMI/Warner. SESAC/Noeale. SESAC/Dynda Jam. SESAC/Texas Wedge. ASCAP) HL |
| 15 CAFE ON THE CORNER (Beginner. ASCAP) WBM | 12 IF I DIDN'T HAVE YOU (Acutf-Rose. BMI/Irving. BMI/Handscratch. BMI) CPP |
| 64 CAN I COME ON HOME TO YOU (David Bellamy. ASCAP) | 9 IF THERE HADN'T BEEN YOU (Edge O' Woods. ASCAP/Kinetic Diamond. ASCAP/Moline Valley. ASCAP/Careers-BMG. BMI) HL/CLM |
| 42 COULD'VE BEEN ME (Englishtown. BMI/Warner-Tamerlane. BMI) WBM | 8 I'M IN A HURRY (AND DON'T KNOW WHY) (Murrach. BMI/VanWarmer. ASCAP) |
| 32 CRASH COURSE IN THE BLUES (Steve Wariner. BMI/Irving. BMI/Sony Tree. BMI/Inspector Barlow. ASCAP) HL/CLM/CLM | 23 IN THIS LIFE (Almo. ASCAP/Brio Blues. ASCAP/Hayes Street. ASCAP/Allen Shumblin. ASCAP) CPP |
| 26 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit. BMI/Foreshadow. BMI/Uncle Pete. BMI) CLM | 35 I STILL BELIEVE IN YOU (Benefit. BMI/Inspector Barlow. ASCAP/Bug. ASCAP) WBM |
| 11 EVEN THE MAN IN THE MOON IS CRYIN' (BMG. ASCAP/Judy Judy Judy. ASCAP/Sony Tree. BMI) HL | 48 I WAS BORN WITH A BROKEN HEART (Careers-BMG. BMI/EMI April. ASCAP) |
| 28 GOING OUT OF MY MIND (Songs Of PolyGram. BMI/Seven Angels. BMI/Songs Of McBride. BMI) HL | 30 JESUS AND MAMA (Tom Collins. BMI) CPP |
| 10 THE GREATEST MAN I NEVER KNEW (EMI April. ASCAP/Lion Hearted. ASCAP/Laying Martine. Jr. BMI) HL | 14 JUST CALL ME LONESOME (St. Julien. ASCAP/Polygram. ASCAP/Poor House Hollow. ASCAP) HL |
| 74 HELP. I'M WHITE AND I CAN'T GET DOWN (Almarne. BMI) | 75 KEEP ON WALKIN' (Almo. ASCAP/Brio Blues. ASCAP/McBroom. BMI) CPP |
| 57 HE WOULD BE SIXTEEN (EMI April. ASCAP/Hearthland | 69 L.A. TO THE MOON (W B M . SESAC/Long Acre. SESAC/Zomba. ASCAP) WBM |
| | 6 LETTING GO (Warner-Tamerlane. BMI/Zesty Zack's. BMI) WBM |
| | 43 LIFE'S A DANCE (Hayes Street. ASCAP/Almo. ASCAP/Love This Town. ASCAP) WBM/CPP |
| | 71 LITTLE TEARS (Colgems-EMI. ASCAP/EMI April. ASCAP) |
| | 21 LONESOME STANDARD TIME (EMI April. ASCAP/The Old Professor's Music. ASCAP/BMG Songs. ASCAP/Mighty Chord. ASCAP) WBM/HL |
| | 5 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram. BMI) HL |
| | 22 LOST AND FOUND (Sony Cross Keys. ASCAP) HL |
| | 29 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane. BMI/Just Cuts. BMI/Patli Hurt. BMI) WBM |
| | 39 LOVE WITHOUT MERCY (Polygram. ASCAP/Lodge Hall. ASCAP/BMG. ASCAP) HL |
| | 73 ME AND MY BABY (Scarlet Moon. BMI/Paul And Jonathan Songs. BMI) CLM |
| | 33 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/Hearth Street. ASCAP) HL/CLM |
| | 25 NOT TOO MUCH TO ASK (EMI April. ASCAP/Getarealjob. ASCAP/Don Schlitz. ASCAP/Almo. ASCAP) HL/CLM |
| | 70 NO WAY JOSE (Careers-BMG. BMI/Four Of A Kind. BMI/Nocturnal Eclipse. BMI/Michael Garvin. BMI) |
| | 38 NOWHERE BOUND (Resaca Beach. BMI/Warner-Tamerlane. BMI/Julie Medders. BMI/Designee. BMI) WBM |
| | 19 NOW THAT'S COUNTRY (Songs Of PolyGram. BMI/Tubb's Bus. BMI) HL |
| | 68 ONE TIME AROUND (Sony Tree. BMI/Zomba. ASCAP) HL |
| | 2 SEMINOLE WIND (Almo. ASCAP/Holmes Creek. ASCAP) CPP |
| | 4 SHAKE THE SUGAR TREE (Sony Tree. BMI) HL |
| | 67 SHE LIKES TO DANCE (Fame. BMI/Bobworld. BMI/Makin' It Up. BMI/Music Of The World. BMI/Sony Cross Keys. ASCAP) |
| | 18 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Mattie Ruth. ASCAP/Seventh Son. ASCAP/Sometimes You Win. ASCAP/All Nations. ASCAP) WBM |
| | 31 SOMEBODY PAINTS THE WALL (Lust-4-Fun. ASCAP/Zomba. ASCAP/Joyna. ASCAP/Noted. ASCAP) |
| | 65 SOMEBODY'S IN LOVE (WB. ASCAP/Rancho Bogardo. ASCAP/Warner-Tamerlane. BMI/Flying Dutchman. BMI) |
| | 55 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice. BMI/Major Bob. ASCAP/No Fences. ASCAP) |
| | 41 SO MUCH LIKE MY DAD (Rightsong. BMI/Chips Moman. BMI/Attaduo. BMI) HL |
| | 54 STANDING ON THE PROMISES (Warner-Tamerlane. BMI/Long Run. BMI/Almo. ASCAP/Hayes Street. ASCAP/Allen Shumblin. ASCAP) |
| | 59 STILL OUT THERE SWINGING (Scarlet Moon. BMI) |
| | 56 A STREET MAN NAMED DESIRE (Great Cumberland. BMI/Flawfactor. BMI/Longitude. BMI/August Wind. BMI) WBM |
| | 24 SURE LOVE (Foreshadow. BMI/Songs Of PolyGram. BMI/MCA. ASCAP/Gary Burr. ASCAP) CLM/HL |
| | 50 SUSPICIOUS MINDS (Screen Gems-EMI. BMI) WBM |
| | 58 THAT'S GOOD (Sony Cross Keys. ASCAP/Miss Dot. ASCAP/Millhouse. BMI) |
| | 62 THAT'S ME (Millhouse. BMI/Shedhouse. ASCAP) HL |
| | 63 TOO BUSY BEING IN LOVE (Gary Morris. ASCAP/MCA. ASCAP/Gary Burr. ASCAP) |
| | 17 TWO SPARROWS IN A HURRICANE (Murrach. BMI) |
| | 60 WALKAWAY JOE (Warner-Tamerlane. BMI/Warner-Reluge. BMI/Patrick Joseph. BMI) |
| | 37 WARNING LABELS (Sony Cross Keys. ASCAP/Sony Tree. BMI) HL |
| | 3 WATCH ME (Great Cumberland. BMI/Diamond Struck. BMI/In The Air. BMI/MCA. ASCAP/Gary Burr. ASCAP) HL/CLM |
| | 66 WEAR MY RING AROUND YOUR NECK (Lollipop. BMI) CPP |
| | 72 WE CAN HOLD OUR OWN (Careers-BMG. BMI) |
| | 53 WELCOME TO THE CLUB (Love This Town. ASCAP/Endless Frogs. ASCAP) CLM |
| | 16 WE SHALL BE FREE (EMI Blackwood. BMI/Beartooth. BMI/Major Bob. ASCAP/No Fences. ASCAP) WBM/CPP |
| | 47 WHATCHA GONNA DO WITH A COWBOY (Major Bob. ASCAP/Mid-Summer. ASCAP) CPP |
| | 49 WHAT KIND OF LOVE (Sony Cross Keys. ASCAP/Blue Sky Rider. BMI/Drbonsongs. BMI) HL |
| | 44 WHAT WERE YOU THINKN' (Square West. ASCAP/Howlin' Hits. ASCAP) |
| | 27 WHEN SHE CRIES (EMI April. ASCAP/Son Mare. BMI) WBM |
| | 34 WHERE I'M GONNA LIVE? (Pri. BMI/Sly Dog. BMI/Pri. ASCAP/Music Express. ASCAP) HL |
| | 46 WHO NEEDS IT (Movieville. BMI/Careers-BMG. BMI/Monk Family. BMI) HL |
| | 45 WILD MAN (WB. ASCAP/Long Acre. SESAC/Great Cumberland. BMI/Diamond Struck. BMI/Patennck. BMI) WBM |
| | 36 WRONG SIDE OF MEMPHIS (Warner-Tamerlane. BMI/Patrick Joseph. BMI) WBM |

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TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	5	GARTH BROOKS LIBERTY 98743* (10.98/15.98)	THE CHASE	1	
2	2	2	23	BILLY RAY CYRUS ▲ ⁴ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
3	9	9	6	GEORGE STRAIT MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3	
4	3	3	9	GARTH BROOKS LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2	
5	4	4	63	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
6	5	7	30	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
7	8	8	111	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
8	6	5	8	VINCE GILL MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
9	10	24	3	ALAN JACKSON ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	9	
10	7	6	59	GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
11	11	11	37	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
12	13	12	10	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
13	12	10	17	MARY-CHAPIN CARPENTER ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
14	16	20	11	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
15	14	13	182	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
16	15	14	6	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14	
17	17	17	56	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
18	18	19	15	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2	
19	19	16	10	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
20	20	15	8	TRISHA YEARWOOD MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	13	
21	22	31	3	TANYA TUCKER LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	21	
22	24	55	3	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	22	
23	21	18	9	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
24	23	21	76	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
25	26	23	4	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23	
26	27	26	11	RICKY VAN SHELTON COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
27	25	22	6	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20	
28	33	42	4	ALVIN & THE CHIPMUNKS SONY KIDS 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	28	
29	28	28	30	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
30	31	29	57	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
31	29	25	52	SUZY BOG GUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15	
32	30	32	50	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
33	39	49	3	SUZY BOG GUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	33	
34	34	30	74	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	
35	36	35	16	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12	
36	32	27	85	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
37	35	33	74	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
38	37	34	13	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
39	38	36	80	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	46	—	2	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	40
41	40	38	69	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
42	41	37	5	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
43	42	39	69	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
44	43	45	3	KATHY MATTEA MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
45	44	40	26	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	36
46	45	41	33	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
47	47	46	63	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
48	48	43	11	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
49	54	54	48	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
50	55	57	4	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	50
51	53	52	103	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
52	50	53	134	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
53	58	50	27	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
54	51	44	57	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
55	57	70	3	TRAVIS TRITT A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR WARNER BROS. 45029* (10.98/15.98)		55
56	49	48	9	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39
57	56	47	106	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
58	52	51	26	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
59	61	60	138	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
60	65	66	220	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
61	63	65	137	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
62	60	56	148	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
63	69	74	23	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
64	64	62	111	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
65	59	58	23	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
66	68	72	55	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
67	67	64	53	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
68	RE-ENTRY		3	DARRYL & DON ELLIS EPIC 48807*/SONY (9.98 EQ/13.98)	NO SIR	57
69	66	61	28	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
70	72	75	182	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
71	70	63	79	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
72	74	73	41	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
73	RE-ENTRY		101	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
74	75	69	24	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34
75	71	68	34	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19

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

Billboard® Top Country Catalog Albums™

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	77
2	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	77
3	2	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	63
4	5	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	22
5	4	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	77
6	6	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	77
7	8	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	48
8	7	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	20
9	10	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	76
10	9	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	67
11	12	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	76
12	13	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	72
13	11	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	70

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
14	14	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	75
15	15	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	57
16	16	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	77
17	19	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	38
18	24	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	60
19	22	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	60
20	18	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	46
21	20	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	77
22	21	DAVID ALLAN COE COLUMBIA 35427*/SONY (6.98 EQ)	GREATEST HITS	7
23	23	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	55
24	25	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25668 (9.98/13.98)	ALWAYS & FOREVER	76
25	—	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	72

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

EN VOGUE IS EN ROUTE TO A MORE DIVERSE MUSICAL STYLE

(Continued from page 1)

try choreographed moves, members Cindy Herron, Maxine Jones, Terry Ellis, and Dawn Robinson match the sophistication and polish of the Motown groups while offering a harder-edged street sound in tune with '90s sensibilities.

Its very first single, 1990's million-selling "Hold On," caught on with the R&B audience and also excited hip-hop devotees. It helped ignite "Born To Sing," which immediately established En Vogue as a crossover success. "Hold On" was remixed a number of times for club play and airplay. The remixing frenzy spurred EastWest to release "Remix To Sing," an EP of five remixed tracks from the group's "Born To Sing" album, plus a previously unreleased holiday tune, "Silent Nite."

The group's latest album, "Funky Divas," sits at No. 20 on The Billboard 200 this week after topping the Top R&B Albums chart. According to its label, EastWest Records, the platinum-certified title has sold 1.9 million copies to date. Among the hits from "Funky Divas" are Curtis Mayfield's "Giving Him Something He Can Feel," "My Loving (You're Never Going To Get It)," and now, "Free Your Mind."

The success of the single can be largely attributed to the slick video directed by Mark Romanek, which was included on the longform "Funky Divas" vidclip compilation, released in September. Programmed in heavy rotation by MTV, it reached the No. 1 position on the music channel's video countdown. The arresting video imagery has helped to break down stereotypes about what an African-American female vocal group like En Vogue should be. Pointedly, the lyrics ("Free your mind/ And the rest will follow/ Be colorblind/ Don't be so shallow") warn against pre-

judging people by their color.

While "Free Your Mind" reached No. 8 on the Hot 100 last week, the single peaked at only No. 48 on the R&B Radio Monitor. The next single, due Nov. 12, will be the straight R&B midtempo "Give It Up, Turn It Loose."

Producers Denzil Foster & Thomas McElroy say it was always their intention for En Vogue to branch out musically and reclaim such styles as jazz, funk, reggae, boogie-woogie, and rock. "We wanted to feature them in as many musical environments as possible, even though they'd all have an R&B influence," says McElroy.

But, while En Vogue has branched out with covers of such tunes as "Yesterday" and "Boogie Woogie Bugle Boy," it is clear it is not about to become a rock/pop act.

BORN TO SING

The popularity of the group has translated into near-sellout crowds during its recently completed, 30-date tour of midsize venues. Kicked off Sept. 18 and finishing Oct. 18 in Anaheim, Calif., this package featured popular folk rap group Arrested Development opening for En Vogue. After a short break, En Vogue departed for Europe Oct. 26 for dates in England, Spain, and Germany to expand its base in Europe, where sales of the current album are at about 300,000, according to Atco/EastWest chairman Sylvia Rhone.

Reviews of the group's shows—which include hi-tech staging, high-voltage choreography, costumes, and each of the group members taking the lead on various tunes from their discography—have been overwhelmingly positive.

Besides touring, En Vogue has used a number of other vehicles to

maximize its exposure. The group recorded a series of Coca-Cola commercials last year with director Spike Lee that aired in the months between their album projects. Toy-maker Mattel put out a line of dolls fashioned after them. Upcoming is a fashion spread in Cosmopolitan magazine and an hourlong television special that is still being negotiated.

In addition, "Soul Train" producer/host Don Cornelius has asked En Vogue to be the recipient of the Soul Train Music Awards' entertainer-of-the-year honor when the show is staged next March (Prince and Janet Jackson were honored this year).

DESIGNED TO WIN

Curiously, although their debut album was titled "Born To Sing," the four talented ladies of En Vogue were singing separately until they were brought together by producers Foster and McElroy. Foster and McElroy, formerly of Timex Social Club, had completed the first Tony! Toni! Toné! album and were looking to create something new. "We wanted to find three girls that could really sing and take the lead if we needed them to, from rock to jazz to R&B to jack swing to hip-hop," says McElroy.

The Oakland, Calif.-based producers had established a production deal for their 2 Tuff-E-Nuff company with Atlantic Records in 1989; one of their acts was En Vogue, a group they had originally envisioned as a trio but expanded to a quartet after auditioning talent.

The young women's first task as a group was to sing a tune with saxophonist Grover Washington Jr., "Waitin' On You," for the producers' solo album on Atlantic, "FM2" (it also appears on "Born To Sing"). Within hours of meeting one another, they pulled it off in just two takes.

Although they were put together by the producers, the group's members have input into all aspects of their career, according to Atco/EastWest's Rhone, manager David Lombard, and independent publicity/marketing manager Sheila Eldridge.

For example, says Eldridge, "The girls dictated this tour and this packaging. They spent a lot of money and went over budget preparing for this tour." She says the members of En Vogue also chose Arrested Development as their opening act.

En Vogue also contributed some lyrics and arrangements on the first album. But on "Funky Divas," says producer McElroy, "they had a little

less input because we had specifics that we wanted them to hit. They have some creative control... Denny and I have got our hands firm on the steering wheel."

Aside from the quality of its music, Rhone cites showmanship as the biggest reason for En Vogue's wide appeal.

"No. 1, the music is always paramount in any group's success," says Rhone, "but En Vogue brings to the business a sense of style and sophistication that's only surpassed by their talent. They totally blew me away with their stage presence and their show. It brings back a sense of old-style, very diverse entertainment."

Classical KEEPING SCORE



by Is Horowitz

FREQUENT FLYER: Koch International's Michael Fine remains one of the most traveled A&R producers in the business, gathering frequent-flyer credits by the ream.

He starts off November with a modest hop to Detroit, where he will record the **Detroit Chamber Winds** in an all-Ives album. Next, it's off to New Zealand, where **James Sedares** will conduct the New Zealand Symphony in Morton Coult's "Fall River Legend," and Randall Thompson's Symphony No. 1, plus another disc devoted to the music of Miklos Rozsa. Before November runs its course, Fine will be in San Diego to record **Donald Barra** and the city's chamber orchestra in works by Bloch and Quincy Porter.

Among other scheduled Koch projects is a January recording by Sedares and the London Symphony Orchestra. Symphonies by Daniel Pinkham will make up the program. And in April, Fine makes a first trip to Seoul, South Korea, to record an all-Hovhaness disc. The orchestra is the KBS Symphony. It's to be conducted by **Bakhtung Jordania**, a one-time student of **Eugene Mravinsky**.

There are other recordings on the way, says Fine, who reports that he is continuing to add to the label's catalog at the rate of about 60 titles a year.

Koch, meanwhile, has been cited by Inc. magazine as 315th among the nation's 500 fastest-growing private companies. Last year saw Koch expand its distribution base well beyond its original concentration on classical labels.

Eliahu Inbal moved his Shostakovich symphony cycle for Denon along this October when he recorded Nos. 1, 2, 3, and 10 with the Vienna Symphony Orchestra. Sessions early next year will lay down Nos. 12, 13, and 14.

The label has put some extra

promotional muscle behind its Szymanowski/Webern album by the **Carmina Quartet**, released some months ago, but just named by Gramophone magazine as the best chamber music recording of the year. Denon expects to remind the trade again next spring when it releases a coupling of the Debussy and Ravel quartets by the ensemble. Carmina sessions next April will be devoted to Brahms.

LOW END: Naxos brings its super-budget Donau line to market in mid-November with 46 titles. The all-digital recordings of mostly warhorse repertoire are priced to retail at \$3.99 to \$4.99. **Doug King**, who heads the label in the U.S., says he expects the line to grow to 100 titles within the next 18 months.

PASSING NOTES: The next recording by the **Lafayette String Quartet** for Dorian will be performed on a set of 17th century Amati instruments, loaned to the Canadian ensemble by the Univ. of Saskatchewan. The sessions, next spring, will be devoted to works by Mendelssohn.

Yo-Yo Ma will be among those paying tribute to the late Leonard Rose next summer when the Univ. of Maryland mounts the first of a projected quadrennial competition for young cellists, bearing the name of the noted instrumentalist. Chairman of the competition jury will be cellist **Bernard Greenhouse**, co-founder and former member of the Beaux Arts Trio.

American composer Paul Schoenfield has had three of his concertos recorded by the New World Symphony. Pianist **Jeffrey Kahane**, flutist **Carol Wincenc**, and trumpet player **Wolfgang Basch** are the soloists in pieces featuring their respective instruments; the conductor is **John Nelson**.

Judge Rules In Case Over Joplin Musical Grants Estate, Producer Partial Summary Judgment

BY KEN TERRY

NEW YORK—A federal judge in Seattle has granted the estate of the late Janis Joplin and a Broadway producer a partial summary judgment against the producers of a Seattle play based on the performer's life.

Arizona-based Joplin Enterprises, its Strong Arm Music subsidiary, and Texas Lion Productions, a New York joint venture, are claiming victory in the Oct. 1 ruling by U.S. District Judge John C. Coughenor, who found copyright infringement in the defendants' use of the Joplin songs "Move Over" and "Kozmic Blues." However, he did not support that same claim in regard to their use of "Me And Bobby McGee." He had previously ruled that the defendants—Jimmy Allen, Gaye Anderson, Susan Ross, the New Orleans Performance Hall and the New Orleans Restaurant—had not violated a California law governing the "right of publicity" of deceased performers' estates.

Allen's and Anderson's attorney, Paul Gillingham, says his clients' copyright infringement had been unintentional, that they'd dropped the

two songs from the show as soon as they'd discovered it, and that they'd offered to pay damages. Negotiations are proceeding toward a settlement, he notes, adding that the producers ended the play's run Aug. 18 rather than face the possibility of additional financial penalties.

Coughenor's infringement decision hinges on his view that the plaintiffs did not misuse their copyrights "by attempting to leverage the limited monopoly afforded under the copyright laws into an exclusive right to produce plays or movies about Janis Joplin." The judge noted that producer Manny Fox had acquired licenses to use 35 songs associated with Joplin's career in his upcoming Broadway production "Love Janis" and that the defendants could have bargained for those licenses just as he did. Since those license agreements "protect the integrity of the show," he said, "plaintiffs' actions in acquiring license rights and asserting their own copyrights cannot rise to the level of misuse."

Fox points out that EMI-Blackwood Music, publisher of "Me And Bobby McGee," has submitted to the

court an affidavit declaring that its exclusive license to Texas Lion Productions covers the song's use in "any stage show or motion picture television production" that is principally about Joplin. Based on that affidavit, Fox says, his and the estate's lawyers are again seeking to prove the defendants infringed the copyright of "Me And Bobby McGee."

Fox plans to produce "Love Janis" on Broadway in fall 1993, following an out-of-town run. The book for the as-yet-uncast musical is based on a published book of the same name by the artist's sister, Laura Joplin. Besides the songs publicly associated with Janis Joplin, the score will include two unknown numbers: "Come Away With Me," which she wrote when she was 16 but never recorded; and "Rock My Way To Heaven," the show's finale, which was penned by an outside songwriter and approved by Joplin before she died.

Fox, who has had a varied show-business career, was the producer of "Sophisticated Ladies," a successful Broadway show based on Duke Ellington's music.



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Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★	
1	1	9	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	5 weeks at No. 1 KATHLEEN BATTLE
2	2	27	BAROQUE DUET SONY CLASSICAL SK 46672*	KATHLEEN BATTLE, WYNTON MARSALIS
3	3	111	IN CONCERT▲ LONDON 430433-2*	CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
4	9	5	AMORE LONDON 436719-2*	LUCIANO PAVAROTTI
5	4	25	GORECKI: SYMPHONY NO. 3 NONESUCH 79282*	UPSHAW, LONDON SINFONIETTA (ZINMAN)
6	8	5	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2*	KEITH JARRETT
7	6	35	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
8	7	9	BERNSTEIN: THE FINAL CONCERT DG 431768*	BOSTON SYMPHONY (BERNSTEIN)
9	10	21	SWITCHED-ON BACH 2000 TELARC CD-80323*	WENDY CARLOS
10	5	13	FROM THE OFFICIAL BARCELONA GAMES CEREMONY RCA 61204*	DOMINGO, CARRERAS, CABALLE
11	11	39	THE BACH ALBUM DG 429737*	KATHLEEN BATTLE, ITZHAK PERLMAN
12	NEW ▶		IF YOU LOVE ME LONDON 4362672*	CECILIA BARTOLI
13	NEW ▶		HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093*	VLADIMIR HOROWITZ
14	15	3	PUCCINI: TOSCA DG 4317752GH2*	FRENI, DOMINGO, RAMEY (SINOPOLI)
15	22	3	IBERIA SONY CLASSICAL 48480*	JOHN WILLIAMS
16	12	33	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
17	16	39	MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
18	13	11	HANSON: SYMPHONIES 5 & 7 DELOS DEL 3130*	SEATTLE SYMPHONY (SCHWARZ)
19	18	5	MAHLER: SYMPHONY NO. 9 DG 435378-2*	BERLIN PHILHARMONIC (BERNSTEIN)
20	21	15	1492: MUSIC FROM THE AGE OF DISCOVERY EMI CLASSICS CDC-54506*	WAVERLY CONSORT (JAFFEE)
21	NEW ▶		RARITIES EMI CLASSICS 54437*	MARIA CALLAS
22	14	27	PAVAROTTI IN HYDE PARK LONDON 436320*	LUCIANO PAVAROTTI
23	20	37	THE BELLS OF ST. GENEVIEVE RCA 61002-2*	VARIOUS ARTISTS
24	NEW ▶		DEBUT EMI CLASSICS 54352*	SARAH CHANG
25	NEW ▶		BACH: SONATAS RCA 09026612742*	KEITH JARRETT, MICHALA PETRI

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ No. 1 ★★★	
1	9	3	THE KING AND I PHILIPS 4380072*	1 week at No. 1 HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
2	1	37	HUSH SONY MASTERWORKS SK 48177*	YO-YO MA/BOBBY MCFERRIN
3	3	29	DIVA! SILVA AMERICA SSD 1007*	LESLEY GARRETT
4	8	3	DARK EYES PHILIPS 4340802*	DMITRI HVOROSTOVSKY
5	2	15	SONGS OF THE CAT RCA 61161-2*	VON STADE, KEILLOR
6	6	5	KALINKA TELDEC 77307-2*	RED STAR ARMY CHORUS (BAZHALKIN)
7	4	23	KIRI SIDETRACKS PHILIPS 434092*	KIRI TE KANAWA
8	10	3	SYMPHONIC TANGO TELDEC 9031769974*	ETTORE STRATTA
9	5	17	OPENING NIGHT - THE OVERTURES.. PHILIPS 434932*	HOLLYWOOD BOWL ORCHESTRA (MAUCERI)
10	7	7	AMIGOS PARA SIEMPRE: FRIENDS FOR LIFE ATLANTIC 82413*	JOSE CARRERAS
11	NEW ▶		MUSIC FOR AN AWFUL LOT OF WINDS & PERCUSSIONS TELARC 80307*	P.D.Q. BACH
12	12	85	SPIRITUALS IN CONCERT OG 429790-2*	BATTLE, NORMAN (LEVINE)
13	15	3	TIPPECANOE AND TYLER TOO NEWPORT CLASSIC 85548*	CHESTNUT BRASS COMPANY
14	NEW ▶		STANDING ROOM ONLY RCA 61370-2*	JERRY HADLEY
15	11	11	BARCELONA HOLLYWOOD 61366*/ELEKTRA	FREDDIE MERCURY & MONTSERRAT CABALLE

● 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.

Wave Of Praise For 'Water Being' In U.S.; Killer Ranks Hits; Secada's Successes

WATER-FUL, WATER-FUL: It is time to roll out the superlatives for **Presuntos Implicados'** "Water Being" ("Ser De Agua"), a 300,000-unit seller in Spain that finally washed ashore in the U.S. Oct. 20: Brilliant, scintillating, and delightful should do for starters.

A rhythmic, sophisto-pop effort that approximates a come-hither musical spot somewhere between **Swing Out Sister** and **Everything But The Girl**, "Water Being" actually is just another slice of melifluous, literate pop from **Ignacio Maño, Juan Luis Giménez**, and his acrylic-voiced sister **Sole**.

Still, "Water Being" is the group's biggest seller to date in Spain. What's more, the album is the trio's first release in the U.S., where **Tropical Storm/WEA Latina** plan to work the record to Anglo wave and adult contemporary stations. (Hence, the English title "Water Being" instead of "Ser De Agua.")

"The reason that we went with the wave stations as the initial part of the promotional campaign was just that the group's type of music would be easy to segue in to what the [wave stations] were already doing," says **Tropical Storm's** label manager, **Rick Laudati**.

"We've tried before with the world music stuff and it's been real up and down—PDs say it's too ethnic or it's jazzy or it's too this or too that. Even the stations that have Latin-music shows have been hemming and hawing.

"So we figured this one was right up their alley, with the only potential



by John Lannert

problem being the language. And being that some of the stations are playing foreign-language stuff, we figured, let's give it a shot."

Produced by **Simon Franglen** and **Steve Chase** (Eric Clapton, **Tears For Fears**, **Oleta Adams**), "Water Being" also features backing support from **Prefab Sprout's Neil Conte**, along with **George Michael** sidekicks **Chris Cameron** and **Ian Thomas**. **Tropical Storm** is promoting two marvelous songs, "It Rained" ("Llovió") and "Look How Much We've Changed" ("Como Hemos Cambiado") as suggested airplay tracks.

RELEASE UPDATE: Just shipped on **4100 West/WEA Latina** is "Killing You Suave" by dancehall maven **Killer Ranks**. The leadoff single—released last summer—is a bilingual cover of **Captain & Tennille's** 1979 chart-topper "Do That To Me One More Time." Out on **WEA Latina's** sub **Sound Wave** is the eponymous premiere of Haitian rara act **Foula**, which appeared in **Jonathan Demme's** ("The Silence Of The Lambs") video "Haiti: Dreams Of Democracy" . . . Prolific **Paquito**

D'Rivera also has released another jazz effort, "Who's Smoking?!" (Candid). Flamenco rock duo **Obo + Jorge** has shipped "Sol Y Luna" on **Blue Orchid**. Both records are being worked to jazz/alternative/college radio by **Constanza Garcia**, **Billboard's** former Latin charts manager, who last year formed **Coco Promotions**, a promotional outfit specializing in mainstream Latin—and now—Latino jazz and alternative Hispanic acts . . . Also at retail from **BMG** is the sophomore effort from Panamanian rapper **El General** ("El Poder De . . .") and a superb album from Mexican guitarist **Gilberto Puente** ("El Major Guitarrista De Mexico") . . . **Oswaldo Caballero**—who recently scored a regional hit with "Volver A Cuba"—has released his debut, "Oswaldo," produced by **Kubaney's Victor Waill**. The album is being released on **Manny Records**, not to be confused with **Manny Guerra's Manny Music**. **Caballero**, by the way, is **Balboa Records'** promotion rep in Miami.

CHART NOTE I: What more can be said about **SBK's Jon Secada**? A lot more can be noted about the Cuban-American crooner, whose product is distributed in the Latin market by **Capitol/EMI Latin**. **Secada** is the first new artist to land consecutive No. 1 singles on the Hot Latin Tracks survey with "Otro Día Más Sin Verte" and the current numero uno, "Angel." Furthermore, **Secada** is the first artist to land a Spanish- and English-language version of the same album on the Top Latin Albums pop survey. Both "Otro Día Más Sin Verte" and "Angel" are available on the two records, so it will be interesting to monitor the chart movement of the albums, particularly after the third Spanish-language single, "Cree En Nuestro Amor," is released.

CHART NOTE II: Hot Latin Tracks continues to look more and more like the Sony and Capitol show. On the Oct. 31 chart, **Sony** (15) and **Capitol** (11) artists owned 65% of the survey. By comparison, in the Oct. 26, 1991, issue **Sony** (9) and **Capitol** (8) acts shared 43% of the singles chart; in the April 25, 1992, edition, **Sony** (12) and **Capitol** (10) snared 55% of the chart. Moreover, a **Sony** or **Capitol** artist has occupied the No. 1 slot for five consecutive months.

CHART NOTE III: When **Ana Gabriel's** "Evidencias" fell from the top slot of the singles chart Oct. 10 after a 10-week run, it marked the third time **Sony's** Mexican siren has notched a 10-week chart-topper. **Gabriel's** other two No. 1 singles were "Es Demasiado Tarde" and "Cosas Del Amor," in which she was billed as the guest artist with label mate **Vikki Carr**. **Gabriel**, in fact, is the only artist to nab three 10-week No. 1's on the singles chart.

FOR THE RECORD

Due to a production error, the Hot Latin Tracks chart was published incorrectly in the Oct. 31 issue. We regret the error.

Hot Latin Tracks™

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

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

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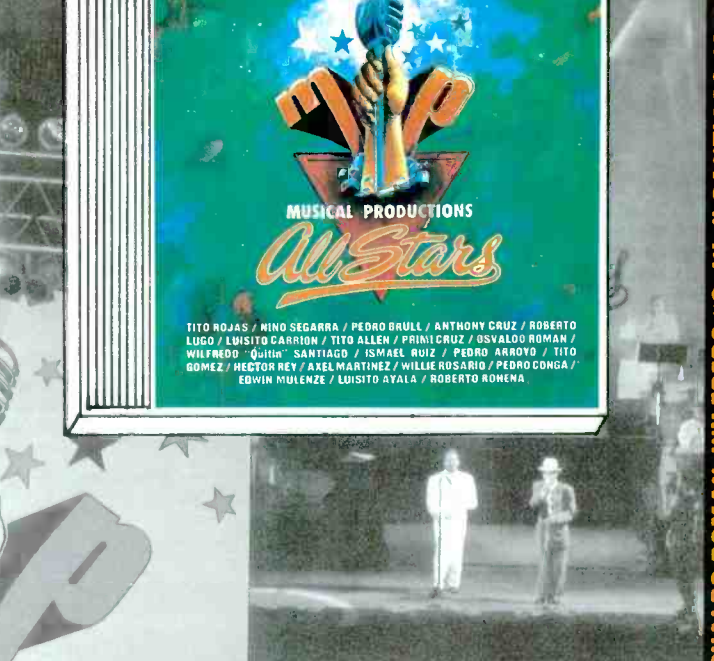
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Music Video

ARTISTS & MUSIC

McLean Makes Room For 1st Vidclip Says New, Rock-Slanted Single Fits The Bill

■ BY JIM BESSMAN

NEW YORK—So many of Don McLean's hits, like the early-'70s classics "American Pie" and "Vincent (Starry Starry Night)," would have lent themselves to video that it's surprising the artist marks his first foray into the visual medium with the 1992 single "Headroom." The cut is the title-track single from McLean's current Curb/Capitol album.

"First of all, I waited until I had a powerful enough song that I wanted on video," says McLean. The socio-political "Headroom," which he describes as "the 'I'm not going to take it anymore' anthem for the '90s," provided just the right vehicle, he says.

"You only get one or two shots per album, so I wanted the most powerful song on the record, the one that really talks about what's going on," says McLean. "But it was also the hottest rock track on the album. I've had a lot of ballad hits—as well as rock hits—and the record company wanted me to choose a ballad. But I wanted a rock video. So I really had to fight for this one."

Having won the battle, McLean

immersed himself in rock videos.

"I saw some that were quite interesting, but more were just performances," he says. "And I wanted to talk about what's going on in the country and how people feel—with seriousness and humor. And making my first video was a lot like making my first record: In four minutes, a lot of people would learn a lot about

'I waited until I had a powerful enough song that I wanted on video'

Don McLean's personality, the way I look these days, the way I sound. So I'm glad I got to do the song I wanted to do."

McLean enlisted Nashville video production company Above And Beyond Productions to lens his video debut. Steve Boyle directed "Headroom" and Mary Matthews produced.

"I didn't know that much about video, but needed them to take my

ideas and just run with them as far as they could go and stay away from the clichés," he says.

Boyle and the Above And Beyond crew shot the clip on location around McLean's midcoastal Maine estate, incorporating various graphic techniques in capturing the song's visual message.

With his first videoclip in the can, McLean now awaits the March release of a concert longform, shot at the Free Trade Hall in Manchester, England. In Sheffield, meanwhile, a regional theater group is mounting "Til Tomorrow," a musical consisting of 20 of McLean's career-song highlights. These songs no doubt can also be found on "Favorites & Rarities," the recent two-disc compilation released by EMI Legendary Masters.

"I think 'Favorites & Rarities' and the 'Headroom' video go a long way to 'humanizing' me and making me more than just the voice everyone knows from the songs," McLean concludes. "You get to know Don McLean the artist and performer, who's always done things that are radically different from what people might think."

PRODUCTION NOTES

LOS ANGELES

• **Satellite Films** director **Peter Care** reeled R.E.M.'s Warner Bros. clip "Man On The Moon" with producer **John Hopgood**. **Harris Savides** directed photography.

In addition, **Satellite's Mark Romanek** directed Keith Richards' new Virgin clip, "As Wicked As It Seems." **Savides** directed photography on this clip, as well. **Alex Abramowicz** produced.

• **Julien Temple** directed Auto & Cherokee's Morgan Creek video "Taste" for **Nitrate Inc.** **Nina**

Dluhy produced. And **Nitrate's Tom Krueger** directed the Mary's Danish clip "Leave It Alone" with producer **Brent Hedgecock**.

• **Chris Painter** directed **Trixter's** new MCA video "Road Of A Thousand Dreams" for **Original Video**. **Randi Wilens** produced.

NEW YORK

• **Dreamtime Pictures** director **Ian Fletcher** shot **Chubb Rock's** "Lost In A Storm" video for **Select/Elektra**. **Carrie Wysocki** produced.

• **Frank Sacramento** directed

House Of Pain's new **Tommy Boy** video, "Shamrocks & Shenanigans." **Peter Lawrence** produced the **Oil Factory** production.

• **David LaChapelle** directed **Chris Thompson's** new **Remark Records** video "Desobeissance" with **DP Crescenzo Notarile**. **Shelly Bloch** produced the clip for **Portfolio Artists Network**.

• **Scot J. Mathisson** recently directed **Charlie Wilson's** **BonAmi/MCA** video "You Turn My Life Around." **Mathisson** also produced the shoot with **Kenyetta Houston** for **Behind The Scenes**.

• **Woo Art International** director **Charles S. Stone III** is the eye behind **Groove Garden's** **Tommy Boy** video "You're Not Coming Home Again." **Mike Falasco** directed photography on the clip, which was produced by **Victoria Strange**.

OTHER CITIES

• **Rolando Hudson** directed **Najee's** new **EMI** video, "Just An Illusion," on location in Atlanta. **Sanchez Orsonia** directed photography and **John Bashew** produced for **OR Films**.

• **George Strait's** new video, "I Cross My Heart," comes from the **MCA** motion picture soundtrack to the film "Pure Country." **Charley Randazzo** of **Randazzo Films** edited the clip, using movie footage directed by **Chris Cain**. Footage was reeled on location in Texas and Nevada.

New IMV Aims To Unite Goals Of Regional Shows

INDEPENDENT MUSIC VIDEO is a newly formed consortium of regional music video programmers whose goal is to build their own individual strength through cooperation and communication.

The IMV, helmed by leading regional programmers **Kevin Ferd** of Newark, N.J.'s "Power Play" and **Kathy Blaylock** of Dallas-based "Dallas Music Videos," hopes to unite diverse regional programmers who will trade music clips, information, and footage, while offering labels more cohesive and saturated advertising and promotional options.

"We don't want to infiltrate or influence each other's programs," says Ferd. "We're trying to create a forum for communication and gain more support from the labels."

Ferd already has produced personalized IDs, featuring **G.E. Smith** and **Trixter**, for use on IMV member shows. And he sent **Blaylock** a clip by **East Coast rocker Karli Redd** in exchange for Dallas fave **Moon Festival**.

Paul Carchidi of Brockton, Mass.-based "Outrageous," **Tom Soudour** of Boston's "New Music Now," **Dave Prewitt** of Austin, Texas' "Raw Time," **Rick Kurkjian** of "California Music Channel," **Mike Harnett** of "JBTV," and **Mike Drumm** of Denver's "The Music Link" are just some of the regional programmers who have joined the IMV. In addition, "Power Play" producer **Judy Cocuzza**, who is based in L.A., will represent the IMV to the West Coast music community. No fees currently are charged for membership. The first official meeting was scheduled during the **CMJ Music Marathon**.

QUICK CUTS: Director **Vance Burberry** recently joined L.A.'s **Nitrate Inc.**, where he just wrapped clips for **Great White** and **Izzy Stradlin & the Ju Ju Hounds**... **Lanette Phillips** is now representing director **Bill Stobaugh** at L.A.-based **Maddhatter Films**. **Stobaugh's** directing credits include clips for the **Red Hot Chili Peppers** and the **Rollins Band**... **Burbank, Calif.-based Industry Pictures** is carving a niche in music video with director **Cameron Casey**, who's reeled clips for **Kyuss** and **Supreme Love Gods**... **Merissa Ide** has left her position as manager of media and artist development at the Nashville office of **Arista**... **Kimberly Knoller** has taken over as **Geffen's** video promotion director in L.A., where she plans to enhance the label's visibility with regional and local programmers.

LONGFORM MANIA: **Queensryche** describes its "Building Empires" retrospective as a "Christmas

gift for fans." **EMI Records Group** released the longform Oct. 20... **Warner Reprise** is just out with **Sir Mix-A-Lot's** "Maconomics" video collection of the **Def American** rapper's hit singles... **PolyGram Video** will unleash **Soundgarden's** sophomore longform, "Motorvision," Tuesday (3)... On Nov. 24, **Warner Reprise** will ship the **Black Crowes'** first longform collection, "Who Killed That Bird Out On Your Window Sill—The Movie"... **Relativity** is set to release **Joe Satriani's** longform debut, "The Satch Tapes," Nov. 17... And **A*Vision** will release "Oh Say Can You Scream," the first longform video chronicling the career of **Skid Row**, Dec. 4.

THE EYE



by Deborah Russell

THE DEVIL MADE Her Do It: **Neal Turpin**, producer, director, and host of Dayton, Ohio-based "Metalomania," currently is lobbying to regain his Tuesday-afternoon time slot, which he lost when an irate viewer complained to **Continental Cablevision** about the album title "La Sexorcisto: Devil Music Vol. 1" by **Geffen's White Zombie**.

Seems the female viewer saw the chyroned album title upon completion of the band's "Black Sunshine" video. And it was the album title, not the video, that offended her.

Turpin is peeved about losing Tuesday afternoons, but "Metalomania" is still on Fridays at midnight and Saturdays at 10 p.m.

CRYPT JAM: **Atlantic** rapper **Chuckii Booker** says he had no problem playing second-fiddle to a rotting (albeit animated) corpse in the new video "Crypt Jam." It features a performance by **HBO's** own **Cryptkeeper**, courtesy of the "Tales From The Crypt" horror series.

"It's tongue-in-cheek and funny," says **Booker**. "But it's got some pretty gruesome stuff in there, too."

Booker wrote and produced the street-oriented "Crypt Jam," which comes from the **Big Screen/Giant** soundtrack "Original Music From 'Tales From The Crypt.'" **Kevin Yagher**, the **Cryptkeeper's** creator, directed the video, mixing footage of the creature (clad in **Hammer**-esque glitter and shades) with blood-curdling clips from the show.

TO CLARIFY: **Sophie Muller** directed **Sade's** new **Epic** video "No Ordinary Love" for **Oil Factory** with producer **Rob Small**... **Chris Ball** of Chicago's **Black Ball Films** co-produced **Pantera's** **Atco** video "Walk" in conjunction with **Oil Factory**. **Oil Factory's** **Paul Andresen** and **George Dougherty** (aka **TV Eye**) directed and DP'ed, respectively.



Round And Round. **Shawn Colvin's** new **Columbia** video "Round Of Blues" comes from the album "Fat City," and was directed by **Zachary Snyder** for **The End**. Pictured on location during the **Lancaster, Calif.-based** shoot, from left, are **Larry Fong**, director of photography; **Columbia's** **Marian Bradley**; **Snyder**; **Colvin**; and **Andy Scott**, executive producer for **The End**. (Photo: **Edward Glendinning**)

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1515 Broadway, New York, NY 10036



BET
Black Entertainment Television

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



TNN
THE NASHVILLE NETWORK
The Heart of Country
The Nashville Network

30 Hours Weekly
2806 Opryland Dr, Nashville, TN 37214

ADDS

Shakespeare's Sister, I Don't Care
The Soup Dragons, Pleasure
Me Phi Me, Black Sunshine
Skid Row, Little Wing
Stone Temple Pilots, Sex Type Thing

ADDS

k.d. lang, Mind Of Love
Freddie Mercury, The Great Pretender
Celine Dion, Love Can Move Mountains

FIVE STAR VIDEO

Sade, No Ordinary Love

ARTIST OF THE MONTH

Neil Young, Harvest Moon

GREATEST HITS

Charles & Eddie, Would I Lie To You
Eric Clapton, Layla (Unplugged)
Peter Gabriel, Digging In The Dirt
The Jackson Five, Who's Loving You
Elton John, The Last Song
Annie Lennox, Walking On Broken...
Patty Smyth, Sometimes Love Just...

ADDS

Full Force, Nice And Easy
Lorenzo, Make Love 2 Me
Mad Cobra, Flex
Maxi Priest, Groovin' In The Midnight
Sade, No Ordinary Love
Shai, If I Ever Fall In Love
Various Artists, Hallelujah

HEAVY

Mary J. Blige, Real Love
Arrested Development, People...
A.B. Sure!, Right Now
Troop, Sweet November
Miki Howard, Ain't Nobody Like You
Chuckie Booker, Games
TLC, What About Your Friends
Trey Lorenz, Someone To Hold
Vanessa Williams, Work To Do
Voices, Yeah, Yeah, Yeah
Hi-Five, She's Playing Hard To Get
Lo-Key?, I Got A Thing 4 You
Special Generation, Lift Your Head...
Wreckx-N-Effect, Rump Shaker
CeCe Peniston, Inside That I Cried
After 7, Kickin' It
P.M. Dawn, I'd Die Without You
En Vogue, Free Your Mind
Rachelle Ferrell, Till You Come...
Toni Braxton, Love Should Have...
Men At Large, You Me

ADDS

Sawyer Brown, All These Years
Trisha Yearwood, Walkaway Joe
Ricky Van Shelton, Wild Man
Jeff Chance, A Heartache On...
Guy Clark, Baton Rouge
Rita Coolidge/L. Greenwood, Heart...

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
Vince Gill, Don't Let Our Love...
Alan Jackson, She's Got The Rhythm
Hal Ketchum, Sure Love
Kathy Mattea, Lonesome Standard...
McBride & The Ride, Going Out Of...
Lorrie Morgan, Watch Me
Restless Heart, When She Cries
Sawyer Brown, Cafe On The Corner
George Strait, I Cross My Heart
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...
Wynonna, No One Else On Earth
Trisha Yearwood, Wrong Side Of...

EXCLUSIVE

Bon Jovi, Keep The Faith
Bobby Brown, Good Enough
Guns N' Roses, Yesterdays
Shai, If I Ever Fall In Love

HEAVY

Boyz II Men, End Of The Road
Eric Clapton, Layla
R.E.M., Drive
Red Hot Chili Peppers, Breaking...
Saigon Kick, Love Is On The Way
Spin Doctors, Little Miss Can't...
The Heights, How Do You Talk To...
U2, Who's Gonna Ride Your...

HEAVY

En Vogue, Free Your Mind
Gloria Estefan, Always Tomorrow
The Heights, How Do You Talk To...
Richard Marx, Chains Around My Heart
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
The Cages, Hometown
Nona Gaye, I'm Overjoyed
Vince Gill, I Still Believe In You
Carole King, Now And Forever
Los Lobos, Kiko And The...
The Rembrandts, Johnny Have You...
Roxette, How Do You Do
Spin Doctors, Little Miss Can't...
Vanessa Williams, Work To Do

HEAVY

Chante Moore, Love's Taken Over
Keith Sweat, I Want To Love You Down
Kris Kross, I Missed The Bus
Nona Gaye, I'm Overjoyed
Portrait, Here We Go Again
Prince Markie Dee, Trippin' Out

HEAVY

Alabama, I'm In A Hurry...
Billy Dean, If There Hadn't Been You
Brooks And Dunn, Lost And Found
*Dwight Yoakam, Suspicious Minds
George Strait, I Cross My Heart
Hal Ketchum, Sure Love
John Anderson, Seminole Wind
Kathy Mattea, Lonesome Standard...
Lorrie Morgan, Watch Me
Mark Collie, Even The Man In...
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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...
Wynonna, No One Else On Earth

BUZZ BIN

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

THE BOX
MUSIC TELEVISION THE BOX

Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

ADDS

4 Non Blondes, Dear Mr. President
After 7, Baby I'm For Real
A.T.E.M., Yeah
Big Bub, I Don't Mind
Brian McKnight, Goodbye My Love
Classic Example, It's Alright
Crypt Keeper, The Crypt Jam
Damn Yankees, Where You Goin' Now
The Dogs, Shake Dance
Emergency Broadcast Network, We...
Goddess, Sexual
INXS, Taste It
Maxi Priest, Groovin' In The Midnight
Me Phi Me, Black Sunshine
Megadeth, Foreclosure Of A Dream
Ozzy Osbourne, Time After Time
Rise Robots Rise, If I Only Knew
Sade, No Ordinary Love
Shai, If I Ever Fall In Love
Snow, Informer
Sofia Shinas, The Message
Special Generation, Lift Your Head...
Spin Doctors, Little Miss Can't...
Sugar, Helpless
Suicidal Tendencies, Nobody Hears
Toad The Wet Sprocket, Walk On...

MEDIUM

Chante Moore, Love's Taken Over
Keith Sweat, I Want To Love You Down
Kris Kross, I Missed The Bus
Nona Gaye, I'm Overjoyed
Portrait, Here We Go Again
Prince Markie Dee, Trippin' Out

MEDIUM

Deborah Allen, Rock Me
Karen Brooks/Randy Sharp, That's...
Bellamy Brothers, Can I Come Home...
Boy Howdy, Thanks For The Ride
Rob Crosby, In The Blood
Darryl & Don Ellis, No Sir
Gibson/Miller Band, Big Heart
Clinton Gregory, Who Needs It
George Jones, I Don't Need Your...
Ray Kennedy, No Way Jose
Sammy Kershaw, Anywhere But Here
Chris Ledoux, Cadillac Ranch
Tim McGraw, Welcome To The Club
Tim Mensy, That's Good
John Michael Montgomery, Life's A...
Nitty Gritty Dirt Band, One Good Love

STRESS

AC/DC, Highway To Hell
Arrested Development, People...
Damn Yankees, Where You Goin' Now
Peter Gabriel, Digging In The Dirt
Megadeth, Foreclosure Of A Dream
Metallica, Sad But True
Ozzy Osbourne, Time After Time
P.M. Dawn, I'd Die Without You
TLC, What About Your Friends
Toad The Wet Sprocket, Walk On...

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Spin Doctors, Little Miss Can't...
Sugar, Helpless
Suicidal Tendencies, Nobody Hears
Toad The Wet Sprocket, Walk On...

CMT
COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr, Nashville, TN 37214

HEAVY

Alabama, I'm In A Hurry...
Billy Dean, If There Hadn't Been You
Brooks And Dunn, Lost And Found
*Dwight Yoakam, Suspicious Minds
George Strait, I Cross My Heart
Hal Ketchum, Sure Love
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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...
Wynonna, No One Else On Earth

Audio Vision

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

CURRENT

Tom Cochrane, Life Is A Highway
Holly Cole Trio, Calling You
Bruce Cockburn, Great Big Love
Michelle Shocked, Come A Long Way
Beverly Craven, Promise Me
Ozzy Osbourne, Road To Nowhere
Rodney Crowell, Many A Long And...
Petra, Beyond Belief
Steven Curtis, Great Adventure
Liebert/Negra, Reaching Out 2 U

ACTIVE

Mary J. Blige, Real Love
Neneh Cherry, Money Love
Helmet, Unsung
Elton John, The Last Song
Annie Lennox, Walking On Broken...
Me Phi Me, Black Sunshine
N2Deep, Back To The Hotel
Shakespeare's Sister, I Don't Care
Snap, Rhythm Is A Dancer
The Soup Dragons, Pleasure
Izzy Stradlin, Shuffle It All

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Ozzy Osbourne, Road To Nowhere
Rodney Crowell, Many A Long And...
Petra, Beyond Belief
Steven Curtis, Great Adventure
Liebert/Negra, Reaching Out 2 U

ON

Blind Melon, Tones Of Home
Extreme, Rest In Peace
Mother Love Bone, Stardog
Screaming Trees, Nearly Lost You
Skid Row, Little Wing
Stone Temple Pilots, Sex Type Thing
Suicidal Tendencies, Nobody Hears
The Rembrandts, Johnny Have You...

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Spin Doctors, Little Miss Can't...
Sugar, Helpless
Suicidal Tendencies, Nobody Hears
Toad The Wet Sprocket, Walk On...

HOT SHOTS

Alan Jackson, She's Got The Rhythm
Billy Ray Cyrus, Wher'm I Gonna Live
Deborah Allen, Rock Me
Michelle Wright, He Would Be Sixteen
*Randy Travis, Look Heart, No Hands
Ricky Van Shelton, Wild Man
Robert Ellis Orrall, Boom! It Was Over
Sawyer Brown, All These Years
Trisha Yearwood, Walkaway Joe
Vince Gill, Don't Let Our Love...

Lightmusic

5 1/2-hour shows weekly
Signal Hill Dr, Wall, PA 15148

CURRENT

Vince Ebo, Make It Happen
Soulful Chorus, Hallelujah Chorus
Charlie Peacock, Message Boy
King's X, Black Flag
Toad The Wet Sprocket, Walk On The...
Boston, Camera
Shall We Gather
Bruce Springsteen,
57 Channels
Carman,
1955
Carman,
Our Turn Now
Petra,
Who Is On The Lord's Side
B E Taylor,
Beautiful Day
Al Denison,
To Forgive
Freedom Of Soul,
This Is Love
Susan Ashton,
Here In My Heart
Steven Curtis,
Great Adventure
Julian Lennon,
Saltwater
D.C. Talk,
Walls
Yellow Jackets/Take 6,
Revelation
First Call,
I'll Always Come Back

JBTV
WWOR

One Hour Weekly
216 W Ohio, Chicago, IL 60610

CURRENT

Sonic Youth, Youth Against Fascism
Morrissey, Glamorous Glue
Daniel Ash, Get Out Of Control
Soul Asylum, Somebody To Shove
The Farm, Rising Sun
Sugar, Helpless
Sugar, Changes
EMF, They're Here
Kitchens Of Distinction, 4 Men
Boo Radleys, Does This Hurt
Erasure, Take A Chance On Me
Shriekback, Bastard Sons Of Enoch
B1 God 20, On The Run
Sandays, Love
Wax, Hush
Curve, Clipped
Sonic Youth, 100%

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Suicidal Tendencies, Nobody Hears
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Boy Howdy, Thanks For The Ride
Karen Brooks/Randy Sharp, That's...
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
George Jones, I Don't Need Your...
Gibson/Miller Band, Big Heart
Guy Clark, Baton Rouge
John Michael Montgomery, Life's A...
Lee Roy Parnell, Love Without Mercy
Lisa Stewart, Somebody's In Love
*McBride & The Ride, Just One Night
Nitty Gritty Dirt Band, One Good Love
Pirates Of The Mississippi, A Street...
Prairie Oyster, Did You Fall In...
Randy Travis, If I Didn't Have You
Ray Kennedy, No Way Jose
Rick Vincent, Best Mistakes I...
Ronna Reeves, We Can Hold Our Own
Sammy Kershaw, Anywhere But Here
Steve Wariner, Crash Course In...
Tim McGraw, Welcome To The Club
Tim Mensy, That's Good
*Tish Hinojosa, In The Real West
*DENOTES ADDS

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Soulful Chorus, Hallelujah Chorus
Charlie Peacock, Message Boy
King's X, Black Flag
Toad The Wet Sprocket, Walk On The...
Boston, Camera
Shall We Gather
Bruce Springsteen,
57 Channels
Carman,
1955
Carman,
Our Turn Now
Petra,
Who Is On The Lord's Side
B E Taylor,
Beautiful Day
Al Denison,
To Forgive
Freedom Of Soul,
This Is Love
Susan Ashton,
Here In My Heart
Steven Curtis,
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Dan Seals, We Are One
George Jones, I Don't Need Your...
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Guy Clark, Baton Rouge
John Michael Montgomery, Life's A...
Lee Roy Parnell, Love Without Mercy
Lisa Stewart, Somebody's In Love
*McBride & The Ride, Just One Night
Nitty Gritty Dirt Band, One Good Love
Pirates Of The Mississippi, A Street...
Prairie Oyster, Did You Fall In...
Randy Travis, If I Didn't Have You
Ray Kennedy, No Way Jose
Rick Vincent, Best Mistakes I...
Ronna Reeves, We Can Hold Our Own
Sammy Kershaw, Anywhere But Here
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Revelation
First Call,
I'll Always Come Back

the Medialine

Going Into Details About Mag's Music Coverage

BY ERIC BOEHLERT

A NEW PLAYER: In 1988 S.I. Newhouse snatched up *Details*, the lively chronicler of after-hours life below NYC's 14th Street, and announced his company, Conde Nast, would relaunch the magazine as a general-interest, lifestyle read for men in their 20s. Few suspected the monthly would become a major music-magazine player.

Since its first new-look issue in September 1990, though, the music coverage has expanded from three to nine stories each month, plus record reviews. "I wouldn't be surprised if [some issues] we print more words about music than *Rolling Stone* or *Spin*," suggests senior editor **David Keeps**.

"I always conceived music playing a big role in the magazine," says *Details* editor in chief **James Truman**. That no doubt stems from Truman's past stints at *Melody Maker*, *The Face*, *Spin*, and *Vogue*. Going in, Truman was optimistic about *Details'* ability to reach an underserved music audience. Most music magazines, he says, are "incomprehensibly fanzine," or just plain "dull." Such as? "It would unchivalrous to name names," he says, temporarily ducking behind his British upbringing.

He claims that unlike its unnamed competitors, *Details* speaks directly to its readers, not down to them. "Beware the 45-year-old hipster dictating what youth culture is," says Truman, 34, adding, "Let's get back the generation gap, it's not such a bad thing."

Research paints the typical *Details* reader as a single, 26-year-old male,

with some college and a household income of \$42,000, which he spends on 16 CDs a year, twice the national average.

Covering essentially all music, minus folk and jazz, Truman says *Details* pays particular attention to rap, dance, and industrial. He says the mag's track record of spotlighting new talent early (e.g., *House Of Pain*, *Marky Mark*, *P.M. Dawn*) is "pretty damn good." Keeps points to *Ice-T's* cover shot more than a year ago as an example, adding, "It's pretty easy to put him on the cover now."

To date, *Details* covers featuring musicians (about four a year) have continually outsold others. The September issue with *Bono* sold 50,000 more newsstand copies than usual, says publisher **Mitchell Fox**. *Details'* total circulation is 330,000.

FOLLOW ME: "I have absolutely no control over the media," said *Madonna* with a straight face on the eve of her publishing debut. While the waterfall of words continues to cascade around her picture book, the media, of course, have driven the current. All outlets (TV, newspapers, magazines) were welcomed, and encouraged, to speculate about "Sex's" contents and then analyze the book upon its release. But just a handful of consumer publications, deemed important and influential enough, were anointed with *Madonna's* cooperation prior to the book's street date. Together they represent as good a list as any when defining the current lineup of national trend setters: *Vanity Fair*, *Vogue*, *USA Today*, and *Newsweek*; winners all.



THE COMPLETE BEATLES CHRONICLE
By Mark Lewisohn
(Harmony Books, \$40)

About the only thing missing from this comprehensive look at the Fab Four's career is a running tally of John, Paul, George, and Ringo's vital signs.

With this weighty 365-page tome, Lewisohn makes further claim to being the most knowledgeable Beatles commentator. "Chronicle" combines elements of two earlier books—"The Beatles Live!" (1986) and the wonderful "The Beatles Recording Sessions" (1988)—and amplifies information about the group's concert and recording work with new nuggets about the Beatles' radio, TV, and movie work.

After a brief chapter about the early days of such proto-Beatles units as the Quarrymen, Lewisohn settles in for a year-by-year, day-by-day rundown of the band's 1960-70 activities. Each year gets an introductory overview, followed by a "diary" of daily activities.

This infinitesimal approach doesn't always add up to something revelatory, but one can't help but be impressed by the depth of Lewisohn's research. As

the *Details* pile up, what may ultimately be most astonishing is the sheer *hard work* that led to the band's success.

At its entertaining best, this is a windfall for rock'n'roll historians and trivia freaks. **CHRIS MORRIS**

FERRINGTON GUITARS
(HarperCollins/Callaway Editions, \$50)

It looks like a guitar, plays like an album, and reads like a gentle riff on the intersection of craft and art, intellect and instinct. "Ferrington Guitars," an album-body-shaped book on the celebrated creations of luthier Danny Ferrington, takes a cue from films and packs its own soundtrack, a CD of short pieces (many new, all exclusive) played on their favorite Ferringtons by Richard Thompson, Ry Cooder, Elvis Costello, and other top strummers. Clearly Ferrington has loyal customers, and should. As detailed here, his is a collaborative process with artists—"like writing a song together"—that emphasizes form as much as function. The result is the musical equivalent of Cadillacs: "beautiful, but still capable of getting you there." And like this book, a wonderful ride. **MARILYN A. GILLEN**

IFPI Under Pressure To Help Stem Asian Piracy

■ BY ADAM WHITE

LONDON—Rampant CD piracy in South Korea and Taiwan is removing the luster from Asian music markets this year, judging by comments of senior multinational label executives in the region. Territories that were profitable for major companies in 1991 are experiencing significant sales deterioration this year, as illegal operators have rapidly increased their market share—sometimes with tacit government approval.

This trading environment is putting increased pressure on the International Federation of the Phonographic Industry. Its lobbying influence with Asian governments is under the spotlight and being compared to the “boot boy” effectiveness of the offices of the U.S. Trade Representative and other American officials.

“Perhaps we should change the name of the IFPI to the Recording Industry Assn. of America in this part of the world,” says one senior label executive, speaking on condition of

anonymity. “For instance, IFPI isn’t allowed to set up [directly] in Taiwan. But if we called it the RIAA, we’d be running the market there. The government would be much more wary about us.”

Paul Ewing, Hong Kong-based VP for Southeast Asia at Warner Music International, comments, “IFPI is trying very hard to put a stop to piracy in Taiwan, and they’ve done fairly well. But it still needs to be watched carefully, because it’s a very dangerous situation with so many CD plants there.”

Lauchlan Rutherford, regional director for China and Southeast Asia at EMI Music, agrees. “IFPI has done a good job stopping exports of pirate product from Taiwan,” he says, “but this has meant that domestic CD piracy is worse, because the pirate merchandise is sloshing around inside the country.” He adds, “There will be no dramatic improvement in Taiwan until the government enforces the copyright law.”

Even so, both executives say their companies’ business in Taiwan are

ASIA: SOUND-CARRIER TRADE DELIVERIES 1991

Source: International Federation of the Phonographic Industry (IFPI). Figures in millions, representing trade deliveries in units by IFPI-affiliated record companies for calendar 1991. There is no singles market in these territories, except in the Philippines (1.2 million units last year). Ranking is by total units per market; comparison with 1990 in parentheses.

	CDs	Cassettes	LPs	Total
S. Korea	2.7 (-70%)	29.5 (-59%)	11.1 (-31%)	43.3 (-55%)
Thailand	0.4 (+100%)	42.5 (-1%)	n/a	42.9 (-0.5%)
Taiwan	7.0 (+112%)	23.0 (+16%)	n/a	30.0 (+29%)
Malaysia	0.9 (+80%)	9.1 (-4%)	n/a	10.0 (0%)
Indonesia	0.9 (+1025%)	9.1 (-75%)	n/a	10.0 (-72%)
Hong Kong	5.8 (-2%)	3.1 (-33%)	0.2 (-71%)	9.1 (-19%)
Singapore	2.2 (+47%)	5.2 (-12%)	0.1 (+350%)	7.5 (+0.7%)
Philippines	0.3 (0%)	5.3 (+20%)	0.2 (-33%)	5.8 (+16%)
TOTAL	20.2 (-3%)	126.8 (-35%)	11.6 (-32%)	158.6 (-32%)

somewhat ahead of last year—“a slight growth out of the trough,” in Rutherford’s phrase. Adds Ewing, “The first half wasn’t as good as we expected, but we’ve had an excellent second half so far.” Warner is repre-

sented there by a licensee, UFO. “They’ve had a good year, especially with their Chinese releases, including several from our Hong Kong company,” Ewing states.

South Korea is apparently more

worrisome. “CD piracy has grown there in a horrifying fashion,” says Rutherford, “from zero to 40% in about six months.” To make matters worse, government censorship has led to a situation where some international repertoire is released legitimately without the “offending” tracks—but where the pirates seem able to issue the same product with the censored material. Since every release—legal or illegal—must obtain a censorship number from the government, this is a real slap in the face of the multinationals, comments the EMI Music official.

“The government is making it increasingly difficult for us to do business in Korea,” affirms Peter Jamieson, senior VP for Asia/Pacific at BMG International, based in Hong Kong. “We go to the ministry of culture and other government offices, asking, ‘Can you make it more difficult for the pirates to release records?’ It doesn’t appear to make much difference.”

Compact disc piracy is the obvious outcome of “the huge overcapacity” that exists in Korea and Taiwan, continues Jamieson. “Domestic repertoire is somewhat self-regulated by powerful relationships between wholesalers, retailers, and the authorities. In certain territories, it’s quite clear that the domestic side is protected, whereas international is not. So international product becomes fair game.”

The multinationals’ efforts to develop local talent in Korea have also been hampered. “Artists who record for foreign companies have been threatened with a blacklist,” comments one industry insider, “and there has been a lot of pressure on the media not to play local artists who are signed to multinationals.”

Warner Music’s Ewing points to another difficulty. “The Korean Phonographic Assn., which is made up of

(Continued on page 48)

East European Majors Forecast Bright Future

LONDON—The long-term health of the emerging East European record market is producing a mood of optimism among the major record companies operating there. However, there is also a determination to maintain a realism about short-term prospects for trade.

David Main, Sony Music International’s business development manager for the region, believes total sales in the former communist states by the end of 1992 will be less than those in the previous 12 months. He feels that a general euphoria in the immediate aftermath of the liberation of the countries produced a music-buying spree, and that the market is now settling back to a more realistic level.

However, he underlines Sony’s belief in the potential of the area by pointing out that the company now has an affiliate in the Czech-Slovak republic and is in the process of moving into Hungary. “That suggests we believe there is movement to be made there. We feel the investment will be worthwhile in the long term.

“Senior management is immensely supportive,” he adds.

However, Main warns against the record industry raising its expectations too high. There are considerable obsta-

cles to be overcome, he says, before the trading process is anywhere near Western standards.

He explains, “They’ve never had a wonderful distribution system—for any commodity, let alone records. On top of that, people in record shops lack motivation and selling skills, so part of our duty as major record companies is to try to foster the ways of Western marketing.”

In the estimation of Tony Salter, EMI Music’s Budapest-based Eastern European development director, the markets in Hungary and the Czech-Slovak republic are “moving ahead very nicely.” He says total sales there this year will be greater than in 1991.

He adds, “Poland is a bit of a mess, but I would guess it probably has moved ahead this year—but then again, I don’t think anybody really knows. No-one has set up in operation in a Western way yet.”

Across central Europe, Salter feels “retail generally is improving” although he regards as “a big problem” the fact that stores tend to buy mid-price product. “The result is that all the stores are full of the Nice Prices of this world.”

Salter confesses the industry still has “a long way to go,” but adds,

“Year-on-year, we are moving in the right direction.”

Arnold Bahlmann, senior VP of BMG International Central Europe, says of the general market, “The whole situation is pretty stagnant. But the market does show signs of getting better in Czechoslovakia and Hungary and, marginally, in Poland.

“The central European market is still difficult. The rapid development that everybody was anticipating four years ago has not happened.” Though optimistic for the long term, he feels the short-term development has been hamstrung by a number of factors.

“The development of the whole con-

sumer market—and the same is true in eastern Germany—is still very slow. Because of that, people are very careful with their spending. Also, for them, CD price levels are pretty high—but we have to keep them at a certain level, otherwise the rest of Europe would be flooded with transshipments.”

Another detriment is the lack of sophistication in distribution and retail; Bahlmann regards the stores as looking as though they belong in the ‘50s.

In terms of the battle against piracy and bootlegging, Bahlmann says there has been a great commitment from record companies and industry body

(Continued on page 48)

Shanghai Loses Asia Beat '92 Confab Organizers Blame Confusion With Hotels & Flights

LONDON—Asia Beat '92 appears beaten. The music industry conference organized under that name to take place Nov. 11-15 in Shanghai has been canceled.

According to its organizers, the decision was prompted by hotel accommodation problems in the Chinese city and insufficient inbound and outbound flights. However, sources indicate that poor projected attendance was as much to blame, with fewer than 100 people registered for the event.

Events of this kind have a poor track record. The Asian Conference on Entertainment was to be held Nov. 5-8 in Singapore, but was canceled at the last minute (Billboard, Oct. 31). Similarly, the Keynote '91 confab in Hong Kong was aborted amid claims that it would be rescheduled for this year; it was not.

Asia Beat '92 speakers and panelists were told of the cancellation Oct. 26 in a letter signed by Alastair Monteith-Hodge, executive editor of Asia Beat, a new quarterly trade publication from Capital Entertainment Publishers, aimed at the Asian music industry and due to appear soon. Capital had been planning to use the Shanghai event as a launch pad for the trade publication and an Asian music industry directory.

Among the Asia Beat '92 advertised speakers were prominent Hong Kong concert promoter Andrew Bull, MTV Asia GM Don Atyeo, Export Music Australia GM Brian Peacock, and a number of entertainment business attorneys, as well as officials from China’s National Copyright Administration.

“Too many international events appear to be taking place in Shanghai in

November,” says Monteith-Hodge, in explaining the accommodation and transport obstacles. The cancellation—which he calls a postponement, since he says Capital wants to reschedule the event for October 1993—was not due to lack of bookings. “Even if we had only 50 registrations, we would have gone ahead, because it’s important to establish this event. It wouldn’t have been a success financially, of course, but we’re committed to making Asia Beat work.” He says the conference’s registration target was between 150 and 200.

One music industry executive advertised as an Asia Beat speaker says, however, that Shanghai accommodation and flight problems “are not news to anyone who knows Asia.” There is “no excuse” for the lack of sufficient forward bookings, he says.

EASTERN EUROPE: SOUND-CARRIER TRADE DELIVERIES 1991

Source: IFPI. Figures in millions. There is no significant singles market in these territories. Comparison with 1990 in parentheses.

	CDs	Cassettes	LPs	Total
Czech/Slovak	1.5 (+50%)	3.7 (+19%)	3.6 (-56%)	8.8 (-28%)
Poland	0.8 (+433%)	3.0 (-86%)	1.0 (-88%)	4.8 (-84%)
Hungary	0.3 (+50%)	2.7 (-21%)	0.4 (-76%)	3.4 (-36%)
TOTAL	2.6 (+93%)	9.4 (-67%)	5.0 (-72%)	17.0 (-64%)

Italian Artist, Label Spar Over Band-Name Rights

BY DAVID STANSFIELD

MILAN—A dispute has broken out over the rights to the name of Italian act Rondo Veneziano, a group said to have sold 15 million albums across Europe since 1980. Its resolution is now in the hands of Milan's Civil Tribunal.

The conflict is between the group's creator, Gian Piero Reverberi, and Baby Records, which has released 12 Veneziano albums over the past 12 years. Reverberi is a composer, musician, arranger, and orchestra director. He has now signed to the DDD label, with an album, "Gian Piero Reverberi/Rondo Veneziano," slated for late-October release. It will include 12 new Reverberi compositions, plus remixes of "Serenissima" and "Rondo Veneziano," which first inspired the name of the group.

Reverberi, who describes his earlier output as modern rewrites of baroque music, contends that ownership of the Rondo Veneziano name is his. "Baby Records claim Rondo Veneziano is a project of theirs," he says. "But the name is a musical composition of mine and not only the name of the group. The first time we used this name was because I titled one song 'Rondo Veneziano.' It was later used as an album title and then as a project. I registered the name as a group."

Baby Records submitted its case to the Milan court in August, according to Reverberi. His lawyers have now submitted their own papers and he says the court will make its first review of the case soon. Baby is understood to have lawyers acting on its behalf in several European countries. Baby owner Freddy Naggiar declines to comment personally, but in a prepared statement says, "Baby Records declares that it is the sole proprietor of the rights of Rondo Veneziano. We thank Mr. Reverberi for the work developed in recent years in relation to Rondo Veneziano and we reserve any kind of action for the future."

Reverberi says that he became a 50/50 partner with Naggiar, who had insisted on this arrangement before investing in the act. "But he acted as though he owned 100%," alleges Reverberi. "I didn't have any control, particularly with live concerts on the international market, where he used other musicians without even calling me."

Reverberi says the main reason for not renewing his Baby contract was that the company refused his offer of cooperation with live tours. He admits that he has received record royalties, but maintains that it is an artist's right to perform in concert.

DDD maintains that it is not directly involved in the dispute. Comments company international manager Donatella De Gaetano, "We have signed Gian Piero Reverberi and are proud to have him on our roster. We will do our best to exploit him throughout Europe because it is international product."



BACK FROM VENICE

THE MOST BEAUTIFUL SOUNDTRACKS PRESENTED
AT THE 49th VENICE FILM FESTIVAL



In competition



ACLA'

Music by Dario Lucantoni - Film directed by Aurelio Grimaldi

Aurelio Grimaldi, the famous author of "Mery Forever", makes his debut in film direction. The composer Dario Lucantoni underlines with great style the dramaticity of the scenes. One theme is performed by Italian singer Paola Turci, in a particularly unusual feature.

CD COS010: DDD (TOTAL TIME 29'53)



Showcase of Italian Cinema

FIRST PRIZE FOR BEST FILM IN

"SHOWCASE OF ITALIAN CINEMA" SECTION



ANOTHER LIFE

Music by Ralph Towner - Film directed by Carlo Mazzacurati

Ralph Towner, the American jazz musician, leader of the group "Oregon", realizes his first soundtrack for this new film by Carlo Mazzacurati, creating a unique score, following his unmistakable style.

CD COS011: DDD (TOTAL TIME 53'52)



Special Event:

TRIBUTE TO FRANCO CRISTALDI - NOT IN COMPETITION



FLIGHT OF THE INNOCENT

Music by Carlo Siliotto - Film directed by Carlo Carlei

Carlo Carlei's debut, directing the last film produced by Franco Cristaldi. The music composed by Carlo Siliotto, with the Bulgarian Symphony Orchestra performing, perfectly underlines the intense emotions of the film. The CD includes a theme performed by the trumpet player Nini Rosso.

CD COS012: ADD/DDD (TOTAL TIME 55'10)



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Pony Canyon Has Grand Expansion Plan Tokyo Record Co. Going Overseas For Labels, Acts

BY STEVE McCLURE

TOKYO—Pony Canyon is going shopping overseas. The Tokyo-based record company plans to aggressively seek new deals with overseas labels and directly sign more foreign artists, following the September expiration of its Japan-only licensing deal with A&M Records.

Other Japanese companies have similar strategies. Tokyo's Zero Corp. signed former Earth, Wind & Fire member Larry Dunn, for example, as well as acts from the U.K., Sweden, and Italy.

Pony Canyon already has deals for Southeast Asia with such U.K. artists as Paul Weller and Robert Fripp. The latter's label, Discipline, will soon have a live King Crimson boxed set in the market through a Pony Canyon unit.

A&M product accounted for about 40% of Pony Canyon's international repertoire. That, in turn, makes up just 10% of the Japanese firm's total annual record sales, reported to be upward of \$260 million. A&M is now handled in Japan by sister PolyGram company, Polydor K.K.

Tatsuo Ozu, GM of Pony Canyon's international A&R department, says the company's goal is for foreign product to retain that 10% share and thus help Pony Canyon maintain an international identity.

"Maybe some people think Pony Canyon is eliminating its foreign record division," he says, referring to the post-A&M era, "but that's not true. To make people aware of this, we're strengthening the Canyon International label."

Strong domestic repertoire sales have fueled Pony Canyon's impressive growth in recent years, culminating in the firm's 67% increase in record sales to 35.9 billion yen (\$266.5 million) in the fiscal ended March 31, making it Japan's No. 5 record company, excluding video.

In the future, Canyon International, founded 10 years ago, will serve as an umbrella label for foreign-product sublabels like Village Green and Jazz City. Ozu says that through CI, Pony Canyon hopes to make more direct

'We're strengthening the Canyon International label'

signings with foreign artists, both on a territorial (e.g., Japan and Southeast Asia) basis and for worldwide master rights.

Recent examples of such deals include those with Paul Weller (Japan and Southeast Asia), British band Workshy, and American heavy metal act Bad Moon Rising (both worldwide). The second part of CI's strategy is to seek licensing deals with smaller foreign labels, such as those Pony Canyon has with Disney Records and Windham Hill. The problem here, Ozu notes, is that such relationships can end suddenly if the overseas label is bought out by one of the majors, as happened with A&M. "That's why signing artists directly is more important for us," says Ozu.

CI recently concluded a deal with Robert Fripp's new Discipline label, under which the Japanese firm will distribute material by Fripp, violinist David Cross, and Fripp protégés the

California Guitar Trio in Japan and Southeast Asia. CI's first Discipline release, set for sometime in November, will be a four-CD boxed set of King Crimson live recordings "The Great Deceiver."

The label is currently charting with "Hold On Tight," a single by American teen actor Edward Furlong ("Terminator II").

"We want to find foreign artists who are not signed to major labels but have the potential to sell in Japan," says Ozu, "or those who used to be on major labels and were dropped, but who also have sales potential here."

More ambitiously, CI hopes to pick up foreign artists who find it difficult to get their product handled by the majors in their home countries. "We have several plans in mind in this respect," says Ozu. "One is to set up a joint venture to replace the one we had with Virgin." (Pony Canyon and parent company Fujisankei Communications Group had a 50% stake in Virgin Music Japan until Virgin Music was bought by Thorn EMI this spring.)

Ozu says finding good partners is important for Pony Canyon because the company has limited experience in international markets. "Having an international distribution network is our dream, but it requires a lot of money," he says. Nonetheless, Ozu concludes that "several" joint-venture deals are possible in the near future, refusing to be more specific.

Mexico's Attorney General Vows Support In Piracy Fight

BY JEFF CLARK-MEADS

LONDON—Mexico's Attorney General has given a promise to the

international record industry that the authorities there will continue to support the clampdown on audio piracy.

The Attorney General made the undertaking at a meeting Oct. 9 with a delegation led by Sir John Morgan, president of international labels body IFPI. With Morgan and other IFPI executives were Ricardo Gioscia, head of Latin American industry group FLAPP, and representatives of Mexican record companies.

The delegation expressed thanks for the cooperation received in anti-piracy operations since the passage of Mexico's new copyright law last year. They pointed out, however, that raids against street vendors needed to be intensified and action taken against producers of pirate product.

The Attorney General gave a clear undertaking that cooperation would be expanded, and proposed three-monthly meetings between the Mexican industry and the Attorney General's office to review progress.

He also agreed that, before the next meeting, action would be taken against the main center of pirate sales in Mexico City's Matamoros Street.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: Sachi Hayasaka is an avant-garde jazz saxophonist whose driving, hard-bop style belies her diminutive stature and demure countenance. Indeed, at a recent show at the Buddy club in Tokyo she proved herself to be one of the country's best jazz performers as she stretched out on a variety of tunes backed by a five-piece band, including drummer Ponta Murakami (who achieved some success overseas with the band Native Son). Normally Hayasaka plays with a simple bass and piano accompaniment at fringe venues like Lady Jane in Tokyo's funky Shimokitazawa district, but she will be taking time off in the coming weeks for maternity leave. A good introduction to her work is "Straight To The Core" (Three Blind Mice), an album that features inspired versions of pieces by Ornette Coleman and Rahsaan Roland Kirk as well as her own compositions.

STEVE McCLURE

FRANCE: What happens when punk meets traditional French folk? The answer can be found on "Vacarmélite Ou La Nonne Bruyante." It is the latest album by Les Garçons Bouchers (the Butcher Boys), one of the countless bands in which François Hadji-Lazaro (Pulse, Jan. 4), founder of the indie label Boucherie (Butchery), performs. The album cover, which features a drawing by the artist Topor of a man's face squeezed between the voluminous breasts of a nun, has already provoked strong reactions and some newspapers have refused to carry advertisements. Lead singer Sapu's voice and the band's punk style can become irritating, but the mix of fiddle, accordion, banjo, and slide guitar is an original sound that is miles away from French "variété." Some songs take an anti-fascist stand, but most of them depict contemporary scenes of French life, including several dedicated to the national pastime of drinking wine. The promotional package that reached the Pulse included a CD, a T-shirt, and a bottle of red wine, specially created for the Garçons Bouchers. Santé!

EMMANUEL LEGRAND

EGYPT: Farouq Muhammad Hassan is one of the most respected artists to emerge from the famous Muhammad Ali Street, the hub of the artistic district of Cairo. Born into an artistic family, he played accordion from the age of 8 and rapidly became one of the most sought-after players in the studios of Cairo. Acknowledged as one of the last great masters of the baladi dance form, he has been influential in maintaining the presence of the accordion in contemporary popular music. Hassan's first recording on Eldawlia Records, "Liqā," opens a new window on the past. It comprises eight mainstream classical Arabic songs from the '50s and '60s rearranged for accordion in a modern dance style by young musicians. By using hi-tech Western sounds to replace the original orchestral arrangements, he shows a sound understanding of modern commercial trends while reviving interest in the music of the past.

MUHAMMAD HIJAZI

NETHERLANDS: This is one of the leading countries in the European house scene, and dance clubs like Nighttown in Rotterdam and the Roxy in Amsterdam play an important role in the development of the music. According to Roland Molendijk, a DJ at Nighttown, house is becoming softer and taking on more soulful characteristics. Where once it was all bumps and blips, much of the music now has a clear melody line and proper vocals with their roots in funk and soul.

WILLEM HOOS

GERMANY: Having toured with Urban Dance Squad, the Beastie Boys, and Public Enemy, the five-piece group N-Factor has arrived center-stage with its new album, "Paradigmashift" (roughly meaning Swimming Upstream; BMG Ariola). Fronted by two brothers of Nigerian descent, Wally B and MC Pacman, the group specializes in an English-language fusion of reggae and hip-hop. The album, which was produced in Germany, Portugal, and New York, focuses on the thoughts and feelings of black Germans after the fall of the Berlin Wall. One song, "Renegade In Exile," speaks powerfully of their feelings of not belonging in either Nigeria, where they are regarded as traitors, or Germany, where they are still seen as foreigners, despite being born here.

ELLIE WEINERT

newsline...

BMG ARIOLA Sweden has signed a worldwide license deal with Peter Swarling's Ricochet Productions, which calls for the launch of dance label Soul Food and gives the major rights to the Ricochet roster of 12 acts. BMG has also bought 50% of the indie's publishing unit, JB Music. First act to be launched outside Sweden is Legacy Of Sound. Five-year-old Ricochet owns three studios in Stockholm.

BENELUX RETAIL chain Free Record Shop has begun selling computer software through its 100 Dutch and 23 Belgian stores. It's the result of a new deal with Davilex Software, involving a total of 20 software titles. More than 20% of Holland's 6.2 million households are said to have a personal computer. Free Record Shop has also started to sell video games and music books.

U.K. INDIE LABEL Shut Up And Dance has agreed to Mechanical Copyright Protection Society demands that it seek clearance for samples and abide by copyright requirements within MCPS' licensing procedures. The label had used unlicensed samples and been the object of MCPS legal action. An out-of-court settlement is now in prospect.

TURKEY'S COALITION government has pledged a law that may break the state monopoly on radio and television. In recent months, the country has experienced an explosion of private radio and TV broadcasting through programs transmitted from abroad.



HITS OF THE WORLD

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EUROCHART HOT 100 10/16/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	16	EROTICA MADONNA MAVERICK
2	3	SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME
3	4	DON'T YOU WANT ME FELIX deCONSTRUCTION
4	5	BAKER STREET UNDERCOVER PWL INTERNATIONAL
5	2	RHYTHM IS A DANCER SNAP LOGIC
6	1	IT'S MY LIFE DR. ALBAN SWEMIX
7	10	END OF THE ROAD BOYZ II MEN MOTOWN
8	7	SLEEPING SATELLITE TASMEN ARCHER EMI
9	6	JUST ANOTHER DAY JON SECADA SBK
10	15	MY NAME IS PRINCE PRINCE & THE N.P.G. WARNER BROS.
1	1	ALBUMS
2	5	PETER GABRIEL US VIRGIN
3	4	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
4	8	ABBA GOLD-GREATEST HITS POLAR
5	3	PRINCE & THE N.P.G. LOVE SYMBOL PAISLEY PARK/WARNER BROS.
6	2	ERIC CLAPTON UNPLUGGED REPRISE
7	7	ROXETTE TOURISM EMI
8	6	MICHAEL JACKSON DANGEROUS EPIC
9	9	MIKE OLDFIELD TUBULAR BELLS II WEA
10	NEW	LIONEL RICHIE BACK TO FRONT MOTOWN
10	NEW	SIMPLE MINDS GLITTERING PRIZE VIRGIN

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	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM
3	3	THE DAY YOU WENT AWAY WENDY MATTHEWS 100ART/WARNER
4	16	EROTICA MADONNA WARNER
5	5	AIN'T NO DOUBT JIMMY NAIL 100ART/WARNER
6	10	SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH WITH DON HENLEY MCA/BMG
7	13	END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR
8	4	LOVE IS IN THE AIR (BALLROOM MIX) JOHN PAUL YOUNG ALBERTS/SONY
9	9	MY NAME IS PRINCE PRINCE & THE N.P.G. WARNER
10	8	NOVEMBER RAIN GUNS N' ROSES GEFEN/BMG
11	6	WHITE MEN CAN'T JUMP RIFF EMI
12	7	DO FOR YOU EUPHORIA EMI
13	11	KEEP THE FAITH BON JOVI MERCURY/PHONOGRAM
14	12	HUMPIN' AROUND BOBBY BROWN MCA/BMG
15	18	LOVE HOW YOU LOVE ME TEEN QUEENS PHONOGRAM/POLYGRAM
16	30	SOMETHING GOOD UTAH SAINTS PDR/POL
17	14	RHYTHM IS A DANCER SNAP BMG
18	26	DON'T YOU WANT ME FELIX BMG
19	17	WHAT KIND OF FOOL KYLIE MINOGUE MUSHROOM/FESTIVAL
20	20	WITHOUT YOU GIRLFRIEND RCA/BMG
1	NEW	ALBUMS
2	1	MADONNA EROTICA WARNER
3	2	PRINCE & THE N.P.G. LOVE SYMBOL WARNER
4	7	BILLY RAY CYRUS SOME GAVE ALL PHONOGRAM/POLYGRAM
5	3	NOISEWORKS THE WORKS COLUMBIA/SONY
6	5	KYLIE MINOGUE GREATEST HITS MUSHROOM/FESTIVAL
7	9	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
8	NEW	WENDY MATTHEWS LILY 100ART/WARNER
9	4	COLD CHISEL LAST STAND EMI/WAR
10	NEW	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM
11	11	RED HOT CHILI PEPPERS WHAT HITS? BMG
12	6	HOODOO GURUS ELECTRIC SOUP BMG
13	15	HUNTERS AND COLLECTORS CUT WHITE/FESTIVAL
14	NEW	ERIC CLAPTON UNPLUGGED WARNER BROS.
15	8	EUPHORIA TOTAL EUPHORIA EMI
16	12	PETER GABRIEL US VIRGIN/EMI
17	14	MADONNA THE IMMACULATE COLLECTION WARNER
18	13	SOUNDTRACK STRICTLY BALLROOM ALBERTS/SONY
19	10	ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL
20	33	DR. HOOK DR. HOOK'S GREATEST HITS EMI
20	33	SOUNDTRACK THE POWER OF ONE WARNER

GERMANY (Der Musikmarkt) 9/29/92

THIS WEEK	LAST WEEK	SINGLES
1	1	SWEAT (A LA LA LA LONG) INNER CIRCLE WEA
2	2	DON'T YOU WANT ME FELIX deCONSTRUCTION
3	5	BAKER STREET UNDERCOVER PWL
4	3	JUST ANOTHER DAY JON SECADA SBK
5	4	IT'S MY LIFE DR. ALBAN LOGIC
6	6	ABBA-ESQUE ERASURE MUTE
7	7	ONE LOVE DR. ALBAN LOGIC
8	8	HOW DO YOU DO! ROXETTE EMI
9	12	DIE DA !?! FANTASTISCHEN VIER COLUMBIA
10	9	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS AND JANET JACKSON PERSPECTIVE
11	10	NOVEMBER RAIN GUNS N' ROSES GEFEN
12	16	MORE AND MORE CANTAIN HOLLYWOOD PROJECT BLOW UP
13	13	HUMPIN' AROUND BOBBY BROWN MCA
14	11	WE ALL NEED LOVE DOUBLE YOU? ZYX
15	14	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFEN
16	17	THIS USED TO BE MY PLAYGROUND MADONNA SIRE

17	15	RHYTHM IS A DANCER SNAP LOGIC
18	19	MR. LOVERMAN SHABBA RANKS EPIC
19	18	THE MAGIC FRIEND 2 UNLIMITED ZYX
20	20	JAM MICHAEL JACKSON EPIC

THIS WEEK	LAST WEEK	ALBUMS
1	1	PETER GABRIEL US VIRGIN
2	5	ABBA GOLD POLYGRAM
3	2	ROXETTE TOURISM ELECTROLA
4	19	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
5	3	ERIC CLAPTON UNPLUGGED REPRISE
6	30	PRINZEN KUSSEN VERBOTEN HANSA
7	4	MICHAEL JACKSON DANGEROUS EPIC
8	35	MANOWAR THE TRIUMPH OF STEEL EASTWEST
9	8	FANTASTISCHEN VIER 4 GEWINNT SONY
10	6	GENESIS WE CAN'T DANCE VIRGIN
11	9	VAYA CON DIOS TIME FLIES BMG/ARIOLA
12	7	MIKE OLDFIELD TUBULAR BELLS II WEA
13	12	INNER CIRCLE BAD TO THE BONE WEA
14	20	PRINCE & THE N.P.G. LOVE SYMBOL WEA
15	10	GUNS N' ROSES USE YOUR ILLUSION II GEFEN
16	13	GUNS N' ROSES USE YOUR ILLUSION I GEFEN
17	14	LIONEL RICHIE BACK TO FRONT MOTOWN
18	17	DR. ALBAN ONE LOVE LOGIC
19	11	BOHSE ONKELZ HEILIGE LEIDER BELLAPHON
20	15	QUEEN GREATEST HITS II PARLOPHONE

JAPAN (Music Labo) 10/5/92

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HARETARA IINE DREAMS COME TRUE EPIC/SONY
2	NEW	MADE IN HEAVEN TOSHIKI BMG
3	1	ZERO B'Z BMG
4	3	KESSENWA KINYOBI DREAMS COME TRUE EPIC/SONY
5	4	DA KA RA MAKI OHGURO TOSHI/EMI
6	2	NO NO DARLIN CHAGE & ASKA PONY CANYON
7	NEW	YA-YA-YA ZOO FOR LIFE
8	5	JIRETTAI AL T-BOLAN ROCK IT
9	NEW	REALNA YUMENO JOHKEN WINK POLYSTER
10	NEW	KITAKAZE NORIYUKI MAKIHARA WEA
1	NEW	ALBUMS
2	NEW	MARIYA TAKEUCHI QUITE LIFE MMGZ
3	NEW	TETSUYA KOMURO HIT FACTORY EPIC/SONY
3	1	SOUTHERN ALL STARS YONI MANYOHNO HANAGA SAKUNARI VICTOR

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	2	END OF THE ROAD BOYZ II MEN MOTOWN
2	1	SLEEPING SATELLITE TASMEN ARCHER EMI
3	4	EROTICA MADONNA MAVERICK
4	3	I'M GONNA GET YOU BIZARRE INC. VINYL SOLUTION
5	5	KEEP THE FAITH BON JOVI JAMCO
6	10	PEOPLE EVERYDAY ARRESTED DEVELOPMENT COOLTEMPO
7	9	A MILLION LOVE SONGS TAKE THAT RCA
8	6	TETRIS DOCTOR SPIN CARPET
9	21	PIECE OF MY HEART ERMA FRANKLIN EPIC
10	NEW	RUN TO YOU RAGE PULSE 8
11	23	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION
12	7	IT'S MY LIFE DR. ALBAN LOGIC/ARISTA
13	30	FAITHFUL GO WEST CHRYSALIS
14	NEW	SUPERMARIOLAND AMBASSADORS OF FUNK/MC MARIO LIVING BEAT
15	27	MISERERE ZUCCHERO WITH LUCIANO PAVAROTTI LONDON
16	49	BOOM BOOM JOHN LEE HOOKER POINTBLANK
17	16	NOTHING TO FEAR CHRIS REA EASTWEST
18	19	DON'T YOU WANT ME THE FARM END PRODUCT
19	37	BE MY BABY VANESSA PARADIS REMARK
20	NEW	TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIA
21	18	PERFECT MOTION SUNSCREAM SONY
22	11	LOVE SONG/LIVE & KICKING SIMPLE MINDS VIRGIN
23	20	MY DESTINY LIONEL RICHIE MOTOWN
24	29	ALWAYS TOMORROW GLORIA ESTEFAN EPIC
25	40	THERE IS A LIGHT THAT NEVER GOES OUT THE SMITHS WEA
26	NEW	COLD ANNIE LENNOX RCA
27	25	ERASURE-ISH (A LITTLE RESPECT/STOP!) BJORN AGAIN MAG
28	15	BAKER STREET UNDERCOVER PWL INTERNATIONAL
29	8	EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN
30	NEW	TEETHGRINDER THERAPY? A&M
31	14	HIGHWAY TO HELL (LIVE) AC/DC ATCO
32	28	LIBERATION LIBERATION ZYX
33	26	SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH WITH DON HENLEY MCA
34	NEW	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL
35	NEW	GIVE ME YOUR BODY THE CHIPPENDALES XS RHYTHM
36	NEW	WHEREVER I MAY ROAM METALLICA TUFF GONG
37	12	ASSASSIN THE ORB THE ORB/BIG LIFE
38	22	SPECIAL KIND OF LOVE DINA CARROLL EMI
39	NEW	DO YOU BELIEVE IN US JON SECADA SBK
40	17	MY NAME IS PRINCE PRINCE & THE NEW POWER GENERATION PAISLEY PARK

4	NEW	MADONNA EROTICA WARNER
5	NEW	KOICHI SUGIYAMA SYMPHONIC SUITE DORAGONQUESTS APOLLON
6	2	MIYUKI NAKAJIMA EAST ASIA PONY CANYON
7	NEW	SEIKIMA II KYOFUNO RESTAURANT KICON/SONY
8	4	ZARD HOLD ME POLYDOR
9	NEW	VARIOUS ARTISTS JULLIANA'S TOKYO VOL.3. AVEL TRAX
10	5	T BOLAN NATSUNO OWARINI ROCK IT

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	7	BE MY BABY VANESSA PARADIS REMARK/POLYGRAM
6	5	LE CHAT POW WOW POLYGRAM
7	8	PERCHE LO FAI MARCO MASINI POLYGRAM
8	6	JUMP KRIS KROSS SONY/COLUMBIA
9	12	SHE'S LIKE THE WIND PATRICK SWAYZE BMG/RCA
10	10	JAM MICHAEL JACKSON SONY/EPIC
11	11	THIS USED TO BE MY PLAYGROUND MADONNA WEA
12	13	WE ALL NEED LOVE DOUBLE YOU POLYGRAM
13	15	I LOVE ROCK N' ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR
14	9	PLEASE DON'T GO DOUBLE YOU POLYGRAM
15	17	IRON LION ZION BOB MARLEY ISLAND/POLYGRAM
16	14	LOVE IS ALL BUTTERFLY BALL SONY
17	18	SWEET LULLABY DEEP FORTH SONY/MCA
18	28	LA LEGENDE OOHIGEAS ROCH VOISINE BMG
19	16	THE MUSIC'S GOT ME BASS BUMPERS POLYGRAM/SCDRP/D
20	25	ELSA BOUSCULE MOI BMG
1	1	ALBUMS
2	3	MICHAEL JACKSON DANGEROUS EPIC/SONY
3	2	VANESSA PARADIS VANESSA PARADIS POLYGRAM
4	58	PETER GABRIEL US VIRGIN
5	13	PRINCE & THE N.P.G. LOVE SYMBOL WEA
6	4	ELSA DOUCE VIOLENCE BMG
7	7	SOUNDTRACK DIRTY DANCING BMG
7	7	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
8	5	JONASZ MICHEL OU' EST LA SOURCE WEA
9	9	CHRISTIAN MORIN ESQUISSE SONY

10	10	GENESIS WE CAN'T DANCE VIRGIN
11	8	TYCOON VERNON ANGLAISE DE STARMANIA SONY/EPIC
12	6	STEPHEN EICHER ENGELBERG POLYGRAM
13	14	BARBELVIVEN, DIDIER VEND'EE 93 (INCLUIS 'LES MARIES) SONY/POM
14	12	NIRVANA NEVERMIND GEFEN/BMG
15	NEW	VOISINE, ROCH EUROPE TOUR (L'EMOTION) BMG
16	11	SNAP THE MADMAN'S RETURN BMG
17	29	DEEP FOREST DEEP FOREST SONY/MCA
18	15	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
19	19	DAHO, ETIENNE PARIS AILLEURS VIRGIN
20	18	BOB MARLEY & THE WAILERS SONGS OF FREEDOM 1962/1980 ISLAND/POLYGRAM

SWEDEN (GLF) 9/30/92

THIS WEEK	LAST WEEK	SINGLES
1	4	JUST ANOTHER DAY JON SECADA SBK
2	5	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND/BMG
3	14	EROTICA MADONNA WARNER
4	1	OM DU VAR MIN MAURO SCOCCO DIESEL MUSIC
5	11	DON'T YOU WANT ME FELIX BMG
6	8	AIN'T NO SUBSTITUTE PAPA DEE TELEGRAM
7	20	KEEP THE FAITH BON JOVI MERCURY
8	3	ABBA-ESQUE ERASURE MUTE
9	26	HOUSE OF LOVE EAST 17 LONDON
10	24	BAKER STREET UNDERCOVER METRONOME
1	1	ALBUMS
2	NEW	ABBA ABBA GOLD-GREATEST HITS POLAR
3	3	MARIE FREDRIKSSON DEN STANDIGA RESAN EMI
4	2	MAURO SCOCCO CIAO! DIESEL MUSIC
5	4	PETER GABRIEL US REALWORLD
6	NEW	ANNE-LIE RYDE STULNA KYSSAR HI FIDELITY
7	8	MADONNA EROTICA WARNER
8	NEW	BLANDADE ARTISTER ABSOLUTE CINEMA EVA
9	5	BLANDADE ARTISTER RADIO CITY HITS 4 POLYDOR
10	4	FRAMTIDEN METRONOME
10	4	BLANDADE ARTISTER ABSOLUTE DANCE EVA

NETHERLANDS (Stichting Nederlandse 40) 10/9/92

THIS WEEK	LAST WEEK	SINGLES
1	1	SWEAT (A LA LA LA LONG) INNER CIRCLE WEA
2	3	BAKER STREET UNDERCOVER PWL
3	2	TOO MUCH LOVE WILL KILL YOU BRIAN MAY PARLOPHONE
4	5	END OF THE ROAD BOYZ II MEN MOTOWN
5	6	IRON LION ZION BOB MARLEY & THE WAILERS ISLAND
6	4	DON'T YOU WANT ME FELIX RCA
7	10	MY NAME IS PRINCE PRINCE & THE N.P.G. PAISLEY PARK
8	7	HEADING FOR A FALL VAYA CON DIOS ARIOLA
9	9	IK WEET DAT ER EEN ANDER IS MARIANNE WEBER DINO
10	14	LAYLA ERIC CLAPTON REPRISE
1	1	ALBUMS
2	2	LIONEL RICHIE BACK TO FRONT MOTOWN
3	2	ERIC CLAPTON UNPLUGGED REPRISE
4	4	VAYA CON DIOS TIME FLIES ARIOLA
5	6	GOLD ABBA POLYDOR
6	7	BRIAN MAY BACK TO FRONT PARLOPHONE
7	8	PRINCE & THE N.P.G. LOVE SYMBOL PAISLEY PARK
8	3	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
9	9	BZN RHYTHM OF MY HEART MERCURY
9	9	PETER GABRIEL US VIRGIN
10	10	ROXETTE TOURISM EMI

CANADA (The Record) 10/12/92

THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE DON'T GO KWS POLYDOR/PGD
2	2	END OF THE ROAD BOYZ II MEN MOTOWN/PGD
3	3	EROTICA MADONNA SIRE/WEA
4	4	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CAPITOL/CEMA
5	6	FOREVER LOVE COLOR ME BADD GIANT/WEA
6	5	HAVE YOU EVER NEEDED SOMEONE SO BAD? DEE LEPPARD VERTIGO/PGDY
7	7	STAY SHAKESPEAR'S SISTER LONDON/PGD
8	NEW	KEEP THE FAITH BON JOVI MERCURY/PGD
9	NEW	MY NAME IS PRINCE PRINCE & THE N.P.G. PAISLEY PARK/WEA
10	10	REST IN PEACE EXTREME A&M/PGD
1	9	ALBUMS
2	1	THE TRAGICALLY HIP FULLY COMPLETELY MCA/UNI
3	4	ERIC CLAPTON UNPLUGGED REPRISE/WEA
4	2	PETER GABRIEL US GEFEN/UNI
5	3	BARENAKED LADIES GORDON RCA/BMG
6	6	QUEEN GREATEST HITS HOLLYWOOD/WEA
7	10	PEARL JAM TEN EPIC ASSOCIATED/SONY
8	5	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA
9	7	VARIOUS ARTISTS DANCE MIX 92 QUALITY
9	7	GARTH BROOKS THE CHASE CAPITOL/CEMA
10	8	EXTREME III SIDES TO EVERY STORY A&M/PGD

11 Dutch Publishing Firms Form Assn. Call Move A Reaction Against 'Conflict Of Interest'

■ BY WILLEM HOOS

AMSTERDAM—Eleven Dutch music publishing firms have formed a new trade association, NMUV. The move follows their claim of a "conflict of interest" between UNIM, the established trade body for publishers, and BUMA/STEMRA, the local performing and mechanical rights organization.

The publishers aligned with the new association are Arcade, Benelux, BMG/Two P(i)eters, EMI, MCA, Nanada, Peermusic, PolyGram, Rondor, TBM International, and Zomba. Its board president is John Brands, managing director of MCA Music Holland.

The 11 companies have terminated their membership of UNIM, whose president is Guus Jansen. He is also

president of Dutch multimedia firm Strengtholt, which owns Warner-Basart Music Publishers. Strengtholt is heavily involved in Radio North Sea National, the new Dutch commercial satellite-to-cable station that officially began broadcasting Sept. 1. It airs only Dutch popular music, 24 hours a day.

Last year, when plans for North Sea were made public, BUMA/STEMRA decided to give financial support to a foundation that was devising the station's format. President of that foundation was former BUMA/STEMRA president Jan Verhagen. According to local press reports, the society's support amounted to about \$735,000. Arjen Witte, managing director of EMI Music Publishing, was the first to protest publicly about the conflict of interest.

Others soon followed.

Earlier this year, BUMA/STEMRA decided to withdraw its support from the foundation, but not the financing. As a result, dissatisfied publishers began laying plans for their new association. So far, BUMA/STEMRA has made no official comment on NMUV, which was officially launched Oct. 6, nor has UNIM's Jansen.

The VP of NMUV is Peter Schoonhoven, managing director of BMG/Two P(i)eters Music. Board members are Willem van Kooten of Nanada Music and Ruud Vinke, GM of PolyGram Music Publishing. Secretary and spokesman is Chris van Houten, former managing director of EMI Music Holland and currently a music business consultant.

CD PIRACY TAKING ASIAN MARKET'S PROFITS

(Continued from page 44)

local companies, has not allowed the international companies to become members. It's not a very healthy state of affairs. We'd like to belong, and there are talks going on at the moment. As foreigners there, we do have difficulties. We believe we're slowly winning in trying to change these things, but it's tough." Ewing also notes that because pre-'88 international repertoire is not protected under Korean copyright laws, catalog sales are suffering.

All three regional chiefs are more upbeat about Hong Kong, a much smaller market compared to South Korea and Taiwan, but free of their travails. "Consumer spending in Hong Kong is substantially up," says EMI Music's Rutherford. "A lot of people have made money out of the property market." He adds that Hong Kong residents are becoming somewhat less nervous about the China issue. "Two or three years ago, you really felt it every time the governor had a fight with the Chinese. Today, people are more thick-skinned; it's not having the impact it once did."

The Philippines also offers some bright prospects. "I feel there's going to be a very good market there in the next few years," says Ewing. "The economy will improve, there's a new, more reliable government, they have copyright law. I see the [upward]

swing in their economy that we've seen in Thailand, but without the piracy." Warner Music will open its own affiliate in December, he notes.

Likewise, Indonesia is viewed positively, despite recent sales tax impositions that have retarded market growth. "Sales are down by about 20% in units," states Rutherford, "and there's still a tight money policy by the government. People's salaries aren't moving ahead at any appreciable rate. The country is prudently run, but there's no boom there at the moment."

Singapore is "fairly flat this year," by Rutherford's account. "It grew very fast in the last two or three years," he says. "I think parallel imports have sliced the top off that market." Next door in Malaysia, sales are tough, according to Paul Ewing. "We haven't had the year we would have liked, and not done as well with domestic repertoire." Warner has a new managing director there, he says, and domestic product development will be his top priority.

Peter Jamieson, who asserts BMG's strength in Malaysia, comments that piracy is cyclical there. "We've just had a No. 1 album, which has sold around 230,000 units—and one can reckon it should have been 750,000." The market would be showing a 20% to 30% increase without pi-

racy, he adds. "It's sort of controlled in bursts of activity every three to six months, when the authorities do cooperate and there are purges."

Given the growth of Asian markets in recent years, the headquarters of the multinationals have come to expect dynamic sound-carrier sales growth from their affiliates there. "Nevertheless," says Rutherford, "most of our colleagues understand that there's no such thing as a miracle in our business. The perception that Asia has transcended the slump is going away. You can't escape the fact that if the rest of the world catches a cold, Asia is going to sneeze."

"But if we're having slumps, I don't see them as long drawn out as in the Western world, due to the resilience of the local economies and the [lower] level of debt. The far greater problem here is not so much the economic tailing-off as it is CD piracy. No one foresaw that Taiwan would turn so bad: our entire CD market there went down in about four months. The same thing happened with South Korea: our business went down by 40% in two-and-a-half months. Every time we solve a problem, another will come up. This is frontierland. You're going to have great periods of great growth, along with periods of great risk."

EAST EUROPEAN MAJORS PREDICT BRIGHT FUTURE FOR BIZ

(Continued from page 44)

IFPI.

Though the IFPI's efforts are valued, he says there is a frustration from operational people about the pace of change at a governmental level. Nonetheless, he acknowledges and understands the massive challenges the IFPI faces in bringing about new copyright legislation.

Tribute to the head of the IFPI's Polish office, Bianka Kortlan, is paid by Sony's David Main, who describes her as a "first-rate representative." He outlines the problems facing the industry there by suggesting that of the 80 million cassettes produced in the country annually, only 1% are legitimate.

In the Czech-Slovak republic, he says the main problem is CD rental, which is "robbing us of 50% of our business." He says the unlicensed rental operations believe they can operate with impunity as they did under the communist regime and contends that they should now be targeted by the legitimate industry.

As for Kortlan, she continues to press for the implementation of improved copyright law in Poland—internationally acceptable legislation is currently in draft form—but is encouraged by the signs of increased recognition and legitimacy of the Polish market.

She points to domestic acts such as Wilki and Edytabartosiewicz who have come to the attention of the majors and is further enthused by BMG now having an office in Warsaw.

Kortlan believes that by the end of this year more legitimate product will have been sold in Poland than during 1991. She comments, "Members of the IFPI group here have already noticed increases in legitimate sales; they seem to have risen about 5% or 10% in the last six or seven months."

However, she warns that such is the power of the larger pirate setups that the fierce competition has forced some smaller producers out of business.

Factoring Out Issues In The Debate Surrounding FACTOR

■ BY LARRY LeBLANC

TORONTO—Few things stir up more heated talk in this country than the role and operation of the Foundation to Assist Canadian Talent on Records (FACTOR), the government- and broadcaster-funded organization that provides loans and grants to Canadian-owned or -controlled companies and Canadian artists, songwriters, and producers in English Canada.

Over the past decade, FACTOR has handed out a total of \$16.8 million (Canadian) for projects by more than 1,400 Canadian artists, including such high-profile names as Alannah Myles, k.d. lang & the Reclines, Roch Voisine, Colin James, Michelle Wright, Prairie Oyster, Sue Medley, Blue Rodeo, Sass Jordan, and Crash Test Dummies.

FACTOR was founded in 1982 by radio broadcasters CHUM Ltd., Moffat Communications Ltd., and Rogers Radio Broadcasting Ltd., along with the Canadian Independent Record Production Assn. and the Canadian Music Publishers Assn., to improve the quantity and quality of Canadian recordings. In 1985, radio broadcasters and French-language record firms formed MUSICACTION to similarly fund French-language recordings and music videos.

FACTOR's importance to the industry increased in 1986 when the Department of Communications began the Sound Recording Development Program to assist the production and marketing of Canadian-content sound recordings, music videos, syndicated radio programming, and international tours by Canadian artists. FACTOR and MUSICACTION were chosen to co-administer the program.

SRDP's current contribution to FACTOR runs \$2.2 million a year under an agreement that ends next year and will then be reviewed. In addition, 12 sponsoring broadcasters contribute a further \$1 million total annually to the organization's budget, which for this fiscal year is more than \$3.5 million covering 10 programs (the remaining funds come from loan paybacks).

Supporters of FACTOR say the program is essential because Canadian independents are largely incapable, on their own, of funding recording, promotion, or marketing. Detractors, however, complain of board favoritism in granting loans and argue that the organization supports what is often mediocre talent. Some also question why veteran acts have qualified for funding.

Al Mair, president of Attic Records, the country's leading independent label and a former director of FACTOR, charges that the organization places too much emphasis on artist development and high-profile winners.

"FACTOR has never financed a project based on the status of an artist," counters Heather Syms, executive director of the organization.

Many also disagree with FACTOR funding being weighted toward independents. They argue the best way to support Canadian music would be to assist any Canadian artist regardless of label ownership. Artists attached to multinational labels, except for tour support and video grants, do not qual-

ify for FACTOR funding.

In an attempt to stymie multinationals that tap FACTOR funding by picking up masters from qualifying production companies, FACTOR started insisting two years ago that Canadian ownership and copyright of a funded master be retained by a Canadian company. It also restricts worldwide rights so that international companies are required to release the album in that territory within nine months of a Canadian release or all rights revert to the Canadian owner.

Syms says multinationals here hardly need subsidizing by a Canadian-government-sponsored program. "The fact that we are administering tax dollars, it would be inappropriate for FACTOR to be financing multinational companies," she says.

"Any Canadian artist is entitled not to disenfranchise because he chooses to sign with a multinational," counters Gerry Lacoursiere, president of PolyGram Group Canada.

For the two FACTOR loan services, Direct Board Approval and the Factor Loan program, Canadian firms are offered interest-bearing loans and are required to repay on units sold at a rate of .50 per cassette and .75 per compact disc. Some 20 companies qualify for Direct Board Approval, which bypasses the less-direct loan-funding system.

"We enjoy the greatest recoupment in the Direct Board Approval Program," notes Syms. "We measure the performance of a company after it's been in the program for three years against the overall industry performance. A company is required to meet or surpass the industry average that is kept confidential. If they can't, they're required to go back to the loan level. The FACTOR Loans are much more high-risk but FACTOR will not be unrecouped on more than three albums per artist. If you're unrecouped at three albums, you're out of here."

One FACTOR grant program now drawing strong criticism is International Tour Support, which pays up to \$25,000 to cover the shortfall for individual acts.

Artists qualify solely on the basis of being Canadians residing in Canada, regardless of label affiliation. Some question why big-name, and seemingly successful, artists with multinational ties, such as k.d. lang & the Reclines and the Cowboy Junkies, have qualified.

This program, among others, is currently under review.

"We couldn't have done what we've done to develop international markets without the help we've had," says lang's manager, Larry Wanagas, secretary of FACTOR who also chairs the tour committee. "She has toured with a loss up until 1992 in every territory excluding Canada."

Music attorney Graham Henderson of McCarthy Tretrault concurs: "If not for the support of FACTOR, a lot of major Canadian artists would not be touring abroad. You want to make sure the Cowboy Junkies and the k.d. lang's tour so they can carry the Canadian banner around the world and bring back revenue."

2nd

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Billboard.



Rubber Band. Debut Records recording group the D.J. Burns Band celebrates its "Safe Sex Tour '92" with a condom water balloon contest at Record Time record store in Detroit. Contestants filled condoms with water and flung them at a live target. Model Debbie George, who appears on the cover of the band's EP "Wasn't That You?," awarded prizes to store customers. Shown in back row, from left, are band members Jeff Burns, Erik Pool, Jonnie Z., and Buddy Cass; George; band member Darrin Burns; and Debut Records managing director Victoria Clare. In front row, from left, are Record Time CD buyer Ken Giorlando; an unidentified contest winner; Record Time GM John Bommarito; Craig Covey of the Michigan AIDS Prevention Program, which supplied the condoms for the event; and Record Time cassette buyer Harry Bunner.

Audio/Vid Combo Under Scrutiny B'buster Proposal Finds Chains Taking Stock

■ BY EARL PAIGE

LOS ANGELES—In the wake of Blockbuster Entertainment's proposal to acquire Sound Warehouse and Music Plus, other rental and combo chains are wondering if the deal will have any impact on their businesses.

Blockbuster announced it is proposing to pay \$185 million to Shamrock Holdings for the Dallas-based Sound Warehouse and Los Angeles-based Music Plus (Billboard, Oct. 31).

Most video merchants are hoping speculation that Fort Lauderdale, Fla.-based Blockbuster will remove rental from the two combo chains is true. Music Plus president Lou Fogelman vehemently refutes any such move is on the horizon. Blockbuster itself, however, is less clear on the topic. Gregory Fairbanks, Blockbuster's senior VP and CFO, says in instances of duplication between Blockbuster outlets and either Music Plus or Sound Warehouse, it might take out video and use the space to

enhance other product lines in the record stores. He also added fuel to the fire last week by repeating Blockbuster's longstanding view that the company believes video and music represent two separate trips for the consumer.

In Southern California, retailers like Steve Gabor, president of Odyssey Video, has felt the impact of Music Plus using in its 91 stores a 99-cent price for new releases, four days a week. That price point has already caused Spec's Music & Movies in Miami to similarly mark down rentals at the many sites where it operates so-called "combo" stores near outlets of 145-store Sound Warehouse, says Ann Lief, Spec's president.

COMBO CONCEPT ANALYZED

The speculation about whether Blockbuster will turn Sound Warehouse and Music Plus outlets into music-only stores is once again fueling the debate on the viability of the combo concept.

Even before the acquisition, Lief and other operators of combo stores were assessing the continued viability of the concept, she says. In its most recent financial statement, the chain saw same-store video rental revenues plummet 27%.

Nevertheless, Lief says, "We believe it is viable. Even if the percent is down from 20% to 10% of our video business, that is still something other music stores do not have going for them."

At the same time, Lief acknowledges Spec's last four stores are outlets where rental is not offered. Two are at sites where video rental could have been added while one was in downtown Miami and another in a mall.

"We did inherit video rental in four Q Records & Video stores we acquired," says Lief, who adds video rental is up with the chain. "That may relate to so many video stores gone after the hurricane," she says, a number that included two Blockbuster stores.

Other combo chains, however, plan to continue operating video rental in a basic total music environment, as with the Amarillo, Texas-based Hastings Books, Music and Video stores. Roger Gildehoaus, VP of purchasing, says the 127-store chain "has seen no

change in our direction."

But a spokesman at 14-store Record Theatre, based in Buffalo, N.Y., points out the term combo is probably inappropriate in regard to its operation.

"We operate the video rental departments as a separate entity, separate entrance, separate hours, everything, it's a totally different business," he says.

Previously, however the chain operated combo stores and it is only in recent years that the chain has pulled back from the concept, with several of the departments being closed. The chain now operates only four of its 14 stores with rental: three in Buffalo and one in Rochester.

Music Plus was among pioneering music chains that plunged into video rental in the summer of 1983 after observing progress of Torrance, Calif.-based Wherehouse Entertainment.

At the time West Sacramento, Calif.-based Tower Records and Music Plus, along with Licorice Pizza, all rushed to open rental sections.

Today, Wherehouse continues as the dominant music chain in video rental, although Tower Records/Tower Video continues to open new outlets along the West Coast.

Minneapolis-based The Musicland Group, which ultimately acquired Licorice Pizza, continues to operate about 25 of the original outlets with rental departments but has shown little inclination to expand in combo form. Trans World Music Corp., in Albany, N.Y., also has downplayed combo stores even though it is aggressively trying to grow a rental chain.

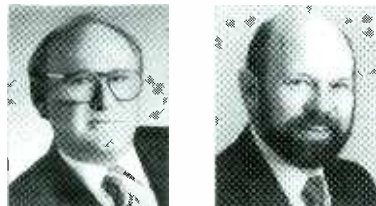
Recoton Accessorizing With New Companies Ambico, Protturn Latest In Line Of Acquisitions

■ BY BARBARA DAVIES

NEW YORK—Recoton Inc.'s recent acquisitions of Ambico Inc. and Protturn Inc. display the company's modus operandi for the last few years: As its competitors are weakened by the recession, the accessory manufacturer turns predator, swoops in, and acquires them.

Early in October, Long Island City, N.Y.-based Recoton acquired New Jersey-based Ambico, an audio/video editing company, for a figure believed to be about \$6 million. That merger marked Recoton's third business expansion this year, following a licensing deal with Matsushita and the acquisition of complete ownership of Protturn Inc., a Canadian company that manufactures carrying cases and storage units for audio and video product. Previously, Recoton had a 50% stake in Protturn, now called Recoton Canada.

The Protturn acquisition was a great strategic fit, according to Recoton Inc. CEO Robert L. Borchardt. "They sell to many of our



Robert L. Borchardt, co-chairman and CEO of Recoton, left, and Peter M. Ildau, VP of advertising and communications, Recoton.

customers, and they have product lines that we are not in," Borchardt says. "We now have a company to cover the whole Canadian market.

Recoton sifts the marketplace for "synergistic acquisitions," searching

for companies with product lines complementary to its own, according to Borchardt. "That's what we have been doing for the last five years," he explains. "And when the opportunity comes along, you have to be able to move. We are in good financial shape."

Eric Kuby, analyst with Chicago-based Rodman & Renshaw, says Recoton's growth strategy has paid off. "In five years, they've doubled the company," Kuby says. "Five years ago, the company was doing \$35 million in revenue, and they're going to be pushing \$70 million this year."

Recoton's relatively inexpensive acquisitions benefit both parties, says Kuby. "[Accessories] is an industry with a lot of small players, and Recoton is buying the companies that are suffering because they don't have the economies of scale to compete," he says. "Throughout the (Continued on page 54)

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Teitelbaum Whips Up Kitchen Bazaar Deal; Richards Rocks Tower

CHEF OF THE FUTURE: Bill Teitelbaum, the owner of National Record Mart, is at it again. He just agreed to buy another chain, although this time he is dabbling in a different sector of retail. Teitelbaum's investment company, New York-based **Remsen Partners**, has proposed paying \$6 million for **Kitchen Bazaar**, a 13-unit kitchen appliance chain based in Rockville, Md. In a surprise move, he suggested Bill

Shepard, formerly COO and president of **Super Club Retail**, come in and head up the financially strapped Kitchen Bazaar. The company's board of directors agreed and named Shepard CEO.

According to Teitelbaum, Kitchen Bazaar, which generated about \$15 million in sales, was experiencing financial difficulty, and he agreed to buy it if the publicly traded company first

filed for reorganization under Chapter 11 of the U.S. Bankruptcy code.

Up until March of this year, Teitelbaum's National Record Mart chain, based in Pittsburgh, itself looked like it was headed for a sure date with bankruptcy court. But Teitelbaum sold off 20 of the chain's largest stores to Philadelphia-based **Wee Three**, and used the \$10 million in revenue to pay back creditors. Since then, National Record Mart has made a comeback, and currently is said to be taking advantage of early payment options to accrue additional discounts from vendors. Teitelbaum is optimistic about the future of NRM.

With things under control at National Record Mart, Teitelbaum says he will concentrate on repairing Kitchen Bazaar if the bankruptcy court approves the transaction. In fact, in addition to suggesting Shepard as CEO, Teitelbaum has reassigned **Thomas Patton**, NRM's VP of operations, to the appliance chain. Before he can make plans for the Kitchen Bazaar, though, the Kitchen Bazaar's board of directors must accept Teitelbaum's proposed deal, and the bankruptcy court must approve the transaction.

"First, we will want to get Kitchen Bazaar through the bankruptcy process, then, hopefully, we will grow that into a major chain," he says. "Everyone said I was going to be in Chapter 11, and they were wrong by a year and

wrong by the company."

KEEP AND THE PEOPLE: Keith Richards, the heart and soul of the **Rolling Stones**, packed them in at **Tower Records'** lower Broadway store in New York. Richards was at the store signing autographs and hawking his

stay an extra 90 minutes. Even so, about 1,000 people left disappointed.

Even though chaos prevailed at the beginning of the in-store, Harman says he would do it all over again. Besides, Harman says he was never worried about the crowd getting out of hand. He notes **Joyce Castagnola**, VP of sales at **Virgin**, was there and when things were getting a little chaotic, "she whipped the crowd into shape."

SPEC'S SPECTACULAR ONES: **Spec's Music & Movies** held a mini-convention recently and gave out its employee-recognition awards. **Walter Faustline** at Store No. 9 was recognized for running the "store of the year," while **Doug Jacobs**, at No. 56, was named manager of the year. The "president's choice" award went to **Chuck Swierczynski**.

In addition, **Abraham Garcia** at Store No. 15; **Mitch Fergenbaum**, No. 40; **Mark Hines**, No. 6; and **Angie Priore**, No. 38, received "store standards" awards. In addition, Hines won the customer-service award, while Garcia and **Pam Keene** at No. 21 were recognized for having the most profitable music and combo stores, respectively.

Fergenbaum, **Cindy Szymorski**, at No. 4, and **Lee Preble**, No. 52, received creative-merchandising awards, while **Anna Gallina**, at No. 16, won the administrative award.

RETAIL TRACK

by Ed Christman

new album "Main Offender," on **Virgin**. About 3,000-4,000 people showed up, and they bought about 800 units of the album, according to **Steve Harman**, Tower regional manager. As befitting the Rolling Stones' image as bad boys, the crowd was a little unruly at the outset. "It was getting too crazy so the store had to be closed down during the signing," Harman says. "I have done in-stores with **Rod Stewart**, **Tina Turner**, and **ZZ Top**, but this was the first time we've had to shut down a store during a signing."

In fact, after the agreed-upon two hours for the album signing were up, people were still lined up four-deep, down the block and around the corner, so Richards magnanimously agreed to



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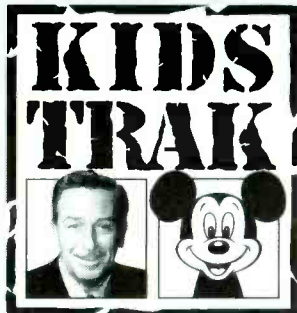
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But before you could say "the perfect stocking stuffer" the Disney audio products were completely sold out!

She grumbled and muttered as she walked out the door, "Next year you can bet I'm going to order much more!"



Abbey Road Joins One-Stops Staging New-Artist Events

BY EARL PAIGE

LOS ANGELES—Although Abbey Road modeled its recent "Discovery '92" on "Bassin Breaker," the Florida wholesaler's pioneering developing-artists event, the success the Santa Ana, Calif.-based company enjoyed at its Oct. 1 shindig is uniquely its own.

Bruce Ogilvie, Abbey Road president, explains why so many one-stops have adopted the developing-artist forum. "The majors have given up on the chains in terms of developing artists and realize that it is the independent stores where you go. Of course, attracting chain-store managers to these events is a bonus. Just like with the independent dealer, you have the store and the label rep face-to-face and the promotion can happen," says Ogilvie, contending that breaking artists is most difficult with telemarketing alone.

Abbey Road held its first developing-artist dealer event in Norwalk, Calif., a site chosen "because it was equidistant for a lot of our customers," Ogilvie says. "The price of the hotel was not the issue, just the basic location. We looked at two places and chose the Norwalk Sheraton, which you can see from the freeway."

A week earlier, Norwalk Record Distributors successfully held its second such event, and again on its home turf in Anaheim, but this time with several live bands, something Ogilvie will definitely add next year when Abbey hopes to stage three such events.

Unconfirmed but rumored at the Abbey event was news that Pacific Coast One-Stop is planning an event.

Also initiating a dealer event this year geared to developing acts was Northeast One Stop in Albany, N.Y., Universal Distributors in Philadelphia, and Nova Record Distributors in Atlanta. The latter wholesaler celebrated its 11th anniversary at Lake Lanier Island Resort Hotel. Bruce Hoberman says RTI in Omaha was considering a show.

Bassin, meanwhile, held its famed event Oct. 22, and label and distribution executives who attended termed it a total success.

Ogilvie readily credits Jerry Bassin Distribution with "creating the whole concept. Bunky Wilson kept talking it up and we finally decided to try it," Ogilvie acknowledges.

While Abbey Road personnel thought the 4-10 p.m. event might attract some 400, it ended up with more than 1,000, boasts Ogilvie, causing the caterers to go back again and again for food. "It was all over at 9 p.m. We were out of food," says Ogilvie.

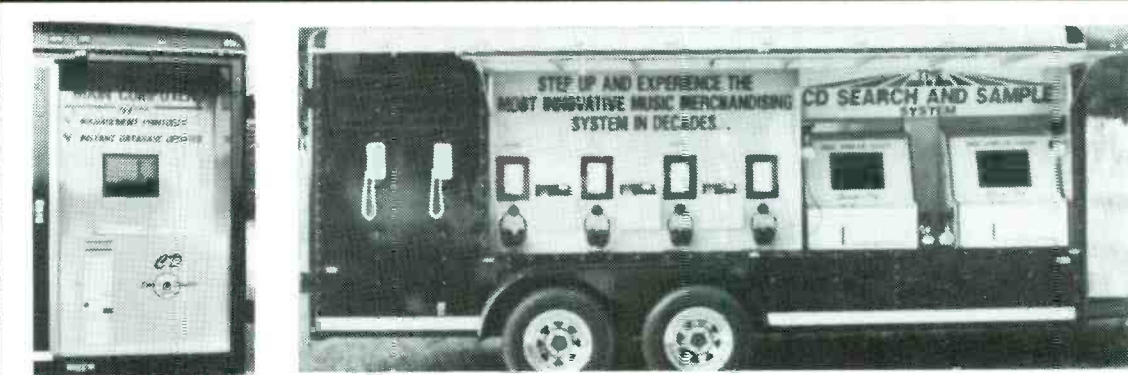
Among things that did not work out for Abbey was the attempt to have

(Continued on page 55)

TO OUR READERS

Declarations of Independents is on vacation. The column will return next week.

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RECOTON ACCESSORIZING ITSELF WITH NEW ACQUISITIONS

(Continued from page 50)

late '80s, they were building the mass of the company at the expense of short-term profits."

Now, Recoton can continue to build on its already strong base, thanks to its strategy of acquiring market share and building a terrific distribution network, according to Kuby.

Peter M. Ildau, Recoton's VP of advertising and communications, notes the company has some 15 of its own sales representatives as well as an additional 40 independent sales representatives hawking the company's goods.

FIVE DIVISIONS

Recoton, which began as a record-player needle manufacturer in 1936, now has five divisions: Recoton (the company's largest division), Discwasher, Rembrandt, Parsec, and

Ambico. In total, those divisions contain more than 1,100 products.

"As new hardware comes out, it has always been our strategy to develop accessories products for maintenance, to interconnect it with other hardware, and to enhance that hardware product," says Borchardt. "As a result, Recoton has accessory products for the audio, video, telephones, computers, cameras, and other home equipment. We also have specialty categories, like antennas and stereo headphones, video senders, wireless speakers, and universal remote control."

Also, the company tries to have a "good, better, best selection" for its products. Although some lines are high-end and more focused, products under the Recoton logo are priced at middle levels, Ildau adds.

In addition to its own products,

Recoton also manufactures product for international companies such as Philips, Tandy, and Maxell, and licenses technology to Sony and Matsushita, Ildau says. Overall, about 20% of the company's volume comes from OEM (original equipment manufacturing).

The company's growth continues despite chain buyers made cautious by the recession. "Today, because of the breadth of [entertainment] software, retailers are devoting less space to accessories, says Borchardt.

On the other hand, he says, accessories have always commanded the highest profit margin in record stores, and that is enhanced nowadays because their price points are a lot higher than previously. "Retail can develop dollar volume with our lines," which, in recessionary times, helps them focus on accessories, he explains.

"On the trade level, the retailers do business with us because we have virtually any type of accessory with excellent delivery," says Ildau.

He adds that on the consumer level, the economy is driving the consumer away from higher-ticket items like stereo components to accessory products manufactured by Recoton. "In this economy, people do not always have the money to buy, but they maintain the desire—so they're buying accessories, which can upgrade their existing things," Ildau says.

"A person will buy new headphones instead of a stereo, or wireless video senders to have cable in multiple rooms without having an extra cable box," he says, adding that the wireless audio/video transmission products are the Recoton division's hot product.

He also mentions Discwasher's Hydrobath CD cleaner as a high-interest item for the company. However, that division's biggest sellers tend to be lower-tech, lower-priced items like CD cleaning fluid and cloths, he says.


MANUFACTURING MOVES

Another recent development for Recoton is the expansion of the company's Orlando, Fla., manufacturing facilities. "Every division has something manufactured or assembled there," Ildau says. The company has begun concentrating its manufacturing efforts, moving facilities from Long Island and New Jersey to Florida, and Ildau expects the moves will be finished by mid-1993.

Currently, 25% of the company's products and components are manufactured in the U.S., and Ildau says Recoton is making a concerted effort to increase that figure. "We're an American company, and we're making every effort to expand the U.S.A. content of many of our products," he says.

Borchardt adds, "We have found that we can compete at the midend and the high-end with our made-in-the-U.S. products. Many retailers are looking to give space to made-in-the-U.S.A. products."

Assistance in preparing this story was provided by Ed Christman.



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THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan			WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART	
1	1	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	*** No. 1 *** TIME PIECES - THE BEST OF ERIC CLAPTON 21 weeks at No. 1	77	
2	2	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/15.98)	LEGEND	66	
3	3	ENYA ▲ REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	54	
4	4	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	77	
5	5	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	77	
6	8	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	77	
7	7	MEAT LOAF ▲ ⁶ CLEVELAND INTL 34974/EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	77	
8	6	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	68	
9	9	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	77	
10	10	U2 ▲ ⁵ ISLAND 842298/PLG (9.98/15.98)	THE JOSHUA TREE	45	
11	13	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	62	
12	11	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	77	
13	12	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	63	
14	15	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	77	
15	17	THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	10	
16	14	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	77	
17	16	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	77	
18	19	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (9.98 EQ/15.98)	HYSTERIA	71	
19	18	THE RIGHTeous BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTeous BROTHERS	77	
20	21	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	77	
21	22	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	66	
22	25	AC/DC ▲ ¹⁰ ATLANTIC 16018*/AG (7.98/11.98)	BACK IN BLACK	77	
23	26	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	77	
24	20	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	77	
25	23	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	77	
26	28	THE BEATLES ▲ ⁹ CAPITOL 46446 (9.98/15.98)	ABBAY ROAD	3	
27	29	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	42	
28	24	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	41	
29	27	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	73	
30	31	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	35	
31	32	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	77	
32	35	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/13.98)	VIOLENT FEMMES	32	
33	36	ANDREW LLOYD WEBBER ● MCA 6284* (10.98/15.98)	PREMIERE COLLECTION	41	
34	33	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	60	
35	30	GUNS N' ROSES ▲ ³ Geffen 24198* (9.98/15.98)	G N' R LIES	38	
36	37	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98/11.98)	LICENSED TO ILL	26	
37	34	JIMI HENDRIX ▲ ² REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	25	
38	40	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (7.98 EQ/11.98)	A DECADE OF HITS	51	
39	38	GEORGE JONES ● EPIC 40776* (5.98 EQ/9.98)	SUPERHITS	5	
40	47	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	54	
41	46	MARVIN GAYE MOTOWN 6058* (5.98/9.98)	EVERY GREAT MOTOWN HIT	6	
42	44	KENNY G ▲ ² ARISTA 8613 (13.98/16.98)	LIVE	9	
43	—	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	1	
44	50	REO SPEEDWAGON ▲ EPIC 44202* (9.98 EQ/13.98)	HITS	24	
45	39	THE POLICE ▲ A&M 3902 (9.98/15.98)	SINGLES - EVERY BREATH YOU TAKE	70	
46	43	LUTHER VANDROSS ▲ ² EPIC 45320 (13.98 EQ/19.98)	BEST OF LUTHER: THE BEST OF LOVE	60	
47	42	U2 ▲ ISLAND 81148* (7.98 EQ/11.98)	WAR	20	
48	49	BAD COMPANY ▲ ² ATLANTIC 81625*/AG (9.98/15.98)	10 FROM 6	70	
49	48	U2 ▲ ³ ISLAND 842299/PLG (14.98 EQ/17.98)	RATTLE AND HUM	9	
50	41	VINCE GILL RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	8	

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan Inc.

ABBEY ROAD STAGES NEW-ARTIST EVENT

(Continued from page 53)

large-screen music video in the food court. "We're going to use this area next time for live bands and let them get up on a stage and make some noise," he says. "The TV didn't work out; it got washed out and no one was paying any attention."

If there were disappointments, there were also plenty of serendipitous surprises. Almost every exhibitor was pleased, especially at the \$800 fee "when they often have to pay \$1,500 at chain conventions," says Ogilvie.

Diane Higashioika at MCA/Univer-

sal Home Video, however, noted that exhibitors without free goods did not attract many visitors. "You really have to have the freebies, otherwise you just stand there talking to yourself," she says.

All the same, even computer companies with complex programs to explain had representatives raving about the wall-to-wall traffic that ended up favoring them if only as a respite from the elbowing that went on in the booths where free goods were being exchanged for the booklets of tickets.

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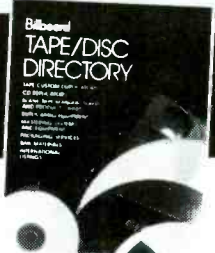
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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

NEIL YOUNG

Harvest Moon
PRODUCERS: Neil Young & Ben Keith
Reprise 45057

Canadian prairie dog Young rounds up the Stray Gators (plus supporting players James Taylor, Linda Ronstadt, and Nicolette Larson) for a 20th anniversary salute to his pivotal "Harvest" album. The new songs capture the flavor of the original without sounding nostalgic or otherwise contrived. Emphasis track "War Of Man" is one of many that rock outlets (particularly those receptive to folk vibes) will want to sample, others being "Unknown Legend," "One Of These Days," and the title tune. Having already re-examined the "Rust" age on his recent "Ragged Glory" and "Weld" albums, Young closes another chapter in his singular career retrospective.

BOB DYLAN

Good As I Been To You
PRODUCER: Debbie Gold
Columbia 53200

Fresh from being feted by the biggest names in the rock world, the Bard himself returns the gesture by paying homage to his mentors in this baker's dozen of traditional folk and blues songs. Accompanying himself on acoustic guitar and harmonica, Dylan renders typically piercing live studio versions of standbys like "Sittin' On Top Of The World," "Hard Times," "Step It Up And Go," "Tomorrow Night," and "Froggie Went A Courtin'." An admirably modest finale in the year of the Dylan.

NEW & NOTEWORTHY

THE REESE PROJECT

Faith, Hope & Clarity
PRODUCER: Kevin "Reese" Saunderson
Giant 24460

Detroit-bred club icon Saunderson bows his second major-label act (the other is Virgin's Inner City) in a flurry of tasty, R&B-juiced house beats. Rotating cast of charismatic singers gives album a C&C Music Factory quality, but with a harder dance and urban edge. Terence FM stands head and shoulders above the clique on new single "I Believe," belting with the conviction and vigor of a church preacher. Preceded by two international dance hits, "Direct Me" and "Colour Of Love," set is poised for a major pop and crossover radio breakthrough. Other bright spots include the rousing "Human" and "Miracle Of Life" (with guest vocal by Ten City's Byron Stingily).

DUKE ELLINGTON & HIS WORLD FAMOUS ORCHESTRA

The "Collection" '46-47 Recordings
PRODUCER: Wally Heider
Hindsight 501

Originally recorded in the '40s on 16-inch discs for radio-station use, this super-clean, impressively annotated, three-CD, 64-track set includes a number of never-before-released compositions. Fleshing out a highly creative period for the Duke—whose arrangements assumed a vivid spectrum of tone colors—is a band that featured Johnny Hodges, Harry Carney, Billy Strayhorn, Oscar Pettiford, Al Hibbler, and trumpeter/violinist/vocalist Ray Nance. Amid Ellington favorites like "Just Squeeze Me," "The Jeep Is Jumpin'," and "The Mooche," this expansive collection is brimming over with lesser-known gems like the neoclassical "Fugueaditty," the gorgeous "Sultry Sunset," and a breakneck-paced "Suburbanite." Contact: 315-769-2448.

EXPOSE

PRODUCERS: Steve Thompson & Michael Barbiero, DNA, Guy Roche, Lewis Martinec
Arista 18577

On sterling third album, dance/pop femme trio successfully elevates itself above the throng of pouty puppet acts. Beyond its musical diversity, set showcases act's considerable vocal growth: Jeanette Jurado has evolved into a charming coquette with star power, and the previously untapped Ann Curless is now a formidable presence. It remains to be seen whether new member Kelly MoneyMaker can make the grade, since she primarily plays a supporting role here. First single "I Wish The Phone Would Ring" is heating up top 40 airwaves, while sweet ballads "As Long As I Can Dream" and "I'll Never Get Over You Getting Over Me" are waiting in the wings.

MAXI PRIEST

fe Real
PRODUCERS: Various
Charisma 86500

Veteran reggae/R&B/pop crossover artist who broke through in 1990 with the No. 1 single "Close To You" reappears with a fresh record that continues to straddle those three genres. First single "Groovin' In The Midnight" is an R&B radio natural with top 40 potential, as are political slanted "Can't Turn Away," loping "Ten To Midnight," and Marvin Gaye-school ballad "One More Chance." A ragamuffin eruption on "Make My Day" and reggae stylings on "Hard To Get" and "Just Wanna Know" will insure that Priest stays close to his roots while recruiting new members to the fan club.

TRIXTER

Hear!
PRODUCER: James "Jimbo" Barton
MCA 10635

Although sophomore effort from these youthful hard-rockers from New Jersey is a bit more mature than their 1990 gold debut, originality is not one of the qualities they have evolved. Nevertheless, the album should rack up nice numbers on the strength of anthemic rockers like "Power Of Love," "Road Of A Thousand Dreams," "Bloodrock," and "Nobody's A Hero," as well as power ballad "Runaway Train." Slot on upcoming tour with Kiss and Faster Pussycat will give an extra push.

WARRIOR SOUL

Salutations From The Ghetto Nation
PRODUCER: Kory Clarke
DGC 24488

Third sortie by hard-nosed metal band fronted by Clarke continues its pugilistic mix of guitar roar and politically pointed writing. Never a unit to mince words, Warrior Soul blazes brightly on wailing "Destruction" and churning "Dimension," to name two of the likelier airplay candidates. Still one of the most provocative acts on the hard-rock circuit.

FIVE-EIGHT

I Learned Shut Up
PRODUCER: Norman Kerner & Five-Eight
Sky 5858

Athens, Ga.-based trio flares brightly on a whopping good set that should impress fans of Sugar, Husker Du, and other similarly oriented post-punk power trios. Key here is guitarist Mike Mantione, whose raw catch in the throat is the hallmark of his singing style. Rocking "Looking Up" and "Lemon Love Drops" and vastly affecting "God Damn It Paul" are superior items for modern rock.

JAZZ

LINCOLN CENTER JAZZ ORCHESTRA

Portraits By Ellington
PRODUCER: Jazz At Lincoln Center
Columbia 53145

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SPOTLIGHT



BON JOVI

Keep The Faith
PRODUCER: Bob Rock
Jambco/Mercury 314 514 045

Four years after the release of the multiplatinum "New Jersey," Bon Jovi returns with its most fully developed album, reflected primarily in more mature lyrics. First single "Keep The Faith," which tackles societal disillusionment, is already zooming up the charts. But one listen to such cuts as "Woman In Love," a paean to the fairer sex, and raveup "Blame It On The Love Of Rock 'N Roll" shows the boys from the Garden State haven't forgotten how to rock. Leader Jon Bon Jovi sounds revitalized and impassioned throughout, while guitarist Richie Sambora's playing is clean and punchy, especially on "Dry County." Set will no doubt appeal to the band's faithful, and could win them some new converts.

SPOTLIGHT



SADE

Love Deluxe
PRODUCER: Sade
Epic 53178

Ever the sultry sophisticate, British-Nigerian diva has lost none of her appeal in the four-and-a-half years since her last record, the double-platinum "Stronger Than Pride." Still spinning a seductive hybrid of pop and R&B with jazz accents, Sade sounds as determined as ever to conquer the many formats she has dominated before—R&B, top 40, AC, etc.—with such standouts as lead single "This Is No Ordinary Love"; "Feel No Pain," a compassionate song about a family torn apart by unemployment; AIDS-conscious "Bulletproof Soul"; and animated "Kiss Of Life." A welcome return.

Santa Rosa's faithful, yet fresh, homenaje to Puerto Rico's vocal giant Tito Rodriguez. First single "En La Soledad"—an aching ballad that neatly intertwines vocal dialog between Santa Rosa and Rodriguez—tops hit-laden effort that also boasts sparkling solo

VITAL REISSUES™

VARIOUS ARTISTS

The Secret Policeman's Other Ball
PRODUCER: Martin Lewis
Rhino 71048

A decade after its original release, the second and most successful of the all-star Amnesty International benefits is available for the first time on CD. Featuring Sting, Jeff Beck & Eric Clapton (introduced by John Cleese as "Clacton"), Bob Geldof, Phil Collins, and Donovan, this live album served as the launching pad for Collins' and Sting's solo careers and for Geldof's colossal relief efforts of the mid-'80s. Edifying liner notes by producer Lewis provide welcome perspective on how the Secret Policeman's project fits in the context of other rock charity events.

PETE TOWNSHEND

Who Came First
PRODUCER: Pete Townshend
Rykodisc 10246

Two decades ago, when making a solo album often meant writing, singing, playing, arranging, and producing the bulk of the record alone, Townshend made one of the finest and most underrated ones, now released for the first time on CD. Recorded as an homage to Hindu guru Meher Baba, the mostly acoustic album contains demo versions of the Who's "Pure And Easy," "Let's See Action," and "The Seeker" (one of six bonus tracks not on the original release), among other gems. A portrait of the artist as a restrained, spiritual man, not the furious guitar-mangler his fans saw on stage.

SPOTLIGHT



EMF

Stigma
PRODUCERS: Ralph Jezzard, Ian Dench, James Atkin
EMI 80348

U.K. outfit that exploded onto the scene two years ago with infectious single "Unbelievable" continues to fuse dance and modern rock elements, this time leaning decidedly toward the latter. Majority of tracks here are heavy on raw, live sound that should bode well for band's credibility among rock pundits. Several cuts are adorned with Hammond organs and a 14-piece string orchestra. Modern rock radio is already feasting on lead single "They're Here" and should have a field day with the many other solid choices.

rides from Arturo Sandoval, Papo Lucca, and Lito Pena.

★ PRESUNTOS IMPLICADOS

Water Being (Ser De Agua)
PRODUCERS: Simon Franglen, Steve Chase
Tropical Storm 75804

Debut release from marvelous trio from Spain is being promoted to both Anglo-wave and U.S. Latin stations. Gambit may pay spectacular dividends with stylish pop grooves attracting non-Hispanics and pathos-filled lyrics reeling in Latino listeners. Lead singer Sole Gimenez's heart-melting mezzo powers wistful love recounts "Look How Much We've Changed" ("Como Hemos Cambiado"), "It Rained" ("Lllovia"), and "Near Sunset" ("Al Atardecer"). English-language lyrics and liner notes make album Anglo-friendly.

COUNTRY

▶ GEORGE JONES

Walls Can Fall
PRODUCER: Emory Gordy Jr.
MCA 10652

Jones' voice just keeps getting richer and mellower. Too bad his material doesn't. But there are some good ones here, notably "What Am I Doing There," "The Bottle Let Me Down," and the title cut.

▶ JOY WHITE

Between Midnight & Hindsight
PRODUCERS: Blake Chancey, Paul Worley
Columbia 48806

There is a freshness and candor in White's delivery that makes her eminently believable. Best cuts: "Why Do I Feel So Good," "Bittersweet End," "Cold Day In July."

★ BLUEGRASS CARDINALS

What Have You Done For Him
PRODUCER: David Parmley
BGC 1004

The sweet-singing Cardinals offer up an excellent collection of old hymns and spirituals, among them "Give Mother My Crown," "God Put A Rainbow In The Clouds," and "I'm Going That Way." Contact: 615-822-0222

LATIN

▶ GILBERTO SANTA ROSA

A Dos Tiempos De Un Tiempo
PRODUCERS: Angel "Cucco" Pena, Louis Ramirez, Gilberto Santa Rosa
Discos Intl./Sony Discos 80895

In a year replete with tribute albums and recollection sets, few records can top

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.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS

By Seth Goldstein



FROM TV TO TIME: "The Civil War" has had its effect. Immediately after ABC broadcasts its "Abraham Lincoln" documentary Dec. 26 and 27, the four-hour program goes into video distribution.

Time Life Video will begin taking phone orders the morning after, on the heels of direct-response TV ads that are expected adjacent to the telecasts. Early in January, **Pacific Arts Video** will take "Lincoln" to retail at \$19.95 for each of four cassettes. Both companies scored heavily with "The Civil War," although TLV had more of a head start. "If the networks show this kind of interest," says a source, "it gives you a sense" of the value of direct response.

The hits just seem to keep on coming for TLV, which is moving boxcar quantities of **Turner Broadcasting's** "The Trials of Life." It's now estimated TLV will ship 3 million-4 million copies of the 12-part series at \$19.95 each, worth approximately \$80 million. Not included are the 750,000 viewers who have subscribed for the price of a \$9.95 introductory cassette. A year ago, TLV reportedly was projecting continuity revenues of \$50 million.

We're told **Turner Home Entertainment** has decided to "absolutely maximize" direct response by allowing catalog houses to promote "Trials" starting in January. TLV retains continuity sales; others will offer either single cassettes or the complete series. As a result, Turner is postponing the retail debut that was originally set for next year.

Meanwhile, TLV has moved into original production, committing \$30 million to programs based on continuity books such as "Lost Civilizations," "Mystic Places," and "True Crime." They'll get TV exposure before home video.

NOT AGAIN?! Bear with yet another item on revenue sharing. After all, it's the only development of interest in the rental market, the more so with competition developing between **Renttrak** and **Supercomm**. Now we hear some software vendors
(Continued on next page)

Technicolor To Distrib Buena Vista U.K. Co. Aims At 'Complete Vid Service'

BY PETER DEAN

LONDON—Newly revamped Technicolor Distribution Services in the United Kingdom has picked up the physical distribution of all Buena Vista Home Video product, in addition to duplication, which it acquired last August.

The announcement follows the news two weeks ago of parent company Carlton Communications' reshuffling of its video operations by transferring responsibility of Pickwick's distribution arm to Technicolor. Carlton acquired Pickwick six months ago.

Technicolor has been moving toward a fully integrated "turnkey" operation for some months, merging traditionally disparate distribution and duplication operations to form a complete video service.

"Clients can now come to us and get everything in one place—mastering, editing, duplicating, packaging, and distribution—with credit control and so on," says Richard Gray, Technicolor's sales and mar-

keting director. "Apart from distributors' own marketing, we're providing them with the full service. We're already the U.K.'s largest duplicator and the Buena Vista deal now makes us the largest distributor, handling

'Clients can now get everything in one place—mastering, editing, duplicating, packaging, and distribution'

between 18 million-20 million cassettes per year."

Buena Vista Home Video's U.K. chief, Philip Jackson, says the deal is unconnected with a similar one in the U.S. between the two companies. What led to the end of VHV's four-year relationship with Sony was the attraction of duplication and

distribution working closer together.

"It makes strategic sense for us in that it gives us a degree of flexibility across the board on inventory control, reordering—all commercial aspects. Normally, distribution and duplication are two distinct operations but it makes sense to have a closer relationship between the two."

Technicolor currently has three bases of operation—Technicolor Distribution Services in Coventry, which handles video and music distribution, and Technicolor Video Cassette, which has duplication facilities in two West London sites. Technicolor currently duplicates for FoxVideo, Warner Home Video (distributed by WEA Records), and Buena Vista Home Video, among others.

It is rumored that another name change is in the offing, with the duplication facilities being renamed Technicolor Video Services, the recent choice of the U.S. affiliate (Billboard, Oct. 31).

Caplan To East Coast Show: No More Mr. Nice Guy

BY BARRY GUTMAN

ATLANTIC CITY, N.J.—Still as upbeat and feisty as he was in his glory days of retailing, Allan Caplan took potshots at the video trade press, the Video Software Dealers Assn., and particularly at Orion Home Video during his East Coast Video Show keynote address here Oct. 27.

Caplan's speech centered on emphasizing to retailers the need to become more aggressive in order to prosper in the '90s. In doing so, he likened them to comic-book superheroes.

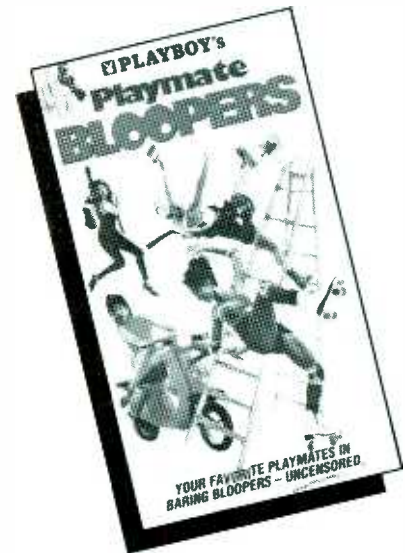
"Superman's dying because he's just a nice guy," said Caplan, referring to the comic-book character's highly publicized death as a result of declining sales. "The super heroes of the '90s all have a little harder edge . . . You've got to have a hard edge to compete today."

(Continued on page 60)



Sucking In The '70s. Academy Award-winner Jack Palance in a scene from Dan Curtis' 1973 "Bram Stoker's Dracula," just released by MPI Home Video. The release is timed to coincide with Francis Ford Coppola's remake of the horror classic, scheduled to hit theaters Dec. 2.

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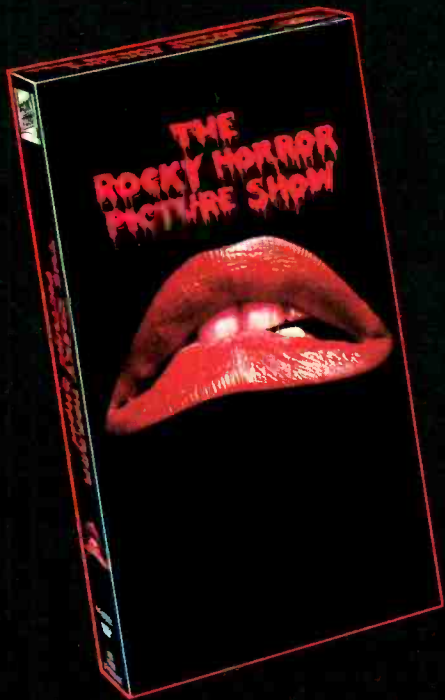
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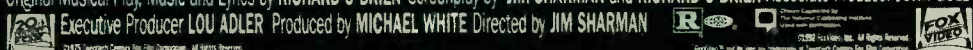
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Executive Producer LOU ADLER Produced by MICHAEL WHITE Directed by JIM SHARMAN



PICTURE THIS

(Continued from preceding page)

who've signed exclusive, 10-year contracts with Rentrak want out because of the company's attempts to place data-collection devices.

Their argument, which may yet turn nasty: The black boxes are designed to work with any in-store software, including packages not Rentrak-approved. What, they ask, is the value of an exclusive? The situation isn't helped by Rentrak's deep involvement in—even ownership of—Streamlined Information Systems. Vendors view the SIS arrangement as unfair competition, and reason enough not to sign on.

Thus far, Rentrak president **Ron Berger** can't or won't discuss one answer to the black-box question: It's unlikely "captive" vendors will get their software into the supermarkets that have been targeted for the devices. Those outlets have their own inventory controls.

SHELVED: Wendy Moss' elevation to senior VP means **Image Entertainment** has put off immediate plans to develop the next generation of laser-based programs. "Things have been shelved for a while," says Moss, who was hired as a new technology consultant and had completed a business plan. Things may pick up "in a year or so," she adds, once Image has a better idea of which direction it wants "to pursue."

Image owns a piece of a leading-edge company called **North Communications**, based in Santa Monica, Calif., which builds information kiosks for consumers. One in Hawaii answers tourist questions. Image's present concerns are nailing down exclusive distribution deals—Moss says a couple are on the way—and shutting down transshipments of discs to offshore buyers.

DDOUBLE DUTY: As we noted several weeks back, **VSDA** has reorganized its manufacturers' committees from majors and independents into rental and sell-through sections. VSDA executive VP **Don Rosenberg** is on both, as are these studio executives (or their representatives): Buena Vista, Bill Mechanic and Ann Daly; Columbia TriStar, Paul Culberg; FoxVideo, Bob DeLellis; LIVE, David Bishop; MCA/Universal, Louis Feola; MGM/UA, Mindy Phillips; Paramount, Eric Doctorow; and Warner, Jim Cardwell. Rental-only participants are Eric Kessler, HBO Video; Mike Karaffa, New Line; and Barry Collier, Prism. Sell-through only: Best Film & Video, Roy Winnick; Maier Communications, Howard Maier; PolyGram Video, Bill Sondheim; Republic, Glenn Ross; Turner, Martin Weinstein; and Wood Knapp, Harold Weitzberg. Sell-through, predictably, has the broader membership.

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Top Video Rentals™

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			★ ★ ★ NO. 1 ★ ★ ★					
1	5	3	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R	
2	NEW ▶		BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R	
3	1	9	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	
4	3	4	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	
5	4	9	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R	
6	2	8	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R	
7	6	9	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13	
8	7	8	THE LAWNMOWER MAN	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR	
9	12	2	STRAIGHT TALK	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG	
10	8	6	WHITE SANDS	Warner Bros. Inc. Warner Home Video 12532	Willem DaFoe Mickey Rourke	1992	R	
11	NEW ▶		THUNDERHEART	Columbia TriStar Home Video 70693	Val Kilmer Fred Ward	1992	R	
12	9	11	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R	
13	14	3	CRISSCROSS	MGM/UA Home Video 90246	Goldie Hawn Keith Carradine	1992	R	
14	11	16	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R	
15	18	2	GLADIATOR	Columbia TriStar Home Video 90803	James Marshall Cuba Gooding, Jr.	1992	R	
16	10	10	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	
17	13	7	THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R	
18	15	7	LADYBUGS	Paramount Pictures Paramount Home Video 32736	Rodney Dangerfield Jackee	1992	PG-13	
19	17	9	MEMOIRS OF AN INVISIBLE MAN	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13	
20	16	7	AMERICAN ME	Universal City Studios MCA/Universal Home Video 81265	Edward James Olmos	1992	R	
21	19	4	ONE FALSE MOVE	Columbia TriStar Home Video 91173	Bill Paxton Cynda Williams	1992	R	
22	21	7	SPLIT SECOND	HBO Video 90804	Rutger Hauer Kim Cattrall	1992	R	
23	20	8	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	
24	22	5	IRON EAGLE III: ACES	New Line Cinema Columbia TriStar Home Video 75883	Louis Gossett Jr. Rachel McLish	1992	R	
25	23	6	MISSISSIPPI MASALA	Columbia TriStar Home Video 92693	Denzel Washington	1992	R	
26	30	20	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R	
27	24	14	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG	
28	NEW ▶		NEWSIES	Walt Disney Home Video 1397	Ann-Margret Robert Duvall	1992	PG	
29	27	17	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R	
30	39	3	FALLING FROM GRACE	Columbia TriStar Home Video 51203	John Mellencamp Mariel Hemingway	1992	PG-13	
31	28	4	PARIS IS BURNING	Academy Entertainment 1495	Dorian Corey Pepper Labeija	1991	R	
32	35	6	ERNEST SCARED STUPID	Touchstone Pictures Touchstone Home Video 1305	Jim Varney	1992	PG	
33	36	5	INSIDE OUT 3	Playboy Home Video Uni Dist. Corp. PBV0716	Various Artists	1992	NR	
34	34	5	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	
35	25	12	RUSH	MGM/UA Home Video 902527	Jason Patric Jennifer Jason Leigh	1991	R	
36	NEW ▶		HIGH HEELS	Miramax Home Video Paramount Home Video 15121	Victoria Abril Marisa Paredes	1992	R	
37	26	7	RADIO FLYER	Columbia TriStar Home Video 50713	Lorraine Bracco John Heard	1992	PG-13	
38	31	21	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG	
39	33	5	THE PLAYBOYS	Samuel Goldwyn HBO Video 90702	Robin Wright Aidan Quinn	1992	PG-13	
40	NEW ▶		COLD HEAVEN	Hemdale Home Video 7020	Theresa Russell James Russo	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.

Investigating Ways To Get Best Play Out Of Vid Games

GAMES GAME: There is no end to the video games business, according to **Frank Colotto**, who operates three USA TV Games stores in the Netherlands and is about to open his first U.S. outlet near Palm Springs, Calif., with partner **Ed Abrams**.

As just one indication of how enormous the business is, Colotto offers that USA TV Games "does \$750,000 a year in volume, and yet we are still not on direct with a lot of suppliers." The firm is a distributor, too, with about 400 retail accounts. So far, the

USA TV Games stores do not rent. "We are considering rental," he says.

The games business will mushroom as it coalesces with the computer industry, says Colotto, who will attend his first **COMDEX** trade show when the huge show opens Nov. 16-20 in Las Vegas to an expected 125,000 attendees. "The potential for CD-ROM and even CD-I is incredible," Colotto says.

The young entrepreneur goes to any length to gain exposure for product. He even set up shop in a tent at a swap meet in Santa Monica, Calif., to show off a whole array of **Nintendo** games. "A lot of people shop us and then go to **Toys 'R' Us** and come back, because they find out we're cheaper," he boasts.

USA TV Games will bow its first store in the States right between a **Price Club** and a **Home Base** in what is called **Shoppers Outlet Bazaars**, in **Rancho Mirage**, Calif. "There's a **Pet Mart** there, too," says Colotto, who claims 44,000 people visit the center daily.

REAL ESTATE REALITY: Video stores are finally paying more realistic rental fees, says **Mark Donovan**, who was just hired to consult **Video Choice**, the Southern California nine-store chain.

"There is a history of excessive leases," says Donovan, "because the industry was never based on solid financial controls." Right now, it's a renter's market, he claims. "We're seeing stores go for between \$1 and \$1.25 a square foot. It used to be a video store had no choice. The landlords would tell you that if you didn't sign the lease there were three more stores waiting to take the spot."

Donovan spent a year as a regional manager for **Jumbo Video's** Western Canadian operation. Before that he was CFO at **Total Video** in Michigan for more than three years. As consultant to Video Choice, Donovan is expected to make "hard-hitting recommendations," says **Dennis Stricker**, VP of marketing.

AT THE LIBRARY: Video retailers have every right to worry about how public libraries are becoming important to home video fans, especially in

special interest.

This was the indication from **Tiniki Roxton**, production editor at **ABC-CLIO**, publisher of Video Rating Guide For Libraries, in a talk at the recent **ITA** executive seminar on special-interest video.

"Libraries are the largest market for special interest," she told the audience at **Loews Santa Monica Beach Hotel**. Thus **Roxton's** company saw a niche and went after it, with a \$126-a-year quarterly publication offering lengthy reviews of upward of 2,000 titles indexed seven ways.

One index is to the guide's 400 reviewers, "so that if anyone has a favorite reviewer they can look up titles that way."

Roxton said. Titles are also grouped by price, subject matter, intended audience, title, distributor, and rating (e.g., titles that have earned five stars).

PLAYBOY PIONEERING: **Playboy Home Video** considers that it has carved out a niche that has helped all special-interest video, according to **Jeff Jenest**, senior VP/GM. "Our \$9.95 centerfold series brought a lot of attention to the sell-through potential for special interest," Jenest told **ITA** attendees.

On a perhaps more ominous level, **Playboy Home Video** is forced to explore direct sales, because it cannot get the line in many stores. Of America's 33,000 home video outlets, **Playboy** product can receive exposure in only a third, he said. Mass-merchandise outlets, grocery stores, and the nation's largest video specialty chain, **Blockbuster Video**, do not carry the product, noted Jenest.

Where **Playboy** has had incredible success, Jenest said, is with the combo stores like **Tower Records/Tower Video**.

Ironically, **Playboy** product is subject to the same restrictions that apply to adult video, yet the two product lines are significantly different.

"We have gone to great lengths to separate ourselves from the X-rated category," Jenest told **ITA** attendees. "It's one of the reasons we have grown and gone with the record chains. We got out of the back rooms of the video stores."

Playboy Home Video is nevertheless involved in **First Amendment** protection efforts and is aware of the enormous pressure on the adult video community, he said.

SIAS ACCESSORIES: **Ron Weinstein**, president of **TBA Communications**, is a consultant, rackjobber, distributor, and all-around expert who told **ITA** attendees that special-interest titles now serve a new role: as accessories.

One example among many is a video that teaches viewers how to lay

(Continued on page 64)

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

AC/DC, "Live At Donington," A*Vision Entertainment, 120 minutes, \$19.98



AC/DC diehards can form a line here for this supercharged concert video of the veteran Aussie rockers performing live last year at Castle Donington in England. The mates haven't suffered any power shortages over their 20-year career, and they "shoot to thrill" here. But oh, how they keep going and going... Panicky Angus Young wields his formidable axe talents and school-boy struts. Lead vocalist Brian Johnson grabs his trademark Axl-meets-Geddy-Lee shriek. Skinhead drummer Chris Slade burns the Midnight Oil. And on top of all that excitement, the quintet delivers its anthemic hits, from "Back In Black" and "Dirty Deeds Done Dirt Cheap" to "You Shook Me All Night Long" and "T.N.T." Dynamic sound albeit headbangingly loud. But the prime reason to catch this video comes during "Hells Bells," when an ominous, chiming Liberty lowers from the rafters like that mysterious monolith in "Spinal Tap." Makes it worth the general admission.

STEVE GARBARINO

Sir Mix-A-Lot, "Maconomics," Warner Reprise Video, 45 minutes, \$16.98.

Seattle rapper Sir Mix-A-Lot, who made a big splash earlier this year with his single and accompanying video "Baby Got Back," exposes several other sides of his personality and song craft in this lighthearted melange. Aside from two versions of the above-mentioned clip—edited and uncensored takes—the tape includes videos for other tracks off his most recent album, "Mack Daddy," plus some clips from previous sets "Seminar" and "Swass." Interview segments, and a tour of Mix's Seattle home (and garage) provide insight into how he achieved his success, and how he has chosen to enjoy it.

CATHERINE APPLEFELD

George Shearing, "Lullaby Of Birdland," Joe Williams, "A Song Is Born," View Video, 57 minutes each, \$19.98 each.

These two videos could well be viewed as companion pieces—the first finds pianist Shearing and his trio waxing oh-so-polite on a set of time-tested numbers; the second has them backing singer's Williams, who mixes swinging blues with tender ballads. Both performances were taped in 1991 at the Paul Masson Winery. Hardcore jazz

collectors will undoubtedly find something here to get excited about. Yes, both artists have achieved that elusive it-only-comes-with-age smoothness of being; and yes, both are professional concertizers who give the people what they want. But these tapes suffer from blandness, offering nothing more than mere documentation of the two shows flatter than warm champagne. Where's the juice? Better to visit the vineyard.

JEFF LEVENSON

Maurice Jarre, "Lean By Jarre," Milan, 57 minutes, \$19.98.

In turning down, apparently over contractual conditions, the project scoring David Lean's 1962 masterpiece "Lawrence Of Arabia," Richard Rodgers indirectly helped launch the career of Hollywood composer Maurice Jarre. Lean, who died in 1990, turned to Jarre for his other major works, including "Dr. Zhivago," "Ryan's Daughter," and "A Passage To India." These epics are the stuff of grand musical opportunities, similar to the challenges faced by Hollywood golden-era masters such as Max Steiner and Alfred Newman. With Jarre up to those vaunted standards, his main thematic music is here, beautifully performed and recorded (both in sound and video quality) during a live concert. A very nice video touch is the inclusion of letter-box sequences from the films, including a sequence showing how music is mated to scenes in "A Passage To India."

IRV LIGHTMAN

CHILDREN'S

"Original Tales & Tunes," Video Treasures, 30 minutes, \$14.95.



This first release of a new line from the creators of "Baby Songs" truly is original. Two puppets—like Wayne and Garth for the younger set—host seven stories and songs. Best of the former include a "Chain Story," "Eddie Cinders," and "William Small," whose art is drawn and animated before your eyes. In the tradition of "Baby Songs," the best musical segment shows children at play in "Our World." Remaining songs are "Do Something," showing a girl making her own music video; the reggae "Listen To Your Feelings"; and "Sing A Song," with Karen Benjamin and friends. With this entertaining blend and high production values, "Tales & Tunes" appeals

to a wide range of 2-to-9-year-olds. Due out in '93 are "Silly" and "Spooky" videos.

CATHERINE CELLA

"The Snow Queen," Lightyear Entertainment, 30 minutes, \$12.98.

Latest in the award-winning Stories To Remember line, this title is the first children's video to be animated in Russia for the U.S. market. Sigourney Weaver reads the Hans Christian Andersen tale of a girl who must rescue her friend from the Snow Queen's ice palace. With its haunting yet hopeful melody, Jason Miles' score seems an instant classic. And the animation—of such icy beauty as window frost, swirling snowflakes, and the northern lights—holds many delights. The video's box, however, is deceptive. It features art from the Susan Jeffers book, from which inspiration was drawn but not the art itself. Still, this is a wonderful treatment of a classic tale that appeals to all ages. C.C.

HEALTH/FITNESS

"Step Aerobics," Nesak International, 30 minutes, \$9.95.



This fast-paced video, set to an energizing hip-hopish beat, may be one step beyond the reach of beginners, but those with a little more experience are sure to find it fun going. Host Mary Ann Obrentz cheerfully—and carefully—leads a crew of three women and one man through a spirited set of moves that includes the likes of horseshoes, jacks, and U-turns, all of which are woven into an attractive routine by the time the video is done. An opening stretch and warmup series (great alone for those beginners) and a closing cooldown are welcome additions.

MARILYN A. GILLEN

"CherFitness: Body Confidence," FoxVideo, 90 minutes, \$19.98.

Those wishing to shift their bods against gravity will find a mentor, a goal, and a cross-training means in Cher's modular fitness program. The tape, which features a rousing soundtrack, is divided into two sets: one a choreographed dance set and the other a Mighty Band toning set. Cher appears briefly before each set to speak to her viewers about exercise and well-being. As she burns and sculpts, Cher is presented more strongly as a confidence-builder and motivator, while trained instructors lead the steps. Dori

Sanchez, who choreographs Cher's shows, guides viewers through dance steps that are reasonably easy to catch on to, and Karen Andes leads the stretch-band instruction. Two light-resistance bands are included with each video.

DEBBIE HOLLEY

DOCUMENTARY

"The Nixon Interviews With David Frost," MCA/Universal Home Video, 75 minutes each, \$19.98 each.

This five-volume set of live, unrehearsed interviews with TV host David Frost was Richard Nixon's first public appearance following his resignation. Originally broadcast in 1977, the interviews were one of the most-watched television programs ever produced. A wide range of topics was covered, taking the viewer through one of America's most turbulent eras. The failed Watergate break-in and the resulting investigation is addressed. The historic Red China initiative, war in Vietnam, and foreign policy is covered, as is Nixon's relationship with Henry Kissinger. He also relives his final days in office, and gives his opinion of Washington Post reporters Bob Woodward and Carl Bernstein. Viewers will find these discussions unique and fascinating. MARC GIAQUINTO

MADE-FOR-TV

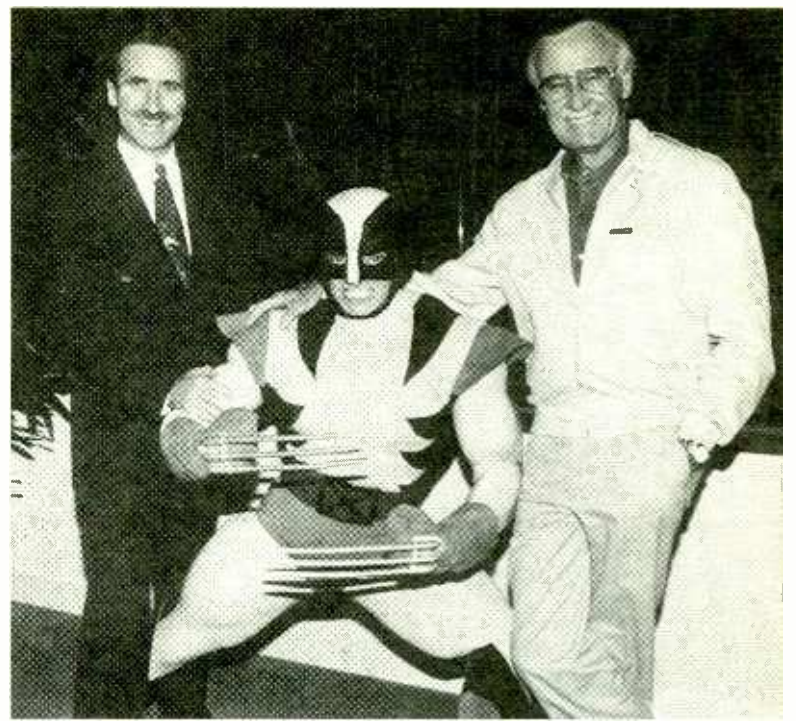
"The Abbott And Costello Show: Duck Dinner, Hillary's Birthday, Million Dollar Refund, Actor's Home," Shanachie Entertainment, 110 minutes, \$24.95.

If these classic black-and-white shows look better now than on 1952-53's 10-inch TV set, there's a good reason: all 52 episodes were filmed live on 35mm. (Shanachie will release 13 tapes, each containing four shows.)



A & C were at the height of their comic art when they combined their well-polished routines with the talents of an ensemble cast—Mr. Fields, Hillary, Mike the Cop, Bacciagalupe, Stinky, and Bingo the chimp. The few moments that drag are far outweighed by those of insanity: a chicken stuffed with yeast rises to the ceiling; the room is filled with soap bubbles after the gang eats what they thought was grated cheese; Stinky substitutes Limburger cheese for ice cream as an unknowing Lou shouts "Get your red-hot ice cream sandwiches!"; and, finally, one of the longest renditions of "Who's On First" the boys ever recorded. For one who grew up on these shows—on that 10-inch screen—it's like being in early TV heaven.

MORRIS KLEIGMAN



X-Rated. PolyGram Video celebrates its acquisition of the worldwide home video rights to Marvel Entertainment's animated version of the popular comic book "X-Men," debuting this fall on Fox television network affiliates. Pictured, from left, are Hugh Rees-Parnall, VP of acquisitions, PolyGram Video; X-Men character The Wolverine; and X-Men creator Stan Lee.

ALLAN CAPLAN TO TRADE: NO MORE MR. NICE GUY

(Continued from page 57)

This edge, the gonzo video-retailer-turned-consultant and trading-card marketing consultant suggested, should be manifested in more frequent promotions; active letter-writing to the trade press and studios to protest policies that are not in the retailers' best interests; the addition of increasingly popular trading cards and comic books to their product mixes; and, to punish offending studios like Orion, "selective product exclusions"—a more polite term for boycotts that he credited to North American Video's Gary Messenger.

Caplan's attack on Orion was in response to the studio's exclusive first-window sell-through arrangement with McDonald's for the Oscar-winning "Dances With Wolves"—a deal he belittled as "direct from rental to griddle."

"[Orion] feels that their future lies with hamburgers and not you... I don't know that if you were given the movie at \$5.99 wholesale you couldn't move as many as a hamburger chain," said Caplan. He added the company's need for quick cash in the aftermath of its Chapter 11 status was no defense, referring to a published report that said Orion executives earned \$4 million in salary last year.

Nodding to an adjacent screen showing color slides of comic book characters Demon and Punisher, Caplan urged retailers to "Get mad! Say this isn't right!" He suggested retailers might want to conduct their own "selective product analyses" to determine whether they could do without such Orion titles as "Shadows And Fog" and "Article 99," and opined that customers would never notice them to be missing.

Asked after his speech if he would dare suggest extending such an "exclusion" against a studio about to release a blockbuster title, Caplan replied, "Absolutely! There's no video that's so important that a retailer couldn't live without it."

Orion was not the only target of Caplan's wrath.

"There was a time when we had a trade press that would stick up for the video retailers. Now, we have too many trade publications worrying about their

advertising schedules and not the strength of the industry."

Even the VSDA received a mild rebuke for giving up too easily on getting the studios to help finance an industry awareness campaign—something that, Caplan later claimed, even some of the country's largest chains have recently told him is sorely needed to restore consumer excitement about home video. Current VSDA board members, he suggested, lack the resolve that he, Messenger, Arthur Morowitz, and other alumni regularly exhibited in the '80s.

Not that retailers shouldn't join VSDA—"If you're not part of your industry, how can you say anything about it?" Caplan noted. But on their own, as well as en masse, retailers must be proactive. He urged them to write the studios in order to make realities out of the desired generic ad campaign and pay-per-view encoding policies.

Caplan also emphasized the need for active, monthly in-store promotions: "A terrible thing happens when you don't promote: nothing!" he warned. He said that special sections and/or contests should be designed around every holiday: "Talk to your local newspapers, get PR, do fun things!" he urged retailers, in order to get consumers re-excited about visiting video stores.

Not surprisingly, Caplan also devoted a large portion of his presentation to urging retailers to replace at least some of their deadwood catalog inventory, which studies say accounts for only 20% of their total revenues, with comic books and collectible trading cards. These products are not only hot—accounting for annual revenues of \$2 billion and \$1 billion, respectively—but can be easily tied in with current and catalog video titles, featuring everybody from comic book characters to sports and music stars who are also well-represented—or soon-to-be—on video titles and/or video games. To illustrate his point, Caplan showed slides of a wide array of cards, including a prototype inspired by the aforementioned "Doomsday: The Death Of

(Continued on page 62)

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.

'Alien 3' Landing; 'Basic' Does Boffo Biz; Hardware Takes Hit

ALIEN REDUX: Believe it or not, Lt. Ripley continues to be hounded by those huge, insectlike space monsters. This time she's crash-landed on the planet Fiorina 161, inhabited only by the less-than-wholesome inmates of a maximum-security prison. Her worst fears are confirmed when she discovers that a certain fanged something was stowed away aboard her craft. Check out the interspecies mayhem in Fox-Video's "Alien 3" (widescreen, \$39.98), due to be launched on disc by Image in December. Sigourney Weaver, Charles Dutton, Brian Glover, and Charles Dance star.

Also due that month from Image:

LASER SCANS

by Chris McGowan

Woody Allen's "Shadows And Fog" (\$34.95), with Allen, Mia Farrow, Kathy Bates, and Jodie Foster, and Andrei Tarkovsky's sci-fi masterwork "Solaris" (1972, wide, \$49.95).

BASIC REORDERS: Sales are strong on LIVE's "Basic Instinct" laserdisc, and should hit 90,000 units by

mid-January, says David Wallace, marketing manager at Pioneer LDCA, which distributes LIVE on disc.

He notes that "Terminator 2: Judgment Day" continues to be Pioneer's No. 1 seller. The title has sold well more than 200,000 units and is on its way to 225,000, according to Wallace. Once there, it will challenge Walt Disney's "Fantasia" (which has reportedly sold about that many units) for the honor of being the top-selling laserdisc of all time. Image released "Fantasia" on disc in 1991, and it was the first disc to hit the 200,000-unit mark, followed by "T2." Wallace says, "There are large reorders on 'T2' and it shows

stores are replenishing their inventory, rather than bulking up on the title."

HARDWARE SLUMP: September sales of laserdisc players (excluding karaoke units) declined 11.3% in comparison with the same month in 1991, according to Electronics Industries Assn. figures. August figures were also down from last year. But several other categories dropped in September as well: VCR sales were down by 7.7%,

camcorders by 22.9%, and projection TVs by 10.4%.

POLYGRAM has just released three notable new classical music laserdiscs. "Wagner In Bayreuth" (Philips, \$19.95) is an excellent introduction to the famed Bayreuth Festival and includes excerpts from 10 of Wagner's operas. Herbert Von Karajan conducts the Berlin Philharmonic in "Johannes (Continued on page 63)

Billboard®

FOR WEEK ENDING NOVEMBER 7, 1992

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	NEW ▶		BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95
★ ★ ★ NO. 1 ★ ★ ★								
2	3	39	RAIDERS OF THE LOST ARK	Paramount Pictures Pioneer LDCA, Inc. 1376	Harrison Ford	1981	PG	24.95
3	4	7	THE LAWNMOWER MAN	New Line Cinema Columbia TriStar Home Video 12776	Pierce Brosnan Jeff Fahey	1992	NR	34.95
4	1	7	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 41228	Kathy Bates Jessica Tandy	1991	PG-13	39.98
5	2	5	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Image Entertainment 1334	Annabella Sciorra Rebecca DeMornay	1992	R	39.99
6	NEW ▶		BEETHOVEN	Universal City Studios MCA/Universal Home Video 41222	Charles Grodin Bonnie Hunt	1991	PG-13	34.98
7	NEW ▶		ALIEN	FoxVideo Image Entertainment 1090-85	Sigourney Weaver Tom Skerritt	1979	R	99.98
8	7	5	CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video Pioneer LDCA, Inc. ML102609	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
9	6	5	MEDICINE MAN	Hollywood Pictures Image Entertainment 1358	Sean Connery Lorraine Bracco	1992	PG-13	39.99
10	12	7	ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	29.98
11	8	11	WAYNE'S WORLD	Paramount Pictures Pioneer LDCA, Inc. LV32706-WS	Mike Myers Dana Carvey	1992	PG-13	24.95
12	10	5	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R	39.98
13	9	5	WHITE MEN CAN'T JUMP	FoxVideo Image Entertainment 1959-85	Woody Harrelson Wesley Snipes	1992	R	39.98
14	14	5	FATHER OF THE BRIDE	Touchstone Pictures Image Entertainment 1335	Steve Martin	1991	PG	39.99
15	5	23	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Pioneer LDCA, Inc. 1643	Harrison Ford	1984	PG	24.95
16	NEW ▶		THE GREAT MOUSE DETECTIVE	Walt Disney Home Video Image Entertainment 1360	Animated	1986	G	29.99
17	15	15	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Pioneer LDCA, Inc. LV32301	William Shatner Leonard Nimoy	1991	PG	34.95
18	13	13	HOOK	Amblin Entertainment Columbia TriStar Home Video 70606	Dustin Hoffman Robin Williams	1992	PG	39.95
19	11	5	THE RESCUERS	Walt Disney Home Video Image Entertainment 1399	Animated	1977	G	29.99
20	23	45	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
21	NEW ▶		BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	39.98
22	18	3	AMERICAN ME	Universal City Studios MCA/Universal Home Video 41265	Edward James Olmos	1992	R	39.98
23	16	7	FERNGULLY...THE LAST RAINFOREST	FoxVideo Image Entertainment 5594-84	Animated	1992	G	39.98
24	21	21	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R	39.98
25	24	19	JAWS	Universal City Studios MCA/Universal Home Video 41013	Roy Scheider Robert Shaw	1975	PG	39.98

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

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First I went to **TOWER RECORDS/VIDEO**.

They had Laserdiscs. Then I went to

TURTLE'S MUSIC • VIDEO. They had Laserdiscs,

too. Of course, they had Laserdiscs

at **ROSE RECORDS** and

also over at **CAMELOT** music. So

next I tried **the WHEREHOUSE**

and **Strawberries** MUSIC, MOVIES AND MORE! Guess what.

Laserdiscs. I wandered back to my

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I don't even have a logo.

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PIONEER
The Art of Entertainment

Blockbuster Gains In 3rd Qtr. New Credit Facility Boosts Revs, Profits

BY DON JEFFREY

NEW YORK—As it prepares to enter the world of music retailing, Blockbuster Entertainment Corp. reports that its home video operations scored strong gains in revenues and profits in the third quarter.

For the three months ended Sept. 30, Fort Lauderdale, Fla.-based Blockbuster says net profit rose 50.9% to \$41.2 million on a 23.5% increase in revenues to \$283.7 million. In the same period last year, net profit was \$27.3 million on revenues of \$229.7 million.

"They're gaining market share," says Gary Wirt, stock analyst with The Chicago Corp. Including its franchisees, Blockbuster is said to have 15%-16% of the video-rental market.

The chain's 2,989 franchised and company-owned stores recorded total third-quarter revenues of \$487.4 million, up 21.7% from last year's \$400.3 million.

Same-store sales for company stores open at least one year were up 2.7% in the third quarter.

Wirt says of the same-store sales figure: "Most of us thought it would be around there. Last year it was extremely high, so it was a tough comparison."

For the nine months that ended Sept. 30, same-store sales rose "about 6%," the company says.

During the quarter, Blockbuster strengthened its financial health by negotiating with its banks a new revolving credit facility that raised the borrowing limit to \$325 million from \$200 million. Meanwhile, the major bond-rating agencies upgraded credit ratings on the company's \$300 million worth of senior debt.

Operating profit (before taxes and interest payments) increased 35.5% to \$60.2 million from \$44.4 million.

Steven Berrard, vice chairman, attributes the profit increases to improvement in margins, expansion, and international operations. "International is making a contribution where it hasn't in the past," says Berrard. Blockbuster has about 1,000 stores outside the U.S.

The company's stock rose 62.5 cents a share on the day the results were disclosed, closing at \$14.50 in New York Stock Exchange trading.

On that same day, Blockbuster said it had acquired the music chains Sound Warehouse and Music Plus from Shamrock Holdings Inc. for \$185 million in cash and stock.

For the nine-month period ended Sept. 30, net income was \$96.9 million on \$802.3 million in revenues, compared with net profit of \$64.6 million on \$616.6 million in revenues last year. Systemwide revenues rose 27.1% to \$1.38 billion from \$1.08 billion.

ALLAN CAPLAN TO TRADE: NO MORE MR. NICE GUY

(Continued from page 60)

Superman" comic, which is certain to be a best seller and garner lots of publicity once it is released Nov. 18.

Caplan said three major video chains—all clients whom he declined to identify—are currently stocking trading cards and their businesses are growing. So, too, are smaller operations run by former VSDA president Dave Ballstadt, current VP Mitch Lowe, and Canadian board president Bill Atcheson.

Caplan's cards and comics presentation underscored the prominence given to ancillary products at the East Coast Video Show. The prominence of such items, which also include karaoke tapes and books, has always been there, said the show's executive VP, Peter Nathan. But retailers are more perceptive to them in this highly competitive year, he suggested.

Total attendance was estimated at 4,000, vs. 3,500 last year.

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.)	9,024,560	2,248 4,014	2	42,581,109
2	Last of the Mohicans (20th Century Fox)	4,450,251	1,845 2,412	4	49,808,895
3	Candyman (TriStar)	4,220,850	1,481 2,850	1	11,176,410
4	The Mighty Ducks (Buena Vista)	4,203,206	1,851 2,271	3	26,737,738
5	Consenting Adults (Buena Vista)	3,703,579	1,583 2,408	1	10,287,053
6	Pure Country (Warner Bros.)	2,739,680	993 2,759	—	2,739,680
7	Dr. Giggles (Universal)	2,714,815	1,681 1,615	—	2,714,815
8	Night and the City (20th Century Fox)	2,556,830	1,100 2,324	1	2,624,861
9	A River Runs Through It (Columbia)	1,586,359	130 12,203	2	2,643,407
10	Mr. Baseball (Universal)	1,535,945	1,484 1,035	3	14,957,830

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ NO. 1 ★★★								
1	1	4	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
2	2	5	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
3	4	8	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
4	10	3	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
5	3	11	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
6	5	74	CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
7	6	14	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
8	7	18	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
9	11	8	ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
10	14	5	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
11	8	14	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
12	NEW ►		PLAYBOY: PLAYMATES IN PARADISE	Playboy Home Video Uni Dist. Corp. PBV0717	Various Artists	1992	NR	19.95
13	13	29	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
14	NEW ►		PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
15	17	9	KISS: X-TREME CLOSE-UP	PolyGram Video 440085395-3	Kiss	1992	NR	19.95
16	12	9	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G	24.98
17	9	11	PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
18	20	3	PENTHOUSE: PARADISE REVISITED	Penthouse Video A*Vision Entertainment 50338-3	Various Artists	1992	NR	19.98
19	21	4	PENTHOUSE: PET OF THE YEAR PLAYOFF 1992	Penthouse Video A*Vision Entertainment 6-50336	Various Artists	1992	NR	19.98
20	31	3	BACKDRAFT ◊	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	19.98
21	15	4	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13	19.95
22	29	2	PRINCE & THE N.P.G.: DIAMONDS AND PEARLS	Warner Reprise Video 3-38291	Prince & The N.P.G.	1992	NR	19.98
23	16	10	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
24	NEW ►		PARDON MY SARONG	Universal City Studios MCA/Universal Home Video 81304	Bud Abbott Lou Costello	1942	NR	14.98
25	19	24	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
26	NEW ►		ABBOTT & COSTELLO MEET THE INVISIBLE MAN	Universal City Studios MCA/Universal Home Video 80673	Bud Abbott Lou Costello	1951	NR	14.98
27	18	10	PLAYBOY: INTIMATE WORKOUT FOR LOVERS	Playboy Home Video Uni Dist. Corp. PBV0715	Various Artists	1992	NR	29.95
28	35	51	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
29	30	45	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
30	22	5	TIME OUT: TRUTH ABOUT HIV, AIDS & YOU	Arsenio Hall Communications Paramount Home Video 85070	Arsenio Hall Magic Johnson	1992	NR	8.50
31	26	6	THE SPANISH VERSION OF DRACULA	Universal City Studios MCA/Universal Home Video 81123	Carlos Villarias Lupita Tovar	1931	NR	14.98
32	24	11	THE TERMINATOR TWIN PACK	Carolco Home Video Live Home Video 48943	A. Schwarzenegger Linda Hamilton	1992	R	29.98
33	NEW ►		BUCK PRIVATES COME HOME	Universal City Studios MCA/Universal Home Video 81303	Bud Abbott Lou Costello	1947	NR	14.98
34	27	18	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
35	NEW ►		PLAYBOY VIDEO CENTERFOLD: TIFFANY SLOAN	Playboy Home Video Uni Dist. Corp. PBV0719	Tiffany Sloan	1992	NR	19.95
36	25	16	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
37	NEW ►		BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
38	40	3	ELTON JOHN: LIVE	A*Vision Entertainment 50358-3	Elton John	1992	NR	24.98
39	NEW ►		RIDE'EM COWBOY	Universal City Studios MCA/Universal Home Video 81305	Bud Abbott Lou Costello	1941	NR	14.98
40	33	7	THE MAKING OF THE COMPANY VIDEO	RCA Victor 902660914-3	Dean Jones Elaine Stritch	1970	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. ◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

LASER SCANS

(Continued from page 61)

Brahms: Symphonies No. 1 & 2" (Deutsche Grammophon, \$34.95), with performances filmed in 1973. And "Giuseppe Verdi: Macbeth" (London, \$59.95) was filmed in a castle in the Ardennes by Claude d'Anna, and has Leo Nucci, Shirley Verrett, and Samuel Ramey in the principal roles.

WARNER REPRISÉ launches "Who Killed That Bird Out On Your Window Sill—The Movie," which features the **Black Crowes**, on a \$29.98 disc Nov. 24, day-and-date with the \$19.98 VHS version.

Meanwhile, **Warner Home Video** will bow "Christopher Columbus: The Discovery" (\$39.98) in the spring; the \$94.99 tape edition will precede that in January. Marlon Brando, Rachel Ward, and Tom Selleck star.

DELGROSSO DEPARTS: A fond farewell and best of luck to **David DelGrosso**, who recently left **Image Entertainment** after serving as marketing VP for three years. DelGrosso initiated a number of marketing and cross-promotion efforts that dramatically helped raise the format's profile. His duties have been taken over at Image by senior VP **Wendy Moss**. DelGrosso can be reached at 310-545-1955.

COLLECTOR'S CORNER: Warner's "Batman Returns" (wide, \$39.98) is definitely not for children, but in many ways director Tim Burton's sequel surpasses the original. Michael Keaton, Michelle Pfeiffer, and Danny DeVito star in this twisted black comedy, which surprises at every turn with its surreal art direction, mythic characters, and perverse innuendoes. Disneyland meets Dickens and Fritz Lang. One wonders: What if Batman and Catwoman had opted for marriage, therapy, and "family values"?

FoxVideo's "Hell In The Pacific" (1968, wide, \$59.98) may be director John Boorman's most satisfying film, free of the stylistic excesses that marred works such as "Zardoz" and "The Emerald Forest." This taut, bitter-sweet tale involves a battle of wits and an eventual wary truce between an American GI (Lee Marvin) and a Japanese soldier (Toshiru Mifune) who find themselves marooned on a tiny South Pacific isle during WWII. Included are both the theatrical ending and Boorman's original conclusion.

FoxVideo's "White Men Can't Jump" (wide, \$39.99) stars Wesley Snipes and Woody Harrelson as two conniving hoopsters, and Rosie Perez as Woody's wacky girlfriend. This fine comedy with a touch of pathos lights up the streetcourts in the letterboxed disc version.

Voyager's edition of "Spartacus" (1960, wide, CLV/CAV, extras, \$124.95) is another remarkable film-history package in the **Criterion Collection** line. Kirk Douglas produced and starred in this epic tale of a Roman slave revolt, directed by Stanley Kubrick and scripted by Dalton Trumbo. This fully restored Super Technirama version is a visual delight. In addition, the analog tracks feature two different running commentaries (with analysis by Peter Ustinov, Kirk Douglas, and many others); and the two-disc supplementary section offers deleted scenes, storyboards, newsreels about the film's premiere, and much more.

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Home Video

STORE MONITOR

(Continued from page 59)

down a brick floor. If \$100 in supplies is purchased, the \$9.99 video is rebated or subtracted so that it comes free in effect.

"The Joy Of Color" is another video being marketed to go along with a range of merchandise from apparel to cosmetics. "There are no brands mentioned or shown, so it works in any store location. It's packaged so it works on J-hooks."

The do-it-yourself market is ready-made for videos, Weinstein said, noting especially building-materials outlets like Home Depot. "The demographics are staggering. Age ranges from 34 to 44 and income from \$50,000 to \$70,000," he said of outlets that typically gross \$1 million weekly in busy seasons.

"It used to be you could build a store and say 'they will come,'" said Weinstein, alluding to the famous line in the movie "Field Of Dreams." But this is a false assumption now. There is a steady trend "to cocooning, gardening, hobbies. You might say that special-interest is enrichment marketing, empowering, educating," he added.

MUSIC ADDS EDGE: Where combo chains like Tower Records/Tower Video, **Wherehouse**, and **Music Plus** impact on video specialty stores, the addition of music to fight back makes sense, say **Ingrid** and **Mike Fagan**, who own two-unit **Baywood Video Plus** in Los Asos.

Two hours by freeway up the coast from intensely competitive Southern California, Los Asos is near San Luis Obispo, and there is still competition. "We are very near a **Wherehouse**," Mike Fagan pointed out during a visit to the recent **Abbey Road Distributors** dealer day.

As an example, video specialty retailers first felt the brunt of **Wherehouse's** \$1.50 a day video rental pricing outside the major markets of L.A. and San Francisco. The Fagans jumped into music eight months ago at just one store. The volume contribution is running an average of \$2,200 a month, Ingrid said. She estimates the stock at 2,000 pieces, which **Abbey Road** keeps current.

"Music is real tricky," said Fagan. "You have to have the current stuff, and after three or four weeks it's worthless."

The risk of handling music, fortunately, is guaranteed to some extent because **Abbey Road** carries a lot of video (although mostly music video and theatrical sell-through). "Video

is our ace in the hole," said Mike Fagan. "Because we know video, we can always find something that will sell. Music can be returned for video. So we can't lose. What makes it especially nice is that **Abbey** has such a deal on music video, it gives us an extra edge. We get some for as little as \$11."

Billboard.

FOR WEEK ENDING NOVEMBER 7, 1992

Top Music Videos™

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	9	X-TREME CLOSE-UP PolyGram Video 440085395-3	Kiss	LF 19.95
2	2	9	UNPLUGGED Warner Reprise Video 38311	Eric Clapton	LF 19.98
3	27	3	DIAMONDS AND PEARLS Warner Reprise Video 3-38291	Prince & The N.P.G.	LF 19.98
4	4	11	BILLY RAY CYRUS PolyGram Video 440085503-3	Billy Ray Cyrus	SF 12.95
5	3	19	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF 24.98
6	15	5	I STILL BELIEVE IN YOU MCA Music Video 10679	Vince Gill	SF 9.98
7	9	5	OOOOOOHHH... ON THE VIDEO TIP Arista/LaFace Records 6 West Home Video 5723	TLC	SF 9.98
8	10	7	BLACK SABBATH STORY: VOL. 1 1970-78 Warner Reprise Video 38316	Black Sabbath	LF 19.98
9	13	3	LIVE A*Vision Entertainment 50358-3	Elton John	LF 24.98
10	11	19	UNPLUGGED + 3 ● SMV Enterprises 19V-49133	Mariah Carey	LF 19.98
11	5	23	JUMP△ SMV Enterprises 9VS-49139	Kris Kross	VS 9.98
12	17	3	TIME WILL TELL PolyGram Video 440084059-3	Bob Marley	LF 19.95
13	6	19	SEXY MF Warner Reprise Video 38314	Prince & The N.P.G.	VS 9.98
14	RE-ENTRY		LIVE AT THE EL MOCAMBO ● SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF 19.98
15	NEW ▶		QUEEN'S GREATEST HITS Elektra Entertainment 40144	Queen	LF 19.98
16	NEW ▶		WHAT HITS!? EMI Home Video 33155	Red Hot Chili Peppers	LF 19.98
17	NEW ▶		CLASSIC QUEEN Elektra Entertainment 40143	Queen	LF 19.98
18	14	9	VAGABOND HEART TOUR Warner Reprise Video 38300	Rod Stewart	LF 24.98
19	NEW ▶		THREE TENORS: ENCORE New Line Home Video 75933	Carreras - Domingo - Pavarotti	LF 19.95
20	24	5	WHAT GOD WANTS, PART 1 SMV Enterprises 9V-49148	Roger Waters	SF 9.98
21	20	15	ELVIS: THE LOST PERFORMANCES MGM/UA Home Video 202759	Elvis Presley	LF 19.98
22	7	7	FUNKY DIVAS A*Vision Entertainment 50326-3	En Vogue	LF 14.98
23	19	29	SOUL AND PASSION ● SMV Enterprises 19V-49122	Michael Bolton	LF 19.98
24	8	39	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF 14.98
25	26	109	THE THREE TENORS IN CONCERT ▲ ³ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF 24.95
26	25	3	THE ENEMY STRIKES-LIVE SMV Enterprises 19V49154	Public Enemy	LF 19.98
27	29	21	VIDEO LIBRARY Scotti Bros. Video BMG Video 75268-3	"Weird Al" Yankovic	LF 14.98
28	NEW ▶		HUMPIN' AROUND MCA Music Video 10716	Bobby Brown	VS 9.95
29	16	7	LIVE AT WEMBLEY Hollywood Music Video Elektra Entertainment 40142	Queen	LF 19.98
30	NEW ▶		ACHTUNG BABY PolyGram Video 440085557-3	U2	LF 19.95

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1992. Billboard/BPI Communications.

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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. 1-4, Joint Convention and National Trade Show of the Canadian Assn. of Broadcasters and the Western Assn. of Broadcast Engineers, Vancouver.

Nov. 4-6, Billboard Music Video Conference & Awards, Ma Maison-Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 4-8, Asian Conference on Entertainment (ACE), Hyatt Regency Singapore. Sakie Ho, 011-65-738-0156.

Nov. 5, Eighth Annual Stellar Awards, UCLA Royce Hall, Los Angeles. Marcia Smith, 213-467-4000.

Nov. 5-6, Fourth Annual Magnetic and Optical Media Manufacturing Seminar (MOMS), Hotel Nikko Atlanta, Atlanta. Charles Van Horn, 212-643-0620.

Nov. 6, Demo Pitch Forum, sponsored by Music Career Services, 71 West Studios, New York. Antonio Martinez, 212-860-2082.

Nov. 6-7, Louisville Area Songwriters' Cooperative Fifth Annual Songwriting Seminar, Showcase and Awards Banquet, Quality Inn, Louisville, Ky. 502-231-5559.

Nov. 7, "Return To Casablanca" Dinner Honoring Russ Bach, proceeds to benefit the Neil Bogart Memorial Fund for Children's Cancer and AIDS Research (a division of the T.J. Martell Foundation), Barker Hangar, Santa Monica Air Center, Santa Monica, Calif. David Bubis, 310-556-4733.

Nov. 7, Symposium On Opportunities In Broadcasting, Sobolsohn School, New York. 800-766-247.

Nov. 7, Chicago Music Showcase—Blues Presentation, Harold Washington Library Center, Chicago. Dorrelle Burnett, 312-747-4826.

Nov. 9, Acoustic Artist Of The Year Competition, presented by the National Academy of Songwriters, At My Place, Santa Monica. Steve

Schalchlin, 213-463-7178.

Nov. 9-12, 1992 International DJ Expo, Sheraton, Chicago. 516-767-2500.

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 and Auction, to benefit the Nordoff-Robbins Music Therapy Clinic at New York Univ., Roseland, New York. 212-541-7948.

Nov. 10-20, Sponsorship Opportunities Workshop, Marina Del Rey Hotel, Los Angeles. 212-799-9029.

Nov. 19, Hopefest '92, blues concert to benefit the Chicago Coalition for the Homeless, Park West Theatre, Chicago. 312-435-4548.

Nov. 19-20, Sponsorship Workshop, presented by Sponsorship Opportunities, Marina Del Rey Hotel, Marina Del Rey, Calif. Jody Weiss, 212-799-9029.

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.

Nov. 24, ITA Annual Update Seminar: "Current Status and Future Trends in Magnetic and Optical Manufacturing," Plaza Hotel, New York. Charles Van Horn, 212-643-0620.

Nov. 27-29, Thanksgiving Weekend of Praise Conference, presented by Estarion Records, Park Inn, Minneapolis. 312-436-8699.

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. 7-11, Image World Atlanta, Featuring Video Expo and the Cammp Show, presented by Knowledge Industry Publications, Inforum, Atlanta. 914-328-9157.

Dec. 9, Third Annual Billboard Music Awards, Universal Amphitheater, Universal City, Calif.



Savage Show. Savage recording group Gene Loves Jezebel relaxes backstage after performing at the WDRE Modern Rock Fest at New York's Palladium. Shown in back row, from left, are singer Jay Aston; Savage Records chairman David Mimran; and drummer Robert Adam. In front row, from left, are guitarist James Stevenson; bassist Peter Rizzo; and Savage Records co-president Mousab Khorma.

GOOD WORKS

A 'HOPEFEST': The Chicago Coalition For The Homeless will host its annual "Hopefest" blues concert Nov. 19 at the Park West Theatre. Sponsored by the Sara Lee Corp., it will feature **Bo Diddley & the Debbie Hastings Band**, **KoKo Taylor**, **Otis Clay**, **Junior Wells**, and **Buddy Miles**, among others. All proceeds help support the coalition, which was founded in 1980. For more info, call **Ellyn Harris** at 312-435-4548.

COLLECTING FOR COLLEC-

TIONS: The Archive of Contemporary Music holds its annual fundraising fete Nov. 10 at S.O.B.'s in New York. **Anne Peebles** will be the guest performer, while guest DJ is **Super DJ Dmitry Brill of Deee-Lite**. AOCM is a nonprofit music library dedicated to collecting, preserving, and providing info about popular music from around the world. In its sixth year, it houses more than 300,000 recordings and 2 million photos and press kits at its home at 132 Crosby St. in Manhattan. For more info, call 212-226-6967.

NAMES VALUE: Albany, N.Y.'s **Knickerbocker Arena** is accepting bids as part of a charity guitar auction in support of a local charity, **Camp Of Good Days and Special Times Inc.**, which helps to improve the quality of life for children and families affected by cancer or AIDS in the communities of Albany, Buffalo, and Rochester, N.Y. The **Ovation** guitar, donated by **Drome Sound** of Schenectady and Albany, has been signed by more than 15 musicians who have played at the arena in the past year. Bids will be accepted until Jan. 1, 1993. For more info, call 518-487-2006.

A SERIES OF CONCERTS for the environment, sponsored by **Earth News**, a nonprofit organization, will begin Wednesday (4) at The Palace in Hollywood featuring rap musicians **Mellow Man Ace**, **Kid Frost**, **May May**, **Spartacus**, **Ghetto Guerilla**, and **Hispanic MC**. Future concerts are planned on a monthly basis in the Los Angeles area, **Earth News** says, with performers **Kenny Loggins**, **Lenny Kravitz**, and **Joe Walsh**, among others. Dates in New York are planned for next spring. For more info, contact **John Hershend** at 818-345-3521.

CANADA'S BARENAKED LADIES EXPOSED

(Continued from page 12)

ed by a field of Canadian majors, the band signed with Warner Bros.-owned Sire Records in the U.S. Here, its product is distributed by Warner Music Canada.

"'Gordon' reached triple-platinum in three months, which is awfully fast, considering it didn't ship heavy," says Kim Cooke, VP, national promotion and special projects, Warner Music Canada. "But 'Enid' was a three-format hit [top 40, album rock and adult contemporary], which made it to No. 8 nationally."

"You also have to give credit to the MuchMusic [video network]," Cooke adds. "They did an exceptional one-hour special, 'On Gordon Pond,' which was repeated several times in late August. While the single and album were blowing out [of stores], MuchMusic was really promoting the special heavily, and the 'Enid' video was in heavy rotation."

INDUSTRY BACKLASH

The group's rise in Canada has been so swift (and unprecedented) that its manager, Nigel Best, says a backlash has developed recently

within the music industry here. "You cut through so quickly that, inevitably, people are looking for the opportunity to knock you down," he says. "I was surprised where that came from, because usually it's a fan-driven thing. This time, it was certain people within the industry. Yes, we're successful in Canada, but there's a long way to go before we're hugely successful. There's still, to me, a big line to jump over."

Best says he is not bothered by the fact that Barenaked Ladies remains unknown outside of Canada, although "'Gordon' was released in most other territories, including the U.S.

"It's very imbalanced," he admits, "but I'm not going to look back later over the band's career and say, 'We should have spent more time in America,' because it developed so quickly here over the course of a 12-month period. There was just no real opportunity [this year] to go down and work the way a lot of bands do.

"In America, we're at ground zero, and I don't expect, as a baby band, that we're going to be given the

white gloves and the red carpet. We've sold close to 25,000 copies without doing any work there except for some promotional tours in the upstate Midwest and West Coast. For a couple of weeks we charted in the midrange of the Modern Rock Tracks [chart] with the first single, 'Be My Yoko Ono,' and established a base at alternative."

Prior to the release of the album, Best tested the waters for the group internationally by setting up dates in the U.K. "We just played four or five dates there, but they were very key ones," he says. "We played the Borderline and for Radio One's 'America Festival,' opening for Mary Margaret O'Hara at the Hammersmith Odeon. The biggest coup was playing on top of the British Broadcasting House, which was the first time a band had played there.

"Between here and the rest of the year is all U.S. touring and promotion," Best continues. "We're going out as the opening act for John Wesley Harding. In the New Year, it'll be Europe. Then we'll come back and do a very extensive Canadian tour."

LIFELINES

BIRTHS

Boy, Eli Michael, to **Jimmy Guter** and **Jane Kokernak**, Sept. 30 in Brookline, Mass. He is editor in chief of CD Review.

Girl, Leah Adriana, to **Luis Santos** and **Liesl Saurer**, Oct. 1 in New York. She is director of production administration for MJI Broadcasting there.

Boy, Ryan Owen, to **Daniel Murray** and **Ancilla Fritz Murray**, Oct. 4 in Scotch Plains, N.J. She is director of marketing and promotions for MJI Broadcasting in New York.

Boy, Michael Angelo, to **Vincent** and **Marta Perrone**, Oct. 19 in Santa Monica, Calif. He is executive VP/general counsel of The Gordy Co./Jobete Music Co. Inc.

Girl, Jane Elizabeth, to **Gary** and **Suzanne Krantz**, Oct. 20 in Upper Saddle River, N.J. He is VP/GM of MJI Broadcasting in New York.

Boy, Nicholas Eugene, to **Russ** and **Penni Martin**, Oct. 22 in Seattle. He is VP of sales and marketing for Precision Sound Market-

DEATHS

Betsy Grooms, 53, of a heart attack, Sept. 12 in Nashville. Grooms was accounting manager for Ronnie Milsap Enterprises for 15 years.

Werner Goldman, 67, of a heart attack, Oct. 18 in Fairfax, Va. Goldman was the classical department supervisor and buyer at Tower Records in Vienna, Va. He is survived by his wife, Lotte, and his sons, Barry, Mark, and Dale.

Thomas F. Sullivan, 54, of cancer, Oct. 20 in Nashville. Sullivan was VP of SESAC Inc. He had been with the licensing firm for more than 30 years. He is survived by his wife, Millie, SESAC's director of financial administration, and his son, Thomas Jr.

Roger Miller, 56, of cancer, Oct. 25 in Los Angeles. Miller was a Grammy Award-winning singer and songwriter who had a string of hits, including "England Swings," "Little Green Apples," and "King Of The Road." He also wrote numerous hits for other artists, as well as the musical score for the Tony Award-winning Broadway musical "Big River." (See story, page 12.)

FOR THE RECORD

The action filed Oct. 13 by Allen Grubman, his partners, and his law firm in New York Supreme Court was an answer to a suit lodged against them by Billy Joel. The action was described incorrectly in the Oct. 24 Billboard.

Pro Audio

Disklavier Is Becoming Major Player Artists, Producers, More Using Yamaha Unit

■ BY SUSAN NUNZIATA

NEW YORK—Professional musicians, composers, producers, and at least one record company have been finding applications for Yamaha's Disklavier, a highly sophisticated player piano.

A Disklavier is essentially a Yamaha acoustic piano equipped with optical sensors and a computer that can record and accurately re-create live piano performances using a 3.5-inch floppy disc. Several piano models, including uprights and grands, are equipped with Disklavier systems, and they range in price from \$8,000 to \$40,000.

According to several users, live reproductions are extremely accurate in terms of performance, notes, note intervals, duration, touch, and pedal action. The system consists of two series of optical sensors placed beneath the key and hammer shanks of the piano and a third series above the pedals to detect even slight key strokes and a precise degree of damper and soft-pedal depression. The sensors work optically and do not interfere with the touch or tone of the piano. During playback, musical data from the discs are sent as electrical signals to solenoid units that drive the hammers and pedals.

The product is also equipped with MIDI in/out.

There are approximately 170 pre-recorded 3.5-inch discs available for playback on the Disklavier in Yamaha's PianoSoft line. Most of the discs were recorded live at Yamaha's Buena Park, Calif., studio, and they include straight piano playback titles; PianoSoft Plus titles that, through MIDI, can operate other outboard instruments, including tone modules for pieces that include piano and other instruments; and personal and institutional education discs.

According to Terry Lewis, VP and GM of Yamaha's keyboard division, the 3.5-inch floppies were chosen in part for their low cost and easy availability. "Also, we want to avoid confusion between our product and audio format," he adds. "We don't want people buying the product and expecting to put it into a CD player. The visible difference in formats is helpful in separating the two."

The prerecorded titles, which generally offer 40-50 minutes of music, are in the \$25-\$30 price range. The PianoSoft discs are distributed exclusively through the Hal Leonard Corp. in Milwaukee. For user-recorded discs, standard double-sided, double-density 3.5-inch floppies can be used and they can provide up to 90 minutes of music depending on the complexity of the piece, according to Lewis.

Composer Alan Menken, producer Keith Thomas, and artists Bob James, Andy LaVerne, and Phil Aaberg number among the Disklavier users. Additionally, Windham Hill has created a sampler of its artists that will be distributed by Ya-



Producer Keith Thomas is one of the Disklavier's growing number of professional users that also includes composer Alan Menken and artist Bob James.

maha on the 3.5-inch PianoSoft series of discs in late November.

"We found the medium to be just an extraordinary reproduction source in that you're not using any of the audio chain, you're going directly into the piano," says Roy Gattinella, director of marketing at Windham Hill, San Francisco. "It arguably is the best medium to hear piano music on. From a listening purist point of view, I don't think it can be duplicated, except by a live performance."

Gattinella says he is approaching the format with "optimistic caution." He notes Windham Hill will wait to see what happens with its first disc before issuing any other PianoSoft titles, but "it's possible, in the future, for us to make a simultaneous release of a title on PianoSoft and CD."

In production, the Disklavier meets a number of different needs. "We're doing a cast album of a show ["Weird Romance"] I just did," says Menken. "We're using a Disklavier in the studio, linking it through MIDI to other modules where you can double the sounds. Or you can play the grand piano from a synthesizer. It brings an acoustic piano into the world of MIDI."

Menken also uses the product in his home as a composing tool, and calls its playback capabilities "dazzling."

Menken's recent projects include Disney's "Aladdin" and the score for a four-hour TV documentary on Abraham Lincoln slated for release on Angel Records. He is now at work on a stage version of "Beauty And The Beast."

MIDI CAPABILITIES

Like Menken, James is impressed with the MIDI capabilities of the Disklavier. "This is the first time we've had the opportunity to have an instrument where you can utilize the power of the computer but still end up with the acoustic nuances of the real piano, rather than something that had been converted into synthesizer. Being a pianist and able to benefit from my touch and training opens up a whole new world of possibilities."

James stores the MIDI information from the Disklavier into a computer sequencer where it can be edited and manipulated. "When the piece gets ready for final stage of committing to tape, we set up the mikes, tune up the piano, and get ready to go and record it," he says. "But instead of having to replay the part I've been editing and fixing, we can have computer change the part and then play it back on the piano. It changes whole process of recording piano parts."

James cautions that he is not ready to commit to playing and recording very exposed piano solos in this way. "I don't think the Disklavier captures 100% of the nuances, but it's in the 90% range," he says.

James also uses the Disklavier piano in a live session with other musicians and simultaneously records his part on the system's computer. If there is any leakage into the piano track from other instruments in the session, the piano part can be played back through the Disklavier in isolation at a later date.

"We used it as a way of both still being able to have a live instrument to play from and not have to work from synth keyboard, and to have total isolation at the same time," he says. "That's something I never had the luxury of before."

The Disklavier was used extensively on an upcoming project James did for George Benson, and he says "it's definitely part of my arsenal for the foreseeable future."

James recently completed "Cool," a collaborative album with Earl Klugh, and he is now working on an album with his daughter Hillary that he expects to release in spring or summer of 1993.

According to Yamaha's Lewis, about 18,000-19,000 of the systems have been sold worldwide since Disklavier was introduced in 1988, with approximately 40%-50% of those sales in the U.S.

In November, a second-generation Disklavier is slated to ship. Unlike the original version, which requires a large stand-alone control unit, the Mark II line includes grands that feature a control unit about the size of a cable TV box that can be mounted beneath the keyboard. In one of the new uprights, the control unit is housed entirely within the piano's cabinet.

The new versions also offer record and edit functions that provide overdub, separate left/right, and multitrack recording capabilities. Improved fiber-optic sensing systems and additional MIDI functions are also included with the new versions. Existing Disklaviers are not retrofittable with the new version.

The pricing on the new versions is in the same range as the original Disklaviers.

Standard Disklavier features include volume control, tempo control, transposition, part cancel, music search, and random or programmed playback.

NEW PRODUCTS & SERVICES

MICROPHONE SEMINAR: Pro audio dealer AudioTechniques is holding its second annual **Microphone Month Seminar** Nov. 5 at its New York headquarters. The seminar will feature experts from AKG, Audiotechnica, beyerdynamic, MicroTech Gefell, Neumann, Sennheiser, and Shure. Last year's event attracted a crowd of 130.

DIGITAL SOUNDTRACKS: Dolby expects to have 100 theaters worldwide equipped with its **Stereo Digital** soundtrack gear by the end of the year. Approximately 35 theaters in the U.S. have installed the system, and by year's end the first theaters in Japan and Europe are slated to be equipped. The format is gaining momentum with a number of feature-film releases that make use of the format, including the October releases of **Walt Disney Pictures'** "The Mighty Ducks" and **Warner Bros.'** "Under Siege" and "Pure Country," and Warner Bros.' "Malcolm X" and Disney's "Aladdin," both slated to open in late November.

TDK TEST: Fewer than one audio professional in 10 was able to differentiate consistently between a CD and a recording on TDK's **Pro SA Cobalt** high-bias duplicator tape during tests conducted at the **Audio Engineering Society Convention** in October. Of the 758 participating recording engineers, producers, and other industry pros, 8.7% were able to correctly identify the CD source with a 95% confidence level, according to the company.

NAME GAME PART ONE: Technicolor Videocassettes Inc. has changed its name to **Technicolor Video Services** to reflect the variety of services it offers beyond videocassette duplication, according to company president **Emmet Murphy**. Only 10% of the company is devoted to duplication, with 90% supporting other services, including inventory management and direct fulfillment. The company has facilities in Livonia, Mich.; Newbury Park, Calif.; The Netherlands, U.K., and Italy.

NAME GAME PART TWO: Nimbus Records Ltd. has been renamed **Nimbus Manufacturing Inc.** following the takeover of its CD and CD-ROM manufacturing operations by **DLJ Merchant Banking Inc.** The acquisition was completed Oct. 1. European operations will be centralized at the company's production unit in Lantarnman Park, Cwmbran, Wales, while the North American operations will continue to be run from the company's facility near Charlottesville, Va.

AMPEX DIGITAL TAPE: Ampex introduced the **489DM S-VHS** tape designed specifically for digital master recording with systems such as the **Alesis ADAT**, as well as with digital bin audio duplication systems. The tape uses a cobalt-doped gamma ferric oxide particle top coat and special carbon back coat, according to the company. The 489DM is available in an 810-foot length that provides 43 minutes of eight-track digital recording. Ampex is based in Redwood City, Calif.

SONY LESSONS: **Christian Constantinov**, VP of audio operations at **Sony Classical**, New York, joined the teaching staff at McGill Univ., Montreal, as a part-time associate professor within the school's sound recording program. He will continue to maintain his position at Sony Classical, traveling to the university for two days each month. In addition, Sony Classical will offer internships on an annual basis to graduate students.

FUTURE DIRECTION: Future Duplicators, Fair Lawn, N.J., has purchased 10 **Sony Sprinter** high-speed video-duplication systems and an SP mirror mother master VTR. The company, which has a capacity for 100,000 units per day, will also continue to operate its eight **Otari TMD** high-speed systems, which were purchased in 1988. The company is planning to consolidate its three separate operations into one facility.

NEW 3M LINE: **3M**, St. Paul, Minn., introduced a new analog audio mastering tape, **966**, designed to offer high output and low print. The tape's print level is 59 dB, which the company says exceeds all others by 2.5 dB. Additionally, the tape is designed for durability, easy cutting and editing, and improved tape-handling characteristics.

JBL ARRAY: **JBL**, Northridge, Calif., has introduced two new **Array Series** systems, the **4893** high-power compact subwoofer system and the **4894** high-power two-way loudspeaker system. Other products unveiled into the **2393** optimized aperture biradial horn, the **2490H** compression driver, **M644** noise gate, **M712** compressor/limiter, and two variable crossovers.

SOUNDCRAFT SPIRIT: **Soundcraft's** new **Spirit Auto** console incorporates a new fader and mute automation system while retaining the performance features of the Studio console, including a four-band, two mid-sweep EQ section that can be split between the channel and monitor paths. The automation adds computer-level control of all channel faders and mute on/off of all channel and monitor paths. It can be controlled via any existing sequencer package that offers recording of MIDI controller data. The company, distributed in the U.S. by **JBL**, also introduced a new **Vienna** monitor console.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 31, 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)	RIGHT NOW Al B.Sure/ Al B.Sure K.West (Warner Bros.)	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	HIT FACTORY (New York) Paul Logus Michael Gilbert	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	SSL 4056 G Series	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	Sony 3348	Mitsubishi X-850	Mitsubishi X-850, Studer A-820 (dolby SR)	Studer A-80
STUDIO MONITOR(S)	Augspurger Yamaha NS10	Tannoy FSMU	Hidley/Kinoshita	JBL W/TAD	Yamaha NS10
MASTER TAPE	3M 996	Ampex 467	Ampex 467	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	STUDIO LACOCO (Atlanta,GA) Barnie Perkins	CONWAY (Los Angeles) Mick Guzauski	MASTERFONICS (Nashville) Chuck Ainley	REAL WORLD (Wiltshire, ENGLAND) David Bottrill	BAD ANIMALS (Seattle,WA) Clif Norrell Scott Litt
CONSOLE(S)	SSL 6056	Neve VR 72	SSL 4000 E Series G Computer	SSL 4000 E Series	SSL 4000 G Series With Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-820	Studer A-820	Otari DTR-900II	Mitsubishi X-850/ Studer A-820	Studer A-820, Mitsubishi X-880/ Ampex ATR-100
STUDIO MONITOR(S)	Yamaha NS10 Genelec	Tannoy	Kinoshita/Hidley	JBL w/TAD	Yamaha NS10
MASTER TAPE	Ampex 456	3M 996	Ampex 467	Ampex 456,467	3M 996
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Chris Gehringer	HIT FACTORY DMS Herb Powers	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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AUDIO TRACK

NEW YORK

AT CLINTON RECORDING, Billy Squier tracked new songs for an upcoming album in Studio A. The songs were mixed in Studio B using Neve Flying Faders automation. **Mike Chapman** produced the 48-track analog project with **Kevin Shirley** at the Neve 8078. **Derrick Garrett** assisted. Songs, including "Not A Color," "Mind Machine," "Walking A Straight Line," and "Time Bomb," are expected for release on Capitol later this year. **Bob Ezrin** produced the **Raw Poets'** debut album in Studio A. **Michael White** engineered, assisted by Garrett, at the Neve 8078 and **Studer A-800**. The album is slated for release in early 1993.

Squier also stopped in the **Magic Shop** to work on his Capitol album; **Mike Chapman** produced with **Kevin Shirley** at the board. **Joe Warda** assisted. The **Howard Prince Quartet** worked on an album with producer **Chris Hajian**. **Aaron Kropf** and **Edward Douglas** engineered. Producer **Robert Ansell** and engineer **Scott Ansell** worked on projects by **Gabrielle Roth & the Mirrors** for Raven Records. **Joe Warda** assisted. The **Magic Shop** recently added a **Sound Tools II** digital editing suite to its facility.

Barry Diamant recently completed mastering "Edge Of The Valley," Terry Garland's new album for First Warning Records at **Barry Diamant Audio**.

Soundtrack had **Kiyamma Griffin** and **Joseph "Ragga Funk" Powell** in working on remixes of **Freddie Jackson's** single "Can I Touch You." **Andy Cardenas** engineered for Powell, and **Gregg Mann** was at the desk for Griffin.

Motown act **Trends Of Culture** was in **Unique Recording** mixing its debut album with **D. Anthony**. **Skeeter** assisted.

LOS ANGELES

MICHAEL BOLTON WAS AT **THE Record Plant** tracking and mixing in Studio II (**Solid State Logic G-Series**) for his upcoming album. **Walter Afanasieff** produced, with **Dana Chappelle** at the board. Studio I (72-input Neve) had **David Foster** in producing a cut for the upcoming **Barry Manilow** boxed set. **Dave Reitzas** engineered. **Manilow** and **Ed Thacker** also produced a cut for the release. **Tommy Vicari** engineered. Producer **Richard Perry** completed work on a new **Ray Charles** release.

Westlake Audio had producer/engineer **Chris Kimsey** in Studio D with British artist **Wendy James**. **Steve Harrison** and **Chris Fogel** were second engineers at the **Neve VR-72** and **Sony 48-track**. The session was for **MCA/London**. **Luther Vandross** and **Tevin Campbell** were in tracking, overdubbing, and mixing for the **Special Olympics Christmas** album. **Quincy Jones** produced the **Vandross** sessions and **Jerry Hey** produced **Campbell's**, both for **A&M/Qwest**. Both sessions used studio A's **Neve V-60**. **Paul Brown** engineered. **Bryan Carrigan** assisted.

Miki Coltrane, daughter of jazz

saxophonist **John Coltrane**, was in **Take One** recording vocals for her album debut. She co-produced with **Oji Pierce**. **Voytek Kochanek** engineered.

Bonnie Raitt and **Charles Brown** collaborated on a project for the **Special Olympics** in **Fantasy's** studio A. **Jimmy Iovine** produced, with **Ed Cherney** engineering. **Tom Size** assisted. **David Johansson** recorded dialog and music for **Tim Burton's** new film "A Nightmare Before Xmas." **Daniel Elfman** penned the score and **Bill Jackson** engineered in Studio C. **Michael Semanick** engineered. **Bust-It Records** producer **Felton Pilate** supervised overdubs for **Naif** in Studio C. **Semanick** engineered, assisted by **Crayge Lindesay**.

Color Me Badd was in **Devonshire's** studios 1 (**Neve V60**), 3 (**Neve VR-72**), and 5 (**Neve V3-36**) with producer **Ibrahim Duarte** overdubbing and mixing a single for **Giant**. **Dale Ramsey** engineered, assisted by **Mike Simpson** and **Jerry Finn**.

Izzy Stradlin & the Ju Ju Hounds were in **Total Access** working on basic tracks with engineer **Eddie Ashworth** for their debut **Geffen** album. **Melissa Sewell** assisted at the **Amek G2520/Ampex ATR 124**. The project was released Oct. 14.

NASHVILLE

THE SEMANTICS WERE IN the **Money Pit** mixing two sides for **Geffen** with producers **Millard Powers** and **Bill Owsley**. **Mike Poole** engineered. **Ronnie Cox** worked on background vocals and mixes for his **PolyGram** project. **Paul Worley** and **Ed Seay** produced. **Seay** engineered. Producer **Doug Johnson** mixed tracks by the **Gibson/Miller Band** for **Sony**. **Seay** engineered.

Sound Stage had **Cleve Francis** in with producers **Jimmy Bowen** and **Jerry Crutchfield** working on tracks for **Liberty**. **Miles Wilkenson** engineered, assisted by **Paula Montondo** and **Tim Kish**. **Tim Ryan** was in with producer **Richard Landis** tracking for **BNA**. **Chubba** engineered, assisted by **Craig White** and **Derek Bason**. **Glen Campbell** tracked for **Liberty** with **Crutchfield**. **John Guess** engineered, assisted by **Marty Williams**.

OTHER CITIES

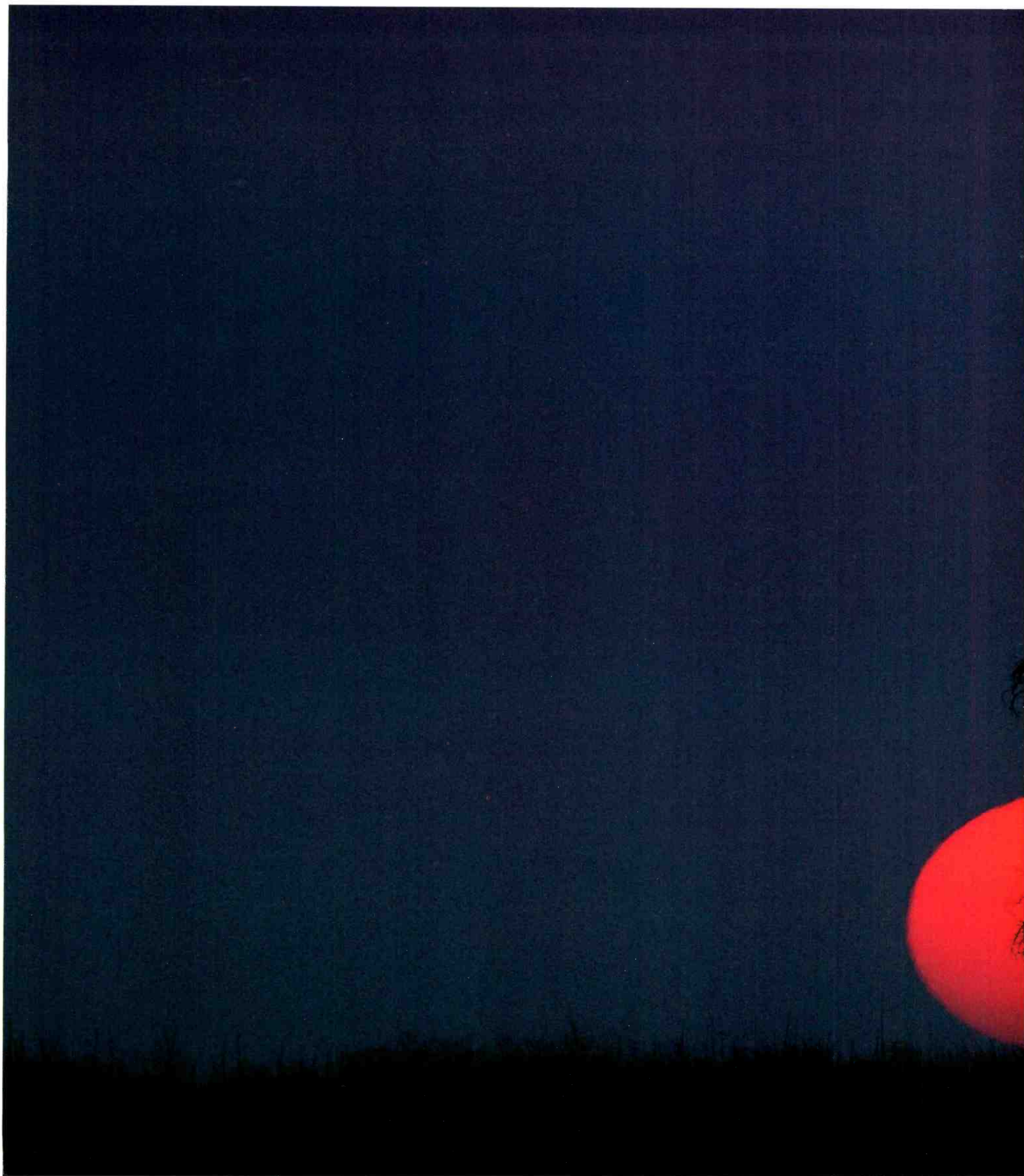
HAMMER STOPPED by the **Plant**, **Sausalito, Calif.**, to mix a single in Studio B for **Capitol**. **Theo Mizuhara** produced, with **Mark Senesac** at the board. **Mark Hensley** assisted. **John Lee Hooker** was in Studio A tracking his next release on **Charisma**. **Roy Rogers** produced, with **Sam Lehmer** at the board. **Hensley** assisted. The project features appearances by the **Robert Cray Band** and **Jimmy Vaughan**. **Damn Yankees** were in with producer **Ron Nevison** overdubbing and mixing a live show for a concert video. **Nevison** engineered, assisted by **Manny LaCarrubba**.

Material for **Audio Track** should be sent to **Debbie Holley**, **Billboard**, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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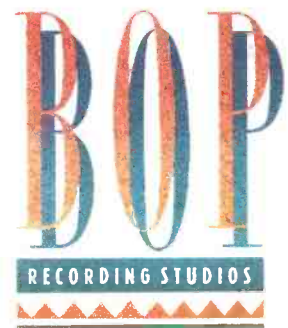
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Changes Send Waves Thru Salt Lake City Market

■ BY ERIC BOEHLERT

NEW YORK—Get out your scorecard—it may be the only way to keep track of the upheaval rumbling through the Salt Lake City market these days.

At last count, one sales agreement and six local marketing agreements have formed, one LMA fell apart, four sets of calls have been altered, one more call letter change is pending, and eight stations have changed formats since last spring.

The popularity, and swiftness, of LMAs in Salt Lake City explains some of the changes. The desire to complete any fine-tuning in time for the start of the fall Arbitron book was also behind the timing for some of the moves. Together, those two forces have created an unprecedented flurry of local radio activity, says Lisa Openshaw, a media buyer at local Stilson and Stilson advertising agency, and a longtime monitor of radio in the area.

Salt Lake City broadcasters insist the wave of consolidation is driven by radio oversaturation, with more than a half-dozen move-ins entering the market in the last 10 years. While their cry is a common one these days, the broadcasters do have a point. As the 36th largest Arbitron market, Salt Lake City is

home to 55 stations, according to the M Street Journal. San Antonio, Texas, the 35th market, supports 43 stations. Indianapolis, ranked 37th, has just 36 signals.

The FCC's recently revised duopoly rules led to a "lot of scrambling by stations to consume, almost, the smaller stations," says KBER Salt Lake City GM Susan Andrews.

The movement began six months ago when KISN-AM-FM signed a joint sales agreement with nearby KSOS-AM-FM. Two months later, KLZX-FM and its AM sister, KCNR, formed an LMA with KCPX-AM-FM. Since then, KCNR has become KLZX-AM and now simulcasts the FMs classic rock format. KCPX-AM picked up the KNCR calls as well as a CNN Headline News format on the stronger signal at 1320 on the dial.

Up next were KKAT and KAAL-AM-FM, which joined together. KKAT hopes to purchase the AM/FM combo by the end of the year.

Another pending sale involves KMGR-AM-FM and KBCK/KBBX. KBCK recently dropped its Satellite Music Network country format in favor of an automated, male rock AC, "The Mountain," with new calls pending. KMGR-FM switched from "Magic" to "Mix 107.5," and changed to KMXB. Together,

KMXB and KBCK are teaming up to sell a male AC and a female AC format.

A far more unusual team was formed recently when album rock KRSP-FM and light AC KSFI made an LMA, along with KSFI's AM sister, adult standards KDYL. Simmons Family-owned KSFI retains the option to purchase KRSP-FM. KRSP's sister, children-formatted KKDS, remains independent.

Perhaps the strangest turn of events occurred back in September when the alliance between SMN "Z-Rock" affiliate KZQQ and top 40 KZHT fell apart. Following the breakup, KZHT snatched up the rights to "Z-Rock" in Salt Lake City, while KZQQ opted for country. Days later, executives from KBER called KZHT about starting an LMA of their own. Only one condition: KZHT had to return to a pop format. So after four days of "Z-Rock," KZHT dropped the hard

sounds for top 40 with a strong dance slant and brought back most of the old KZHT air staff.

While KZHT's staff landed on its feet, KBER's Andrews points out that through all the consolidations, it's Salt Lake City sales people, not air personalities, who have "really taken it in the shorts," as far as searching for fewer and fewer available positions.

For more than a year Salt Lake City played home to two modern rock stations. That came to an end in early October when KJQN-FM dropped the format, and PD Tattoo, in favor of top 40 and the calls KKBE. The second modern rock station sprang up last year when Abacus purchased then-KJQN-FM, knocked heads with the staff, and then watched as most of them walked out and started their own modern rock station, KXRK in nearby Provo. That station continues to improve, growing from a 2.2 to a 3.8

in the summer book. Separately, KJQN-AM recently stopped simulcasting from its FM and began airing a top 40-slanted religious format.

One player that has remained on the sidelines throughout all the deal-making is KSL, the N/T leader. Because KSL's owner, Bonneville, already owns a local newspaper and CBS television affiliate, the radio station is prohibited from purchasing another in the marketplace. Instead, in a unique approach, the sales forces of KSL radio and television are interacting more and more, with the possibility of forming a single sales team for both in the future.

Has the dust in Salt Lake City settled for good? Following such a sustained flurry, few there are willing to say it has. But Gary Hayes, GM at KJQN-AM and KKBE, looking around to see a dwindling number of unattached players, will offer that the future is bound to be "a bit more quiet."

FCC Exposes KLSX For Indecent B'casts With Largest-Ever Fine

■ BY BILL HOLLAND

WASHINGTON, D.C.—Handing out the largest indecency fine ever levied, the FCC on Oct. 27 notified Greater Media's KLSX Los Angeles, which carries Howard Stern's nationally syndicated morning show, that it intends to fine the station a total of \$105,000 for several late-1990 Stern broadcasts that included graphic language.

The FCC forfeiture, which was readied by commission staffers the previous week (Billboard, Oct. 31), was predicated on 12 days of violations. According to an FCC source, the fine was high because the "aggravated nature" of the transgressions and the number of days involved "severely aggravated" the violations.

Current FCC rules prohibit "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs."

The FCC has been on the warpath against Stern in the last two weeks. In an Oct. 22 action, it fined three Infinity Broadcasting stations that carry the broadcast \$2,000 apiece. Infinity says it will take the FCC to court over the fines.

Greater Media is still in the process of responding to the commission about two other indecency citations. Executive VP Tom Milewski

told Billboard his station's large Stern audience indicates the show's bits do not violate community standards.

FCC: NO CHANGE ON POLITICAL RULES

The FCC has sidestepped a request by the National Assn. of

WASHINGTON ROUNDUP

Broadcasters to modify its political rules by deciding radio and TV stations should follow the current guidelines until after the election, when more time will be available to study possible changes.

The NAB had asked the FCC to give a declaratory ruling on whether to change its requirement to provide candidates with program time in increments other than those the station ordinarily programs or sells to commercial advertisers.

The commission decided to hold off on changes after receiving opposition comments from People for the American Way and the Media Access Project. Those complaints said granting NAB's request might cause unwarranted changes in broadcasters' public-service obligations and would also cause a reversal of the FCC's "longstanding and consistent interpretation" of the rules.

Sydney Station Takes The Country Road Australia's 2SM Aims To Recapture Halcyon Days

■ BY KATHERINE TULICH

SYDNEY—Country music found a new frontier Oct. 1. On that date in Australia's largest city, Sydney, AM station 2SM adopted the format in an effort to reverse its recent audience decline and, perhaps, recapture some of the market share of its halcyon days.

Now bannered as "Sydney's Hottest Country," 2SM was this city's leading station in the '70s and '80s with a top 40 format and an audience share that peaked at 27%. More recently, it had slipped. At the beginning of this year, the outlet had an easy listening format and a 1.4% rating—the lowest among Sydney's eight commercial stations.

2SM is the second Australian capital city to gain an all-country music station. Last July, Brisbane outlet 4BC (also languishing at the bottom of the ratings) went country and has since moved from a 3% share to 5.3%.

Recent revisions to the broadcasting laws contributed to the format change at 2SM. With an owner now permitted to operate two services in one market, Wesgo (a leading Australian radio network) bought the floundering outlet from the Catholic Church for about \$1.4 million last July. It was Wesgo's intention to niche-market 2SM at a low cost, aiming for a 5% share. After extensive research, country music was chosen.

Mark Spurway, GM and PD of 2SM, says, "We looked at a number of formats—jazz, CHR, and classic rock, but country was always a strong option because it has potential for such broad appeal. While we are targeting a 25-54 demographic, I believe it's a format which can cross all ages." U.S. consultant Charlie Cook of McVay Media is working with the station.

While a playlist that includes the

Eagles, Linda Ronstadt, James Taylor, Marc Cohn, and Dr. Hook may seem a lukewarm attempt at country, Spurway says it was essential in the first instance to provide broad-based programming. "There is a confused signal about country music in Sydney because a lot of new American and Australian country product has not been exposed here," he says. "That's why we've gone for a crossover programming initially. We've deliberately looked at playing artists like Ronstadt and the Eagles so there is a comfort zone for the listeners who switch to us and hear songs they can recognize. It would be suicidal to go on-air with 100% of product which no one knows."

AUSTRALIAN ACTS IN MIX

At this stage, the station is playing approximately 40% new material, mixing the likes of Garth Brooks, Billy Ray Cyrus, Travis Tritt, and Reba McEntire with a heavy concentration of Australian country acts such as James Blundell, Keith Urban, and Anne Kirkpatrick. Spurway says that, as the station develops, the crossover artists will diminish and he foresees a future playlist of primarily new country product. Broadcasting laws call for a minimum quota of 20% Australian content.

"Australian radio has been through a period where everyone was trying to attract the broadest audiences and get to No. 1," says David Burton, PD at Brisbane's 4BC. "Now that money is getting tight, they're discovering that if they narrow their target, they can at least get a loyal following and a consistent share. With 4BC, we had a [variety and entertainment] format which wasn't working. So we made the decision to go to country, based on the success of the format in the U.S. as well as

the sizable new group of Australian country artists that are now coming through."

Unlike Sydney, Brisbane listeners have been served country before. In the '80s—before FM arrived—station 4KQ operated the format and reached a share peak of 17%. That station is now programming "Hits And Memories."

4BC has a slight edge on 2SM in terms of new country tracks—including Clint Black, Brooks & Dunn, and Mary-Chapin Carpenter—but it also sprinkles its playlist with fringe tracks (such as the Eagles) to attract a broader audience.

LABELS' HUGE DEVELOPMENT AREA

Record companies have greeted the country stations with enthusiasm, according to Spurway. "They have been waiting for an outlet because they see country music as being another huge area of development for them," he says, while pointing out that there is still ignorance within the record community of the product and how to market it. "They'll have to learn to come up to speed, but with 4BC and now 2SM, there is a momentum which will only assist in breaking acts in this country."

Rex Barry, Mercury label manager at PolyGram, agrees. "It gives us a lot more confidence in releasing product because at least we know we have a chance at getting major airplay. It's an option that was never there before. You could take a country track around to all the stations and, unless it was a real crossover, you had no chance of getting it played."

Barry says that, with 4BC and 2SM, they will be looking at promoting other artists on their roster, like Sammy Kershaw and Kathy Mattea. "The base for country music is

(Continued on page 74)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	9	★★★ No. 1 ★★★ I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH 2 weeks at No. 1
2	5	8	5	TO LOVE SOMEBODY COLUMBIA 74733	MICHAEL BOLTON
3	4	3	15	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
4	2	1	13	AM I THE SAME GIRL? FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
5	3	2	15	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
6	11	20	4	THE LAST SONG MCA 54510	◆ ELTON JOHN
7	7	9	10	NEVER SAW A MIRACLE ARISTA 1-2459	◆ CURTIS STIGERS
8	8	14	7	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
9	6	5	15	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
10	10	13	9	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
11	15	16	9	LAYLA REPRISE 18787	◆ ERIC CLAPTON
12	19	22	4	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
13	14	12	12	DROWNING IN YOUR EYES ELEKTRA 64710	◆ EPHRAIM LEWIS
14	17	19	14	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
15	13	10	20	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
16	22	25	5	HOW DO YOU TALK TO AN ANGEL CAPITOL 44890	◆ THE HEIGHTS
17	18	11	20	THE ONE MCA 54423	◆ ELTON JOHN
18	20	17	22	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
19	12	6	21	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
20	9	7	13	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
21	23	23	12	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
22	24	24	6	SOMEONE TO HOLD EPIC 74482	◆ TREY LORENZ
23	26	29	4	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
24	27	30	4	FEELS LIKE HEAVEN WARNER BROS. ALBUM CUT	PETER CETERA WITH CHAKA KHAN
25	31	—	2	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
★★★ POWER PICK ★★★					
26	35	—	2	NEVER A TIME ATLANTIC 87411	◆ GENESIS
27	21	18	16	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
28	16	15	17	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
29	25	21	28	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
30	28	27	7	RIVER OF DREAMS MCA 54461	◆ GLENN FREY
31	34	38	5	LIKE EVERYONE SHE KNOWS COLUMBIA ALBUM CUT	JAMES TAYLOR
32	38	48	3	DANCE WITHOUT SLEEPING ISLAND 864 320/PLG	◆ MELISSA ETHERIDGE
33	29	28	13	JESUS HE KNOWS ME ATLANTIC 87454	◆ GENESIS
34	30	34	8	I STILL BELIEVE IN YOU MCA 54406	◆ VINCE GILL
★★★ HOT SHOT DEBUT ★★★					
35	NEW ▶	1		THEME FROM NORTHERN EXPOSURE MCA ALBUM CUT	DAVID SCHWARTZ
36	32	31	32	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
37	39	37	15	NOW AND FOREVER COLUMBIA ALBUM CUT	CAROLE KING
38	44	—	2	ANOTHER LIFE ARISTA ALBUM CUT	BARRY MANILOW
39	42	42	8	END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN	◆ BOYZ II MEN
40	33	32	24	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
41	37	36	30	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
42	43	44	3	ALWAYS THE LAST TO KNOW A&M 1604	◆ DEL AMITRI
43	NEW ▶	1		FAITHFUL EMI 50411/ERG	◆ GO WEST
44	41	39	30	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
45	45	35	19	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
46	46	43	19	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
47	36	26	14	GIVE IT UP SBK 50398/ERG	◆ WILSON PHILLIPS
48	40	33	12	DEEPER THAN A RIVER GEFFEN ALBUM CUT	OLIVIA NEWTON-JOHN
49	47	47	6	COULD'VE BEEN ME MERCURY 866 998	◆ BILLY RAY CYRUS
50	48	46	14	ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC	◆ BILLY JOEL

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

Billboard's PD of the week

Steven Humphries/Rudy Rocha
KXTN San Antonio, Texas



A STRUCTURED top 40 approach combined with the exploding popularity of Tejano music helped make KXTN San Antonio, Texas, No. 1 in the market in the summer Arbitron book. Although the ratings were actually off 9.1-8.5 from the spring, KXTN became the first Spanish station to hit No. 1 in a top 100 market in recent memory.

KXTN, which followed longtime ratings leader country KCFY for the past several ratings periods, features Spanish- and English-speaking disc jockeys who play Tejano or Tex-Mex music. Since it first went on the air in 1987, KXTN's format has been 100% Tejano, a music best described as traditional Mexican music such as polkas and *cumbias* mixed with elements of rock, pop, and country.

The station's success was not unexpected, says Steven Humphries, newly promoted from VP/GM of KXTN to president of parent Spectrum Broadcasting Corp.

"We happened to be at the right place at the right time," he says. "San Antonio was long overdue for a Tejano station on FM."

San Antonio has long been recognized as the capital of Tejano music. The city has the major recording studios, branches for most of the record labels, and is home of the annual Tejano Music Awards. It is also home to eight Spanish-language radio stations.

Humphries attributes the success of KXTN to several factors, including the switch to FM on March 1, 1991.

"We had a three-year experiment with KXTN when it was on AM," he says. "Our research showed Tejano's popularity was growing, so we decided to make the switch."

That spring KXTN ranked No. 3 in the ratings, a position it held until last spring, when it moved to No. 2.

Another factor Humphries notes is solid programming that took advantage of the better-quality product now available on the Tejano market. Since spring 1990, six multinationals have jumped into the market—Capitol/EMI, Sony Discos, WEA Latina, Warner Discos, Fonovisa, and BMG.

"We're getting more and better product from the labels," he says. "All our product is now compact disc, which was not true two years ago."

PD Rudy Rocha adds, "The explosion of Tejano has also brought in more innovative producers, arrangers, and songwriters. Today the music has to be as state-of-the-art as general-market music to compete."

Rocha notes that Tejano itself has undergone an evolution to where it now incorporates more elements of rap and country. "I call Tejano the top 40 of the '90s," he says.

According to Rocha, Tejano and country are very similar. Fans of each attend events mostly to dance, not to watch and listen. Both styles have rural origins but have modern heroes who sing about blue-collar struggles and relationships. With its base in the Southwest, Tejano style is a natural for cowboy hats, blue jeans, and boots.

Another factor boosting Tejano music and KXTN's popularity is the shifting radio demographics. Rocha believes the station increased its ratings not so much at the expense of other Spanish stations as of top 40 and country stations.

"I think the general-market audience probably consists of a lot of Hispanics and many of them are returning to their roots, so to speak," says Rocha, who also believes that, like country music, Tejano's popularity is cross-generational.

"There is also a segment of people in every age group that are totally into Tejano, from elementary school age to senior citizens," Rocha adds.

With so many similarities between Tejano and country, it seems only natural the station will sprinkle in

a country song or two an hour.

"And why not?" says Humphries. "Again our research showed that's what our audience wanted to hear."

Rocha says country was added to the mix because "it reflects the taste of our audience. At the top Tejano clubs, we noticed that when the DJ would play a country song or two, the dancefloor would get filled up. So we're just keeping our finger on the pulse."

Humphries adds, "It is really a wonderful thing to be a Tejano station in San Antonio—it's really like being a country radio station in Nashville."

KXTN's highly structured programming was a key factor as well.

"Most Spanish radio stations sound like they are operating out of the garage," Humphries says. "They lack the professional luster and polish that general-market stations have."

"Another problem is their commercial load. They'll run as many commercials as they sell and sell them for anything they can get. They have no rate integrity and no format integrity," he says.

"We position our station to where we would never play more than nine commercials in an hour and we have never exceeded that. Consequently, the advertisers must pay more for their ads but there are only nine per hour," Humphries adds.

KXTN's programming is structured much like the No. 2- and No. 3-rated stations KCFY and top 40/rhythm KTFM.

"We have a computer that spits out what songs will be played and when. DJs follow that to a T and they're restricted to what they can and cannot say, just like general-market stations," Humphries says.

"The biggest problem is once again, when the DJs have no format they have diarrhea of the mouth. The whole reason people listen to a radio station, unless it is talk radio, is for the music," he adds. "A good DJ can really make himself and the music stand out, if he or she will complement the music and flow with it."

A recent afternoon hour included the following: Jorge Alejandro, "Dos Monedas"; Pete Astudio, "Porque Le Gusta Bailar Cumbia"; Centella, "Que No Ves"; Culturas, "Besame"; Fama, "Ojitos Color Cafe"; Fandango USA, "(Bachata) Rosa"; Gavino, "Que Sera Lo Que Me Das"; Oscar Sanchez Gonsales, "Ya No Te Puedo Amar"; Inocencia, "Tarde o Temprano"; Mazz, "Lo Voy Hacer Por Ti"; Emilio Navarra, "Te Deso Bien"; Roberto Pulido, "Obsession"; and Tierra Tejana, "Te Regana Tu Senora."

One major obstacle KXTN is overcoming is the "stereotypical attitude by a few advertisers," Humphries says. "You know, the 'Mexicans, they don't have any money' thinking." But KXTN's success is changing those attitudes, he says.

Humphries is also a firm believer in heavy promotions and community involvement.

"Last week we mailed out promotional brochures to 495,000 households in San Antonio. We're also giving away \$107,000 in cash and prizes. Our goal is to keep building our cumulative audience and by promoting ourselves on the outside [through] direct mail, we can gain more audience."

In a typical week, the station is involved in various event and charity sponsorships.

"I've always believed if a radio station is not involved in the community, regardless of the ratings, it will come and go very quickly. The radio station that has presence in the market, as far as community events and public-service projects, will be a station that stays around and survives," Humphries says. "Community involvement is probably one of the most important areas outside the station, more important than direct mail or billboards."

For the future, Humphries says he simply wants "a continuation of what got us here, our structured format, heavy promotional activity, and community involvement."

RAMIRO BURR

Radio

SYDNEY STATION

(Continued from page 72)

still relatively small here, but the potential is enormous, which we've seen with Billy Ray Cyrus." The U.S. singer's "Achy Breaky Heart" single and "Some Gave All" album have both now been certified platinum at 70,000 sales, topping the national sales charts here.

Sony Music has conducted a major promotion with 2SM for its "Honeymoon In Vegas" soundtrack, and is planning more promotions. "We'll be discussing various campaigns with the station," says managing director/CEO Denis Handlin. "It's exciting because it opens up an avenue for us to market these albums. We plan to capitalize on that by discussing artist development campaigns with various promoters on some of these new acts, and we plan to get some artists here to do showcase gigs and create more awareness."

Ron Adsett, who was MD at Brisbane's 4KQ when it was country, now operates The Country Music Store retail outlet in that city. He says that since 4BC flipped to country, his business has doubled, although he also says labels are only just beginning "to get their act together."

Adsett contends that since 4BC's switch to country, labels are facilitating a quicker domestic release on U.S. country repertoire. "Because they are playing imports of new music, they're putting pressure on the record companies to release the product here," he says.

For all their optimism, label executives and radio professionals alike feel it is important to shake the old image associated with country music in Australia. "There is almost a stigma attached to it here," says Sony Music's Handlin, "and we want to shed that and promote the fact that these are good songs by quality artists who deserve to be exposed."

2SM's Spurway agrees, saying it is pivotal for the station to market itself with a contemporary country image. "People still think of the old hats and hay bales image of country music and that's an ongoing perception problem," he says. "We were careful not to present a country and western image and our whole marketing strategy is contemporary. We are in the most urbanized city in Australia, so to cut through that you have to have a contemporary product."

SUMMER '92 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1992, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Su	Fa	W	Sp	Su	Call	Format	Su	Fa	W	Sp	Su
		'91	'91	'92	'92	'92			'91	'91	'92	'92	'92
HONOLULU—(56)													
KSSK-FM	AC	9.3	11.8	11.8	12.5	11.0	WBBO	top 40	3.7	3.9	3.0	3.9	3.5
KIKI-FM	top 40/rhythm	10.3	8.2	10.0	11.1	10.3	WMUU-FM	easy	2.7	2.7	3.0	1.5	3.1
KSSK	AC	6.6	11.0	9.3	8.4	9.6	WSPA	AC	1.9	1.0	2.8	1.6	1.8
KCCN-FM	Hawaiian	13.3	11.4	9.9	6.7	9.2	WWMW	top 40	1.9	1.8	1.8	1.1	1.8
KOMO-AM-FM	top 40	9.6	8.1	7.4	9.6	7.8	WRXK-FM	religious	.6	.7	.6	1.3	1.7
KRTR	AC	5.8	4.6	4.3	5.4	7.0	WFCB	N/T	2.4	2.5	2.8	3.0	1.6
KUMU-AM-FM	easy	8.1	9.0	9.5	9.8	6.5	WPEG	urban	.9	.8	1.9	1.3	1.2
KINE	Hawaiian	2.5	1.6	2.2	3.9	4.1	WCKZ	top 40/rhythm	1.1	1.3	1.3	1.6	1.0
KPOI	album	3.6	3.6	4.4	2.6	4.0	AUSTIN, TEXAS—(59)						
KGU	N/T	2.3	5.1	4.2	4.3	3.3	KASE	country	15.8	15.7	17.2	15.3	16.3
KIKI	oldies	3.6	2.1	1.9	2.1	3.1	KHFI	top 40	6.3	7.5	5.3	7.2	7.9
KDEO-FM	modern	2.6	2.6	2.0	2.6	2.6	KLBJ-FM	album	6.3	6.9	5.4	6.4	7.7
KULA	AC	.8	.2	.5	1.2	2.0	KNMJ-FM	AC	7.9	7.7	7.4	8.3	7.1
KHVV	N/T	2.4	2.7	2.6	2.0	1.8	KLBJ	N/T	5.3	6.4	7.0	6.3	6.0
KCCN	Hawaiian	3.5	2.9	2.5	2.4	1.6	KPEZ	album	6.0	5.4	4.7	4.8	5.3
KHHH	N/T	1.8	2.0	3.3	2.2	1.6	KVET-FM	country	4.7	5.1	5.8	5.8	4.9
KAIM-FM	religious	1.0	2.0	.6	.7	1.1	KGSR	album	3.7	4.7	4.1	3.6	4.6
KZOO	Hawaiian	.5	1.0	.9	.9	1.1	KEYI	AC	4.5	3.9	3.5	3.1	3.4
KNDI	religious	.5	—	1.0	.7	1.0	KFGI-AM-FM	oldies	1.8	1.8	1.0	2.3	3.2
GREENVILLE, S.C.—(58)													
WSSL-AM-FM	country	9.9	15.7	13.8	17.0	14.7	KNOW	adult std	2.4	2.0	2.3	1.6	2.0
WESC-FM	country	12.2	12.7	12.0	10.6	13.1	KNVC	modern	—	.4	2.5	1.7	1.8
WVWY	AC	11.8	9.5	8.5	10.3	9.2	KNVC	country	2.0	1.6	1.3	.7	1.5
WROQ	album	8.5	8.0	8.5	4.7	7.8	KIXL	religious	.5	.6	.4	.9	1.4
WLWZ	urban	4.6	4.9	6.0	5.7	6.9	KLTD	oldies	2.6	2.4	3.6	2.2	1.3
WSPA-FM	AC	7.6	7.6	8.0	4.9	6.4	KTXZ	Spanish	1.0	1.8	1.4	1.6	1.2
WFBC-FM	oldies	5.6	4.3	4.6	3.0	5.4							

(Continued on next page)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
①	2	4	9	REST IN PEACE III SIDES TO EVERY STORY	◆ EXTREME A&M 1 week at No. 1
②	4	3	6	DRIVE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
③	5	9	3	KEEP THE FAITH KEEP THE FAITH	◆ BON JOVI JAMBACO/MERCURY
④	1	2	9	DIGGING IN THE DIRT US	◆ PETER GABRIEL Geffen
⑤	6	11	5	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
⑥	3	1	12	HOW ABOUT THAT HERE COMES TROUBLE	◆ BAD COMPANY ATCO EASTWEST
⑦	8	7	7	WHERE YOU GOIN' NOW DON'T TREAD	◆ DAMN YANKEES WARNER BROS.
⑧	9	15	5	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	◆ U2 ISLAND/PLG
⑨	10	13	5	I LOVE YOU PERIOD LOVE SONGS FOR THE HEARING IMPAIRED	DAN BAIRD DEF AMERICAN/REPRISE
⑩	7	5	12	JEREMY TEN	◆ PEARL JAM EPIC
⑪	14	14	20	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC ASSOCIATED/EPIC
⑫	16	17	5	TIME AFTER TIME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
⑬	13	12	14	LOVE IS ON THE WAY THE LIZARD	◆ SAIGON KICK THIRD STONE/ATLANTIC
⑭	12	10	10	LAYLA UNPLUGGED	◆ ERIC CLAPTON DUCK/REPRISE
⑮	11	6	10	START THE CAR START THE CAR	◆ JUDE COLE REPRISE
POWER TRACK					
⑯	31	—	2	WICKED AS IT SEEMS MAIN OFFENDER	KEITH RICHARDS VIRGIN
⑰	17	22	4	YESTERDAYS USE YOUR ILLUSION II	◆ GUNS N' ROSES Geffen
⑱	21	19	16	HUNGER STRIKE TEMPLE OF THE DOG	◆ TEMPLE OF THE DOG A&M
⑲	22	29	3	SHUFFLE IT ALL IZZY STRADLIN AND THE JU JU HOUNDS	◆ IZZY STRADLIN AND THE JU JU HOUNDS Geffen
⑳	24	32	3	SHAKE FOR ME IN THE BEGINNING	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC
FLASHMAKER					
㉑	NEW	▶	1	CRUEL LITTLE NUMBER FEEL THIS	THE JEFF HEALEY BAND ARISTA
㉒	NEW	▶	1	ELECTED	DEF LEPPARD MERCURY
㉓	32	30	5	JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC ASSOCIATED/EPIC
㉔	27	28	7	JOHNNY HAVE YOU SEEN HER? UNTITLED	◆ THE REMBRANDTS ATCO EASTWEST
⑳	20	27	16	SUMMER SONG THE EXTREMIST	◆ JOE SATRIANI RELATIVITY
㉖	26	31	4	THEM BONES DIRT	◆ ALICE IN CHAINS COLUMBIA
㉗	28	26	9	HOT CHERIE DOUBLE ECLIPSE	◆ HARDLINE MCA
㉘	18	18	13	SENT BY ANGELS ARC ANGELS	ARC ANGELS DGC/Geffen
㉙	25	21	12	HAVE YOU EVER NEEDED SOMEONE SO BAD ADRENALIZE	◆ DEF LEPPARD MERCURY
㉚	23	20	8	BIG GOODBYE PSYCHO CITY	◆ GREAT WHITE CAPITOL
㉛	29	—	2	HIGHWAY TO HELL LIVE	◆ AC/DC ATCO EASTWEST
㉜	34	37	3	WALK ON THE OCEAN FEAR	◆ TOAD THE WET SPROCKET COLUMBIA
㉝	40	—	2	SEEN THE DOCTOR FREE FOR ALL	◆ MICHAEL PENN RCA
㉞	38	—	2	NOBODY HEARS THE ART OF REBELLION	◆ SUICIDAL TENDENCIES EPIC
㉟	35	40	4	STIR IT UP PSYCHOTIC SUPPER	◆ TESLA Geffen
㊱	RE-ENTRY	▶	11	I'M A STEADY ROLLIN' MAN THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EMI/ERG
㊲	15	8	7	SOUL DOCTOR THE VERY BEST... AND BEYOND	FOREIGNER ATLANTIC
㊳	NEW	▶	1	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
㊴	30	33	11	DREAM UNTIL TOMORROW LYNCH MOB	LYNCH MOB ELEKTRA
㊵	NEW	▶	1	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	2	3	4	5	6	7	8	9	10	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	—	—	1	1	1	1	1	1	1	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
2	3	2	20	2	2	2	2	2	2	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
3	2	3	4	3	3	3	3	3	3	EVEN FLOW	◆ PEARL JAM EPIC
4	1	1	9	4	4	4	4	4	4	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
5	10	9	15	5	5	5	5	5	5	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	◆ VAN HALEN WARNER BROS.
6	5	6	18	6	6	6	6	6	6	MAMA, I'M COMING HOME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
7	4	5	16	7	7	7	7	7	7	WHAT YOU GIVE PSYCHOTIC SUPPER	◆ TESLA Geffen
8	7	4	6	8	8	8	8	8	8	ROAD TO NOWHERE NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
9	—	—	16	9	9	9	9	9	9	NOVEMBER RAIN USE YOUR ILLUSION I	◆ GUNS N' ROSES Geffen
10	8	10	16	10	10	10	10	10	10	COME AS YOU ARE NEVERMIND	◆ NIRVANA DGC/Geffen

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	6	DRIVE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS. 4 weeks at No. 1
②	3	4	7	THESE ARE DAYS OUR TIME IN EDEN	◆ 10,000 MANIACS ELEKTRA
③	2	3	10	BLOOD MAKES NOISE 99.9 F	◆ SUZANNE VEGA A&M
④	4	2	9	DIGGING IN THE DIRT US	◆ PETER GABRIEL Geffen
⑤	5	9	10	NEARLY LOST YOU. SWEET OBLIVION	◆ SCREAMING TREES EPIC
⑥	9	12	5	SOMEBODY TO SHOVE GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
⑦	10	11	4	LOVE BLIND	◆ THE SUNDAYS DGC
⑧	6	7	10	POISON HEART MONDO BIZARRO	◆ THE RAMONES RADIOACTIVE/MCA
⑨	7	6	9	SPIRITUAL HIGH MOODFOOD	◆ MOODSWINGS ARISTA
⑩	14	23	3	WHO'S GONNA RIDE YOUR WILD HORSES ACHTUNG BABY	◆ U2 ISLAND/PLG
11	8	5	11	HELPLESS COPPER BLUE	◆ SUGAR RYKODISC
12	12	16	4	LIFETIME PILING UP SAND IN THE VASELINE	TALKING HEADS SIRE/WARNER BROS.
13	11	10	10	SEEN THE DOCTOR FREE FOR ALL	◆ MICHAEL PENN RCA
14	13	13	6	GLAMOROUS GLUE YOUR ARSENAL	◆ MORRISSEY SIRE/REPRISE
15	15	15	6	HAPPINESS IN SLAVERY BROKEN	NINE INCH NAILS NOTHING/TV/TINTERSCOPE
⑯	NEW	▶	1	TASTE IT WELCOME TO WHEREVER YOU ARE	◆ INXS ATLANTIC
⑰	20	24	4	UH HUH OH YEH PAUL WELLER	PAUL WELLER GODDISCS/LONDON
⑱	23	29	3	NOT SLEEPING AROUND ARE YOU NORMAL	◆ NED'S ATOMIC DUSTBIN CHAOS
19	17	14	11	YOU DON'T UNDERSTAND BABE RAINBOW	HOUSE OF LOVE FONATAN/MERCURY
20	21	22	7	LEAVE IT ALONE AMERICAN STANDARD	◆ MARY'S DANISH MORGAN CREEK
21	18	17	5	JOHNNY HAVE YOU SEEN HER UNTITLED	◆ THE REMBRANDTS ATCO EASTWEST
22	24	25	5	PLEASE YOURSELF EROTICA	◆ THE DARLING BUDS CHAOS
⑳	NEW	▶	1	STEAM US	PETER GABRIEL Geffen
24	25	27	4	DROWN "SINGLES" SOUNDTRACK	SMASHING PUMPKINS EPIC SOUNDTRAX/EPIC
㉑	NEW	▶	1	TROUT HOME BREW	NENEH CHERRY VIRGIN
㉒	NEW	▶	1	DIZZ KNEE LAND PUZZLE	DADA I.R.S.
㉓	29	—	2	TONES OF HOME BLIND MELON	◆ BLIND MELON CAPITOL
㉔	NEW	▶	1	SUCK YOU DRY PIECE OF CAKE	◆ MUDHONEY REPRISE
29	27	—	2	CALL MR. LEE TELEVISION	◆ TELEVISION CAPITOL
30	30	—	2	WATERFALL ONE	◆ RIVERSIDE KINETIC/SIRE/WARNER BROS.

○ Tracks with the greatest airplay gains this week

More Stations Elect To Stress Presidential Politics

NEW YORK—Election years, especially Presidential ones, offer stations the chance to take the pulse of their listeners and to get involved in the voting process if the pulse is strong enough. Judging from this year's activities, the pulse is pounding.

Abigail Pollay, marketing and promotion director at KSHE St. Louis, says the rock station's listeners are "absolutely more interested in this election." She senses they see a direct connection between the election and the quality of their lives. Nationwide projections call for a much larger Nov. 3 turnout than four years ago.

That electoral interest led the station's morning team to host a local debate between the two candidates vying for the third district congressional seat. It was a first for the station.

Melissa Maslar, assistant promotion director at modern rock WHFS Washington, D.C., says that al-

though the station's listeners are politically aware and active, this year's voter-registration campaign goes beyond the station's normal activity. WHFS made the rock and vote connection perfectly clear when station staffers registered voters at the steps of the U.S. Capitol building while debuting the new R.E.M. album, "Automatic For The People," to the gathered crowd.

Modern rock KITS (Live 105) San Francisco, through its "Your Channel For Change" initiative, registered voters at every station promotion through the fall deadline. KITS also promoted two free concerts for registered voters.

Country WAXX Eau Claire, Wis., launched a "Take the Time, Make the Time" campaign to urge the state's half a million country listeners to vote.

Classic rocker WEFX Stamford, Conn., let listeners vote their Presidential preference through a canned-

food drive. When donating food, listeners voted by placing their cans into Bush, Clinton, Perot, or undecided boxes.

On the lighter side, top 40 KKLQ (Q106) San Diego morning man "Magic" Matt Alan vowed to ride the Giant Dipper roller coaster at Belmont Park nonstop until the station registered 500 voters. The stunt end-

the curious had to pay \$2 for a two-minute peek. Proceeds went to the National AIDS foundation.

WKSS' morning team also offered to fax Madonna photos to listeners who faxed in portraits of their bodies.

IDEA MILL: HALLOWEEN HAPPENINGS

In time for Oct. 31, Bobby "Boris" Pickett, the "Godfather of Halloween" and singer of "The Monster Mash," was set to host WBOS Boston's annual Halloween bash. At Cleveland's WNCX, night jock Michael Stanley was to head an American Red Cross Halloween blood drive.

KMTT Seattle was set to air a special two-hour Halloween show, complete with songs by Warren Zevon and the Beatles, as well as movie and TV clips.

Another fall classic, the World Series, got some station juices flowing. In an especially bitter defeat for the WMXP Pittsburgh morning team of Jay Silver and Lorraine Rinaldi, following the Pittsburgh Pirates' last-inning, game-seven loss to the Atlanta Braves during the National League Playoffs, they had to honor their bet with WAPW (Power 99) Atlanta and attend the first game of the World Series wearing just a Pirates cap and a deli-style message board that read: "The Braves stripped us of our title and we are EM-BARE-ASSED."

The same day WAPW gave away a pair of Series tickets to the performer of the stupidest human trick.

In other promotion news, WMJI Cleveland and Canterbury Production formed the Eddie Kendricks Memorial Scholarship at the Cleveland Music School Settlement in honor of the former Temptations singer who recently died of cancer.

From now through Christmas in a listen-and-win contest, WRIF Detroit is giving away not turkeys, but hogs: Harley-Davidson motorcycles.



PROMOTIONS
AND
MARKETING

by Eric Boehlert

ed after three-and-a-half hours—and 80 registrations short of the 500—when Matt couldn't continue; he threw up. To date, Q106 has registered more than 3,000 people.

Uncle Bob of N/T WAEB-AM Allentown, Pa., hosted the first "People's Convention" where all attendees acted as delegates and elected the candidate of their choice. And among the sea of radio personalities who threw their hats into the mythical ring were Bob Dumas and Mike Stiles, top 40 WDCG Raleigh, N.C.'s morning team.

STATIONS PROMOTE 'SEX'

The launch of Madonna's book, "Sex," was too good for some stations to pass up. KHTK St. Louis spent a week giving away "Erotic" packages that included the new Madonna book and CD. The grand-prize winner picked up an "Erotic" trip for two to Cancun.

WKSS Hartford, Conn., in what it labeled an exclusive statewide deal with Warner Bros., debuted Madonna's entire album days before it hit local stores. For the book, the station offered listeners a chance to view it during a private nightclub party. But



Hits! in Tokio

Week of October 18, 1992

- 1 Layla Eric Clapton
- 2 Jamaican In N.Y. Shinehead
- 3 She's Playing Hard To Get Hi-Five
- 4 Digging In The Dirt Peter Gabriel
- 5 Sometimes Love Just Ain't Enough Patty Smyth
- 6 Humpin' Around Bobby Brown
- 7 Music O.M.A.R.
- 8 End Of The Road Boyz II Men
- 9 My Name Is Prince Prince & The New Power Generation
- 10 It's A Fine Day Opus III
- 11 Erotica Madonna
- 12 Only You TOTO
- 13 Frenesi Linda Ronstadt
- 14 Everything Reminds Me Of You Commodores
- 15 You Lied To Me Cathy Dennis
- 16 The Shape I'm In Bobby Caldwell
- 17 Blue Days The Jazmesters
- 18 No Ordinary Love Sade
- 19 Kickin' It After 7
- 20 Life Is A Highway Tom Cochrane
- 21 Blood Makes Noise Suzanne Vega
- 22 Walking On Broken Glass Annie Lennox
- 23 How Do You Do Roxette
- 24 I'm Overjoyed Nona Gaye
- 25 Natural High Vanessa Paradis
- 26 Give U My Heart BabyFace featuring Toni Braxton
- 27 Fly Me To The Moon Sinead O'Connor
- 28 This Used To Be My Playground Madonna
- 29 Free Your Mind En Vogue
- 30 Really Miss Your Love The Jazmesters
- 31 The One Elton John
- 32 Rest In Peace Extreme
- 33 Stay Shakespeare's Sister
- 34 Success Has Made A Failure Of Our Home Sinead O'Connor
- 35 Who Are You Tom Waits
- 36 You Ten Sharp
- 37 Baby-Baby TLC
- 38 Just Another Day Jun Secada
- 39 Give It Up Wilson Phillips
- 40 Try My Love Shinehead
- 41 Harbor Lights Cecilia & Kapono
- 42 Right Now Al B. Sure
- 43 Sweet November Troop
- 44 I'll Be There Mariah Carey
- 45 Games Chuckie Booker
- 46 King Of The Lobby Brecker Brothers
- 47 Change Incognito
- 48 Nothing Broken But My Heart Celine Dion
- 49 Spanish Horses Aztec Camera
- 50 Ain't No Oubri Jimmy Nail

J-WAVE
81.3FM

SUMMER ARBITRONS

(Continued from page 74)

Call	Format	Su '91	Fa '91	W '92	Sp '92	Su '92	Call	Format	Su '91	Fa '91	W '92	Sp '92	Su '92
LAS VEGAS—(60)													
KFMS-AM-FM	country	10.1	10.5	7.9	8.1	7.8	KBEZ	AC	6.7	7.5	6.0	6.3	6.8
KMZO	AC	8.1	6.3	7.3	8.5	7.7	KMOD	album	8.2	8.3	6.1	6.3	6.0
KWNR	country	4.7	3.9	8.3	4.7	7.2	KTFX	country	5.0	3.0	4.2	4.4	4.7
KLUC-AM-FM	top 40	8.9	9.0	7.8	8.2	6.1	KVOO	country	5.2	6.5	4.5	5.4	4.6
KOMP	album	4.7	7.8	8.4	7.0	6.1	KAYI	top 40	4.3	4.0	5.7	5.0	4.5
KKLZ	cls rock	5.8	7.2	5.3	5.5	5.6	KQLL-FM	oldies	4.7	4.3	4.2	4.3	4.5
KEDG	modern	3.2	3.8	2.1	3.0	5.4	KRAV	AC	4.0	4.2	4.8	5.5	4.5
KXTZ	easy	5.9	5.8	7.3	6.5	4.9	KV00-FM	country	4.1	4.8	3.2	4.0	4.1
KJUL	adult std	4.1	3.7	1.9	3.4	4.7	KTOW-FM	urban	2.4	4.2	1.6	2.5	2.5
KRLV	AC	4.7	4.2	4.7	6.2	4.1	KCMA	classical	1.1	9	2.5	1.2	2.0
KYRK	top 40	3.9	3.3	4.7	3.8	3.9	KTHK	cls rock	3.2	2.2	1.9	2.1	2.0
KUDA	oldies	4.6	3.6	2.5	4.0	3.1	KSTM	album	2.1	1.0	2.4	1.2	1.7
KDOL	Spanish	1.2	—	—	1.3	2.8	KXOJ-FM	religious	1.1	1.2	1.4	—	1.7
KRRI	oldies	1.3	1.6	2.1	1.4	2.4	KGTO	adult std	1.4	1.8	2.5	2.3	1.4
KDWN	N/T	1.3	2.5	2.8	4.8	2.2	ALLENTOWN, PA.—(64)						
KORK	adult std	2.3	3.2	3.1	2.3	2.2	WFMZ	easy	12.1	13.5	14.5	12.4	11.8
KNUU	N/T	2.1	1.8	1.6	2.6	2.0	WLEV	AC	10.2	9.0	10.3	11.1	11.5
KEYV	country	4.1	1.9	2.4	1.0	1.1	WAEB-FM	top 40	7.5	10.1	9.2	10.0	10.9
RALEIGH/DURHAM, N.C.—(61)													
WQOK	urban	10.1	10.2	9.8	10.1	9.7	WZOO	album	12.8	11.1	12.3	9.5	9.6
WDCG	top 40	7.7	5.8	7.0	6.0	8.5	WODE-AM-FM	oldies	7.5	9.9	8.8	7.0	9.2
WPTF	AC	9.4	7.5	9.1	8.0	7.8	WABE	N/T	4.9	4.6	4.7	5.1	4.9
WQDR	country	5.5	6.2	8.4	8.6	7.0	WXKW	country	4.4	4.9	3.6	2.4	4.0
WRDU	album	8.1	7.2	9.3	8.2	6.2	WYSP	cls rock	3.1	2.6	2.4	2.8	3.6
WRAL	AC	9.2	8.1	7.0	5.7	5.7	WEST	adult std	2.9	2.3	3.8	2.6	2.9
WTRG	oldies	3.9	5.3	3.1	7.4	5.3	WKAP	adult std	2.0	1.3	2.3	1.8	2.8
WYLT	AC	4.0	5.3	4.5	3.1	4.2	WXTU	country	2.6	2.6	1.4	3.9	2.6
WZZU	album	3.7	3.8	2.3	4.7	3.6	KYW	N/T	—	8	1.2	1.1	1.2
WFXC	urban	5.3	4.5	4.1	3.4	3.4	TUCSON, ARIZ.—(65)						
WKIX	adult std	1.0	1.9	2.8	1.7	2.4	KIIM	country	17.6	20.1	18.9	19.6	20.1
WPCM	country	3.1	1.6	3.2	1.8	1.7	KRQO	top 40	10.5	12.1	10.0	10.2	10.3
WLLE	religious	2.1	2.6	1.7	2.0	1.6	KWFM-AM-FM	oldies	7.6	6.5	8.2	6.8	8.9
WNND	adult alt	2.1	1.5	2.3	1.9	1.5	KKLD	AC	8.4	7.6	7.8	7.5	8.2
WDNC	adult std	1.6	1.2	2.1	—	1.4	KLPX	album	9.9	7.6	9.3	10.8	6.9
WFKC	urban	—	—	—	—	—	KNST	N/T	3.7	5.0	5.3	4.5	3.9
WKTK	country	—	—	—	—	—	KMRR	adult std	2.3	4.6	3.1	3.1	3.4
WILKES-BARRE, PA.—(62)													
WKRZ	top 40	15.0	16.5	14.4	15.8	15.3	KJYK	top 40/rhythm	2.8	2.5	2.9	2.5	3.1
WEZZ	album	7.8	8.0	7.1	7.9	7.9	KTZN	AC	1.3	1.4	2.4	2.8	3.0
WNAK	adult std	6.1	5.2	6.9	4.1	5.8	KGVE	adult std	2.3	4.8	2.1	3.0	2.9
WARM	N/T	6.1	5.7	6.5	3.9	5.7	KXEW	Spanish	1.6	1.0	1.7	1.2	2.3
WDLS	country	5.9	5.8	3.5	1.6	4.9	KCUB	country	3.0	2.5	2.3	2.9	1.9
WEJL	adult std	3.7	4.3	4.0	3.4	4.0	KTKT	N/T	2.0	1.7	1.0	1.4	1.6
WMGS	AC	6.3	5.4	4.9	4.8	3.8	KRKN	cls rock	—	—	—	—	—
WILK	N/T	1.6	1.8	3.5	2.4	3.6	KQTL	Spanish	2.5	2.5	1.4	1.1	1.3
WVSH	AC	3.0	3.3	2.5	2.7	3.5	KUPD	album	2.7	9	1.3	1.4	1.3
WGBI-FM	AC	3.3	2.4	3.4	2.8	3.0	KTUC	N/T	1.7	1.5	1.6	2.1	1.2
WSDG	oldies	2.6	3.2	2.0	1.7	2.4	KNIX	country	—	—	—	—	—
WTLQ	top 40	2.6	2.3	2.1	2.5	2.1	GRAND RAPIDS, MICH.—(66)						
WBSG	top 40	—	1.2	2.1	1.5	2.1	WKLQ	album	10.4	9.9	8.9	9.7	13.7
WYOS	oldies	2.0	1.2	2.6	1.8	1.7	WCUZ-FM	country	7.7	9.4	9.0	9.0	10.3
WZZO	album	1.3	1.5	1.2	2.3	1.7	W00D-FM	AC	7.3	9.9	5.9	6.5	7.8
WBAX	adult std	2.1	1.5	1.6	1.6	1.5	WGRD-FM	top 40	8.9	9.6	7.8	7.3	7.2
WZZV	cls rock	—	—	—	—	—	W00D	AC	5.7	6.4	7.9	5.1	6.0
WHLM	top 40	2.7	1.9	1.3	1.8	1.3	WLHT	AC	8.8	6.0	10.1	10.3	5.7
WFMZ	easy	1.6	2.2	1.8	2.2	1.1	WBCT	country	6.1	2.5	4.0	3.8	4.8
WCOD	AC	—	—	—	—	—	W0D3	oldies	6.3	7.2	5.6	6.6	4.7
WLEV	AC	—	—	—	—	—	WLAV-AM-FM	oldies	3.9	3.8	3.3	3.7	4.5
WODE-FM	oldies	5	1.0	1.3	—	1.0	WUUS-FM	country	3.9	5.8	5.5	4.6	4.4
TULSA, OKLA.—(63)													
KWEN	country	15.7	15.8	17.2	18.7	18.6	WWSN-FM	top 40	2.7	2.4	3.0	4.2	3.0
KMYZ-FM	top 40	9.6	8.7	8.4	8.7	10.0	WKEZ	easy	1.7	2.3	1.5	2.9	2.4
KRMG	AC	7.8	9.2	9.7	9.3	7.6	WFUR-FM	religious	1.0	1.2	1.3	1.8	2.1
AKRON, OHIO.—(67)													
WGAR	country	7.6	6.3	5.8	6.5	7.7	WKWM	urban	1.5	3.1	1.3	—	1.7
WNIR	N/T	6.9	7.3	4.0	7.4	6.6	WJQK	religious	9	1.4	2.3	1.7	1.6
WNJI	oldies	5.1	4.5	5.1	5.1	6.3	WCUZ	country	3.3	2.7	2.8	2.3	1.4
WONE-FM	album	5.1	5.9	8.4	6.5	6.3	WHTC	AC	1.0	1.1	—	—	1.4
WAKR	N/T	3.8	4.6	5.7	4.7	6.0	FOR THE RECORD						
WKDD	top 40	6.1	4.5	6.3	6.5	5.7	In the Oct. 24 issue, WEGX Philadelphia was shown with an incorrect share in the summer Arbitrons. The station's correct rating is 4.5.						
WNCX	cls rock	4.2	3.0	3.2	3.5	4.6	<i>(Continued on next page)</i>						
WMMS	album	4.1	4.4	5.8	4.7	4.4							
WDOK	AC	4.6	6.9	5.5	6.4	4.3							
WQMX	AC	3.0	2.7	3.8	5.1	4.1							
WLTT	AC	3.8	3.2	4.0	3.2	4.0							
WZAK	urban	4.5	3.0	2.4	3.0	3.8							
WQAL</													

SUMMER ARBITRON RATINGS

(Continued from preceding page)

Call	Format	'91	'92	'93	'94	'95	Call	Format	'91	'92	'93	'94	'95	Call	Format	'91	'92	'93	'94	'95	Call	Format	'91	'92	'93	'94	'95	Call	Format	'91	'92	'93	'94	'95					
WRMR	adult std	3.0	4.2	3.6	3.1	2.8	KIRT	Spanish	2.2	1.2	3.3	1.7	2.7	KDOR-FM	top 40/rhythm	9.6	11.8	9.9	11.0	10.5	WKTC	country	1.1	1.5	.9	1.2	1.4	KFDI-FM	country	13.5	12.9	15.0	13.0	12.6					
WSLR	country	1.9	3.8	1.9	2.4	2.2	KBOR	Spanish	3.2	2.1	2.2	3.0	1.6	KTOM-AM-FM	country	8.7	8.3	6.0	7.8	7.4	WKQT	album	4.4	2.5	2.4	2.0	1.0	KKRD	album	6.7	7.3	7.6	7.6	10.2					
WQXX	country	3.1	2.1	3.0	2.4	2.1	KRGE	religious	1.2	1.8	1.6	3.3	1.5	KGO	N/T	9.7	8.3	8.2	5.9	6.9	WRNS	country	.5	.3	.3	.5	1.0	KICT	album	8.1	5.0	9.3	6.2	6.9					
WNWV	adult alt	1.0	1.4	1.4	1.7	1.8	SPRINGFIELD, MASS.—(72)						KWAV	AC	4.3	4.5	4.7	4.4	6.0	LITTLE ROCK, ARK.—(83)						KSSN	country	17.3	24.7	25.7	20.9	22.5	KNSD	N/T	4.2	5.0	4.4	6.6	6.5
WENZ	top 40	6.1	5.6	4.0	2.9	1.7	WAQY-AM-FM	album	10.8	9.0	8.6	10.7	11.8	KMBY	album	2.4	3.6	2.7	4.6	4.8	KMFX	album	11.2	7.7	10.0	11.3	10.2	KFDI	country	7.9	7.7	7.0	7.1	6.1					
WWWE	N/T	2.3	1.8	2.0	2.8	1.4	WMAS-FM	AC	10.0	7.7	6.9	7.4	10.0	KMAY	AC	4.0	5.1	4.8	3.0	4.5	KMTR	urban	8.9	7.4	9.4	10.1	9.3	KRZZ	cls rock	6.1	6.6	5.3	5.9	5.6					
WHBC-FM	AC	1.0	1.2	.7	.7	1.2	WPKX	country	6.9	6.7	8.7	7.8	8.1	KBAY	AC	4.0	5.1	4.8	3.0	4.5	KRN	N/T	6.1	5.2	7.2	9.1	7.3	KXLK	AC	4.7	4.8	4.4	3.1	4.4					
WKRR	N/T	.3	1.7	.7	1.4	1.1	WHYH-FM	AC	6.9	6.7	8.7	7.8	8.1	KUFV	cls rock	5.2	3.5	3.5	2.2	3.4	KURB-AM-FM	AC	8.6	6.2	6.7	6.0	6.9	KOEZ	easy	4.8	4.8	5.2	5.6	4.0					
WRQK	top 40/rock	.9	.9	1.6	1.1	1.0	WTIC-FM	top 40	7.2	5.4	6.9	7.4	7.9	KBOQ	classical	3.3	2.8	5.3	4.1	3.3	KVLE	oldies	5.2	3.2	4.6	3.8	5.8	KEYN	oldies	5.6	5.3	3.8	3.8	3.7					
SYRACUSE, N.Y.—(68)						WMAS	adult std	5.2	6.8	6.6	5.2	6.2	KCOCN	AC	2.0	3.7	3.0	1.9	3.1	KVLE	AC	8.5	8.4	6.3	6.6	4.7	KYQQ	country	3.6	2.9	3.2	2.6	2.1						
WNTQ	top 40	10.2	9.9	9.3	9.7	11.2	WHYH	AC	5.5	7.5	6.2	8.6	6.1	KLFA	Spanish	2.9	1.5	1.8	2.9	2.9	KVLE	AC	5.5	5.1	3.9	4.2	3.6	KQAM	adult std	.9	1.8	1.2	3.3	1.8					
WAQX	album	9.5	9.5	8.1	10.0	10.4	WAAF	album	3.7	4.3	2.7	2.5	3.0	KDBK/KDBQ	AC	3.4	2.6	2.1	2.2	2.4	KVLE	AC	4.6	4.2	2.8	2.0	2.9	KQSG	religious	.8	.6	1.1	.3	1.6					
WYYY	AC	10.1	10.7	10.8	11.1	9.1	WRCH	AC	3.2	2.8	3.6	3.1	2.8	KNBR	N/T	3.1	1.0	2.1	1.8	2.4	KVLE	AC	2.2	2.0	1.9	2.5	2.2	KFH	oldies	1.2	.6	2.1	1.5	1.3					
WSYR	N/T	9.4	13.5	12.7	12.1	8.9	WDRS-FM	oldies	3.4	3.1	2.5	2.8	2.6	KRAY	Spanish	1.4	1.8	2.9	2.0	2.3	KVLE	AC	1.3	1.7	.7	1.2	1.3	MOBILE, ALA.—(89)											
WRHP	easy	5.9	6.4	5.8	6.6	6.7	WNNZ	N/T	.7	1.6	2.0	2.3	2.5	KCBS	N/T	2.8	2.6	2.5	1.9	2.1	KVLE	AC	4.4	4.0	6.9	1.3	1.5	WBLX-FM	urban	17.3	16.5	17.7	17.3	17.0					
WKFM	cls rock	7.5	5.0	5.2	7.0	5.9	WKSS	top 40/rhythm	1.7	2.5	1.8	2.1	2.1	KCTY	Spanish	2.9	4.7	3.1	2.0	1.9	KVLE	AC	4.4	4.0	6.9	1.3	1.5	WKSJ-AM-FM	country	14.2	14.7	13.2	14.0	16.3					
WSEN-AM-FM	oldies	6.1	5.4	4.6	4.1	5.1	WCCC-FM	album	2.6	2.5	2.7	2.7	1.8	KIDD/KXDC	adult alt	1.4	.9	2.2	2.0	1.7	KVLE	AC	4.6	4.2	2.8	2.0	2.9	WGCX	album	4.4	5.3	6.5	6.8	6.9					
WEZG	AC	3.0	3.7	3.6	3.3	4.2	WHMP-FM	top 40	2.4	1.0	1.4	2.1	1.4	KPVG	country	1.8	2.0	3.3	2.2	1.7	KVLE	AC	3.2	3.5	3.3	2.5	1.3	WKRQ-FM	album	5.6	5.5	4.8	4.8	5.8					
WEXZ	country	2.7	3.2	3.5	3.1	3.8	WHMP-FM	AC	2.4	1.0	1.4	2.1	1.4	KSCD	N/T	2.4	1.7	1.1	1.3	1.4	KVLE	AC	7.2	7.2	1.8	1.0	1.2	WABW-FM	top 40	6.8	8.4	7.3	8.1	5.6					
WHEN	AC	3.3	3.8	3.4	3.0	3.5	WHSR	AC	2.1	1.1	2.0	1.2	1.3	KMEL	top 40/rhythm	.6	.4	.7	.3	1.2	KVLE	AC	4.2	4.2	2.8	2.0	2.9	WABM	country	2.6	2.8	2.9	3.5	5.4					
WFLB	adult std	2.0	2.9	2.1	2.2	3.3	TOLEDO, OHIO.—(73)						KHEY-FM	country	16.1	15.7	15.5	14.1	14.5	KVLE	AC	1.3	1.7	.7	1.2	1.3	WAVH	oldies	5.6	3.4	5.0	4.7	4.1						
WOLF	urban	1.7	1.4	2.1	1.1	2.0	WIOT	album	12.6	14.4	12.0	11.5	12.8	KLAQ	album	6.6	7.9	8.9	11.3	10.3	KVLE	AC	9.3	7.7	7.5	6.2	8.6	WZEW	album	2.7	2.1	2.5	1.7	4.0					
WOUR	album	1.0	1.8	1.0	1.7	1.8	WKGO	country	9.4	9.4	9.6	10.5	9.6	KBNM-AM-FM	Spanish	6.9	6.6	9.6	7.9	9.5	KVLE	AC	6.5	5.4	5.4	5.5	7.3	WDLT	AC	3.5	4.3	3.6	3.2	3.0					
WFRG	country	1.4	1.0	2.2	1.5	1.7	WVKS	top 40	7.9	6.9	8.9	9.9	8.4	KAMA	Spanish	2.7	3.8	4.6	3.7	9.3	KVLE	AC	10.7	10.3	12.0	9.1	6.6	WMEZ	easy	3.5	2.5	3.9	3.5	2.5					
WMHR	religious	1.8	1.8	2.2	2.6	1.7	WSPD	N/T	5.9	7.9	6.3	7.8	8.2	KAMZ	AC	7.5	7.8	6.9	10.5	9.3	KVLE	AC	4.6	5.8	5.8	5.8	6.4	WGOO	urban	5.3	5.9	5.1	5.6	2.1					
WSCP-AM-FM	country	1.7	1.3	1.4	1.3	1.3	WVWM-FM	AC	7.4	8.8	7.7	8.0	7.9	KPRR	top 40/rhythm	11.5	13.0	10.8	11.4	9.3	KVLE	AC	5.2	2.9	3.0	5.3	5.3	WBLX	urban	2.1	1.3	2.0	1.2	1.5					
FRESNO, CALIF.—(69)						WVQR	adult std	8.4	6.4	6.6	5.9	7.3	KPTM-FM	AC	6.9	3.9	5.3	6.7	7.4	KVLE	AC	2.2	5.1	4.2	5.3	4.8	WZBA	country	.8	1.8	1.6	.8	1.5						
KMJ	N/T	10.9	12.1	12.3	9.1	14.1	CKLW	AC	4.5	5.0	5.3	3.4	4.7	KPTM-FM	N/T	4.3	4.1	5.1	4.5	6.7	KVLE	AC	2.0	2.1	2.3	.9	2.2	WABB	N/T	.3	1.0	.8	1.5	1.2					
KNAX	country	12.1	9.5	7.8	9.5	9.5	WRQX	oldies	7.7	6.4	7.1	4.6	4.1	KPTM-FM	AC	2.1	1.9	3.2	4.6	4.8	KVLE	AC	1.5	1.8	1.6	1.7	2.0	WLVV	religious	.7	.3	1.5	1.2						
KTHH	AC	3.4	4.0	4.4	4.4	5.2	WXRR	cls rock	3.2	2.2	2.7	3.2	4.1	KPTM-FM	N/T	7.1	6.2	4.6	3.9	4.0	KVLE	AC	2.5	1.4	1.5	1.4	1.6	WOWW	country	.8	.6	1.7	.5	1.0					
KOPW	top 40/rhythm	4.6	5.3	4.3	4.5	4.8	WVJR	AC	5.4	4.1	3.0	3.5	3.3	KSET	country	2.1	1.9	3.2	4.6	4.8	KVLE	AC	1.5	1.8	1.6	1.7	2.0	COLUMBIA, S.C.—(91)											
KRZR	album	3.4	5.1	5.0	5.5	4.8	WVUI	urban	2.4	2.6	2.3	2.3	3.3	KSET	country	7.1	6.2	4.6	3.9	4.0	KVLE	AC	4.4	5.0	10.7	13.5	15.0	WVOC-FM	country	15.7	16.4	14.0	13.4	10.6					
KJOI	AC	5.9	3.9	4.6	4.7	4.7	WTOD	country	2.4	3.0	3.7	4.0	2.3	KXHH	Spanish	.7	.7	.7	.6	1.8	KVLE	AC	12.9	10.7	10.9	10.2	10.6	WVOC	N/T	7.8	8.0	8.3	6.4	8.3					
KFSO-AM-FM	oldies	3.7	3.7	5.2	4.3	4.6	WVTR	top 40	.2	2.0	3.0	3.2	3.3	KXHH	Spanish	.7	.7	.7	.6	1.8	KVLE	AC	6.4	6.5	6.7	4.6	6.1	WVOK	top 40	8.0	9.3	8.6	8.5	7.8					
KSXS	country	2.5	2.1	3.7	4.3	4.6	WVJL	urban	1.5	1.6	1.5	1.0	2.2	KXHH	Spanish	.7	.7	.7	.6	1.8	KVLE	AC	2.4	5.3	4.2	6.0	7.1	WVFX	country	2.4	5.3	4.2	6.0	7.1					
KBOS-FM	top 40/rhythm	3.6	5.4	6.1	4.7	4.3	WVVM	urban	.7	1.0	.5	1.0	1.1	KXHH	Spanish	.7	.7	.7	.6	1.8	KVLE	AC	5.5	5.4	6.8	7.2	7.1	WVFX	album	5.5	5.4	6.8	7.2	7.1					
KFRE	country	5.0	4.2	2.9	3.3	3.3	OMAHA, NEB.—(74)						KXHH	Spanish	.7	.7	.7	.6	1.8	KVLE	AC	4.7	4.2	5.3	5.7	5.1	WVOC-FM	oldies	4.7	4.2	5.3	5.7	5.1						
KGST	Spanish	2.5	4.7	1.9	4.0	3.3	WFOV-FM	country	11.3	12.6	11.3	13.3	15.4	KRZY/KRST	country	15.1	13.7	15.3	16.5	15.6	KVLE	AC	10.3	7.7	8.1	6.4	5.8	WVOC	urban	5.5	4.8	4.1	6.0	4.2					
KJFX	cls rock	3.0	3.4	3.5	2.9	3.2	KFAB	N/T	11.6	14.6	13.1	8.2	11.1	KKOB	AC	8.1	10.4	11.5	8.4	10.9	KVLE	AC	7.4	5.9	6.3	5.2	5.8	WVOC	urban	2.6	3.0	2.9	2.7	3.0					
KEZL																																							

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

STAR 94 FM

Atlanta PD: Lee Chesnut

- Annie Lennox, Walking On Broken Glass
- Bryan Adams, Do I Have To Say The Words
- Eric Clapton, Layla
- Peter Cetera, Restless Heart
- Boyz II Men, End Of The Road
- Charles & Eddie, Would I Lie To You
- Jon Secada, Do You Believe In Us
- Michael Bolton, To Love Somebody
- Del Amitri, Always The Last To Know
- Elton John, The Last Song
- Kenny Loggins, If You Believe
- Richard Marx, Chains Around My Heart
- Celine Dion, Nothing Broken But My Heart
- Michael W. Smith, I Will Be Here For You
- Heights, How Do You Talk To An Angel
- Annie Lennox, Why
- Mary-Chapin Carpenter, Passionate Kisse
- Gloria Estefan, Always Tomorrow
- Rembrandts, Johnny Have You Seen Her?
- Genesis, Never A Time
- Patty Smyth, Sometimes Love Just Ain't
- Restless Heart, When She Cries
- P.M. Dawn, I'd Die Without You
- Ephraim Lewis, Drowning In Your Eyes
- Firehouse, When I Look Into Your Eyes
- Def Leppard, Have You Ever Needed Someone
- Toad The Wet Sprocket, All I Want
- Jon Secada, Just Another Day
- Tom Cochrane, Life Is A Highway

96 TIC-FM

Hartford PD: Tom Mitchell

- Cathy Dennis, You Lied To Me
- Mary J. Blige, Real Love
- Arrested Development, People Everyday
- TLC, What About Your Friends
- Heights, How Do You Talk To An Angel
- P.M. Dawn, I'd Die Without You
- Snap, Rhythm Is A Dancer
- Patty Smyth, Sometimes Love Just Ain't
- Maika, So Much Love
- Boyz II Men, In The Still Of The Night
- George Lamond, Where Does That Leave Lo
- Pamela Fernandez, Kickin' In The Beat
- Bobby Brown, Good Enough
- Jade, I Wanna Love You
- Vanessa Williams, Work To Do
- Madonna, Erotica
- K.W.S., Please Don't Go
- Charles & Eddie, Would I Lie To You
- Bryan Adams, Do I Have To Say The Words
- Joe Public, Do You Evernite
- Barrio Boyzz, Crazy Coolin'
- En Vogue, Free Your Mind
- Nona Gaye, I'm Overjoyed
- Hi-Five, She's Playing Hard To Get
- Shanice, Saving Forever For You
- Expose, Wish The Phone Would Ring
- Rhythm Syndicate, I Wanna Make Love To
- Bobby Brown, Humpin' Around
- Color Me Badd, Forever Love
- Shai, If I Ever Fall In Love

95.5 WPLJ

New York PD: Scott Shannon

- Heights, How Do You Talk To An Angel
- Charles & Eddie, Would I Lie To You
- Patty Smyth, Sometimes Love Just Ain't
- Toad The Wet Sprocket, All I Want
- Elton John, The One
- Richard Marx, Take This Heart
- Peter Detera, Restless Heart
- Bryan Adams, Do I Have To Say The Words
- k.d. lang, Constant Craving
- Elton John, The Last Song
- Kenny Loggins, Conviction Of The Heart
- Genesis, Jesus He Knows Me
- Billy Joel, All Snook Up
- Annie Lennox, Walking On Broken Glass
- Eric Clapton, Layla
- Bonnie Raitt, Come To Me
- Michael Bolton, To Love Somebody
- Jon Secada, Do You Believe In Us
- Michael Bolton, Reach Out, I'll Be There
- Jon Secada, Just Another Day
- Curtis Stigers, Never Saw A Miracle
- Eddie Money, I'll Get By
- Hi-Five, She's Playing Hard To Get
- Amy Grant, I Will Remember You
- Kathy Troccoli, Everything Changes
- Eric Clapton, Tears In Heaven
- R.E.M., Losing My Religion
- Curtis Stigers, I Wonder Why
- Michael W. Smith, I Will Be Here For You
- Bonnie Raitt, Something To Talk About

KPLZ 102.3

Seattle PD: Casey Keating

- P.M. Dawn, I'd Die Without You
- Patty Smyth, Sometimes Love Just Ain't
- TLC, Baby-Baby-Baby
- Boyz II Men, End Of The Road
- Guns N' Roses, November Rain
- K.W.S., Please Don't Go
- Madonna, Erotica
- Bobby Brown, Humpin' Around
- CeCe Peniston, Keep On Walkin'
- Mary J. Blige, Real Love
- Richard Marx, Take This Heart
- Jon Secada, Just Another Day
- Snap, Rhythm Is A Dancer
- Elton John, The One
- Jade, I Wanna Love You
- Tom Cochrane, Life Is A Highway
- Expose, I Wish The Phone Would Ring
- Heights, How Do You Talk To An Angel
- Annie Lennox, Walking On Broken Glass
- Jodeci, Come & Talk To Me
- Shai, If I Ever Fall In Love
- Bobby Brown, Good Enough
- Bryan Adams, Do I Have To Say The Words
- Shanice, Saving Forever For You
- Technotronic, Move This
- En Vogue, Free Your Mind
- Sophie B. Hawkins, Damn I Wish I Was Yo
- Genesis, Jesus He Knows Me
- Arrested Development, People Everyday

WPOC 93.1

Baltimore PD: Bob Moody

- Wynonna, No One Else On Earth
- Marty Stuart, Now That's Country
- Alabama, I'm In A Hurry (And Don't Know)
- Mary-Chapin Carpenter, Not Too Much To
- Radney Foster, Just Call Me Lonesome
- Travis Tritt, Lord Have Mercy On The Wo
- Mark Chesnutt, Bubba Shot The Jukebox
- Pam Tillis, Shake The Sugar Tree
- John Anderson, Seminole Wind
- George Strait, I Cross My Heart
- Clint Black, Burn One Down
- Lee Roy Parnell, Love Without Mercy
- Vince Gill, Don't Let Our Love Start Si
- Lorrie Morgan, Watch Me
- Alan Jackson, She's Got The Rhythm (And
- Clinton Gregory, Who Needs It
- Hal Ketchum, Sure Love
- Randy Travis, If I Didn't Have You
- Steve Warner, Crash Course In The Blue
- Brooks & Dunn, Lost And Found
- Garth Brooks, We Shall Be Free
- John Michael Montgomery, Life's A Dance
- Mark Collie, Even The Man In The Moon I
- Billy Dean, If There Hadn't Been You
- Billy Ray Cyrus, Wher'm I Gonna Live?
- Tanya Tucker, Two Sparrows In A Hurrica
- Sawyer Brown, Cafe On The Corner
- Restless Heart, When She Cries
- Michael Bolton, To Love Somebody

KIKK 95.7 FM

Houston PD: Jim Robertson

- Brooks & Dunn, Lost And Found
- Alabama, I'm In A Hurry (And Don't Know)
- John Anderson, Seminole Wind
- George Strait, I Cross My Heart
- Radney Foster, Just Call Me Lonesome
- Alan Jackson, She's Got The Rhythm (And
- Mark Collie, Even The Man In The Moon I
- Marty Stuart, Now That's Country
- Travis Tritt, Lord Have Mercy On The Wo
- Wynonna, No One Else On Earth
- Mark Chesnutt, Bubba Shot The Jukebox
- Clint Black, Burn One Down
- Hal Ketchum, Sure Love
- Pam Tillis, Shake The Sugar Tree
- Lorrie Morgan, Watch Me
- Alan Jackson, She's Got The Rhythm (And
- Clinton Gregory, Who Needs It
- Hal Ketchum, Sure Love
- Randy Travis, If I Didn't Have You
- Steve Warner, Crash Course In The Blue
- Sammy Kershaw, Anywhere But Here
- Reba McEntire, The Greatest Man I Never
- Brooks & Dunn, Lost And Found
- Tracy Lawrence, Somebody Paints The
- Tanya Tucker, Two Sparrows In A Hurrica
- Collin Raye, In This Life
- Vince Gill, Don't Let Our Love Start Si
- Diamond Rio, Nowhere Bound
- Ricki-Lee, Wild Man
- Alan Jackson, Love's Got A Hold On You
- Collin Raye, Every Second
- John Anderson, Straight Tequila Night

POWER 99 FM

Atlanta PD: Rick Stacy

- Annie Lennox, Walking On Broken Glass
- Heights, How Do You Talk To An Angel
- Spin Doctors, Little Miss Can't Be Wrn
- Del Amitri, Always The Last To Know
- U2, Even Better Than The Real Thing
- En Vogue, Free Your Mind
- Information Society, Peace & Love Inc.
- Paul Westerberg, Dyslexic Heart
- Madonna, Erotica
- Arrested Development, People Everyday
- Snap, Rhythm Is A Dancer
- Peter Gabriel, Digging In The Dirt
- Charles & Eddie, Would I Lie To You
- Sofia Shinas, The Message
- INXS, Not Enough Time
- Eric Clapton, Layla
- Erasure, Take A Chance On Me
- Bon Jovi, Keep The Faith
- R.E.M., Drive
- Toad The Wet Sprocket, Walk On The Ocea
- K.W.S., Please Don't Go
- Damn Yankees, Where You Goin' Now
- Nona Gaye, I'm Overjoyed
- Boyz II Men, In The Still Of The Night
- P.M. Dawn, I'd Die Without You
- Toad The Wet Sprocket, All I Want
- Tom Cochrane, Life Is A Highway
- Bobby Brown, Humpin' Around
- TLC, Baby-Baby-Baby
- Arrested Development, Tennessee

KIIS FM 102.7

Los Angeles PD: Bill Richards

- Boyz II Men, End Of The Road
- Patty Smyth, Sometimes Love Just Ain't
- Heights, How Do You Talk To An Angel
- Toad The Wet Sprocket, All I Want
- P.M. Dawn, I'd Die Without You
- K.W.S., Please Don't Go
- Celine Dion, If You Asked Me To
- Elton John, The One
- Genesis, Hold On My Heart
- Annie Lennox, Walking On Broken Glass
- Mary J. Blige, Real Love
- Rhythm Syndicate, I Wanna Make Love To
- Jon Secada, Just Another Day
- TLC, Baby-Baby-Baby
- En Vogue, Giving Him Something He Can F
- Richard Marx, Take This Heart
- Snap, Rhythm Is A Dancer
- Peter Cetera, Restless Heart
- Charles & Eddie, Would I Lie To You
- Erasure, Take A Chance On Me
- Luther Vandross & Janet Jackson, The Bes
- Madonna, Erotica
- Genesis, Jesus He Knows Me
- Red Hot Chili Peppers, Under The Bridge
- Technotronic, Move This
- Cover Girls, Wishing On A Star
- Madonna, This Used To Be My Playground
- Jon Secada, Do You Believe In Us
- U2, One

Q102

Philadelphia PD: Jefferson Ward

- Wreckx-N-Effect, Rump Shaker
- Bobby Konders & Massive Sounds, Mack Da
- Mary J. Blige, Real Love
- Arrested Development, People Everyday
- Boyz II Men, End Of The Road
- Shai, If I Ever Fall In Love
- Jodeci, I'm Still Waiting
- R. Kelly & Public Announcement, Slow Da
- TLC, What About Your Friends
- Arrested Development, Mr. Wendal
- TLC, Baby-Baby-Baby
- Boyz II Men, In The Still Of The
- Pete Rock & C.L. Smooth, They Reminisce
- Mary J. Blige, What's The 411
- CeCe Peniston, Keep On Walkin'
- Mad Cobra, Flex
- Das Efx, They Want Efx
- Naughty By Nature, Everything's Gonna B
- Kris Kross, Jump
- Crypt Kicker, The Crypt Jam
- Tom Braxton, Love Shoulda Brought You
- TLC, Ain't 2 Proud 2 Beg
- CeCe Peniston, Announcement, Honey L
- Prince & The New Power Generat, Damn U
- Arrested Development, Tennessee
- En Vogue, Giving Him Something He Can F
- House Of Pain, Jump Around
- P.M. Dawn, I'd Die Without You
- Michael Bolton, To Love Somebody

MIX 107.3

Washington, D.C. PD: Lorrin Palagi

- Peter Cetera, Restless Heart
- Patty Smyth, Sometimes Love Just Ain't
- Jon Secada, Just Another Day
- Richard Marx, Take This Heart
- Elton John, The One
- Kenny Loggins, Conviction Of The Heart
- Billy Joel, All Snook Up
- Hi-Five, She's Playing Hard To Get
- Billy Ray Cyrus, Could've Been Me
- Bonnie Raitt, Not The Only One
- Swing Out Sister, Am I The Same Girl
- Kenny Loggins, If You Believe
- Bryan Adams, Do I Have To Say The Words
- Etienne Digne, Nothing Broken But My Heart
- Eric Clapton, Layla
- Bonnie Raitt, Come To Me
- k.d. lang, Constant Craving
- Heights, How Do You Talk To An Angel
- Annie Lennox, Walking On Broken Glass
- Celine Dion, If There Hadn't Been You
- Michael W. Smith, I Will Be Here For Yo
- Richard Marx, Chains Around My Heart
- Elton John, The Last Song
- Jon Secada, Do You Believe In Us
- Kathy Troccoli, Everything Changes
- Technotronic, Move This
- Adam Carolla, Every Heartbeat
- Jude Cole, House Full Of Reasons
- Michael Bolton, Reach Out, I'll Be Ther
- CeCe Peniston, To Love Somebody

KPLX 99.5

Dallas PD: Bobby Kraig

- George Strait, I Cross My Heart
- Wynonna, No One Else On Earth
- Alan Jackson, She's Got The Rhythm (And
- Billy Dean, If There Hadn't Been You
- Randy Travis, If I Didn't Have You
- John Anderson, Seminole Wind
- Reba McEntire, The Greatest Man I Never
- Clint Black, Burn One Down
- Mark Chesnutt, Bubba Shot The Jukebox
- Kathy Mattea, Lonesome Standard Time
- Brooks & Dunn, Lost And Found
- Alabama, I'm In A Hurry (And Don't Know
- Garth Brooks, We Shall Be Free
- Lorrie Morgan, Watch Me
- Restless Heart, When She Cries
- Steve Warner, Crash Course In The Blue
- Suzy Bogguss, Letting Go
- Mary-Chapin Carpenter, I Feel Lucky
- Sawyer Brown, Cafe On The Corner
- Lee Roy Parnell, What Kind Of Fool Do Y
- Vince Gill, Don't Let Our Love Start Si
- Chris LeDoux, Cadillac Ranch
- Radney Foster, Just Call Me Lonesome
- Alan Jackson, Love's Got A Hold On You
- Alabama, Take A Little Trip
- Brooks & Dunn, Neon Moon
- Collin Raye, In This Life
- Clint Black, Burn One Down
- Tanya Tucker, Now That's Country
- Brooks & Dunn, Boot Scootin' Boogie
- Mark Collie, Even The Man In The Moon I

KZLA 93.9 FM

Los Angeles PD: Bob Guerra

- Wynonna, No One Else On Earth
- Joe Diffie, Next Thing Smokin'
- Sawyer Brown, Cafe On The Corner
- Travis Tritt, Lord Have Mercy On The Wo
- Garth Brooks, We Shall Be Free
- Suzy Bogguss, Letting Go
- Billy Dean, If There Hadn't Been You
- Reba McEntire, The Greatest Man I Never
- John Anderson, Seminole Wind
- George Strait, I Cross My Heart
- Mary-Chapin Carpenter, Not Too Much To
- Kathy Mattea, Lonesome Standard Time
- Alabama, I'm In A Hurry (And Don't Know
- Marty Stuart, Now That's Country
- Mark Chesnutt, Bubba Shot The Jukebox
- Lorrie Morgan, Watch Me
- Restless Heart, When She Cries
- Pam Tillis, Shake The Sugar Tree
- Randy Travis, If I Didn't Have You
- Radney Foster, Just Call Me Lonesome
- Chris LeDoux, Whatcha Gonna Do With A C
- Mark Collie, Even The Man In The Moon I
- Aaron Tippin, I Wouldn't Have It Any Ot
- Brooks & Dunn, Boot Scootin' Boogie
- Lee Roy Parnell, What Kind Of Fool Do Y
- Collin Raye, In This Life
- Clint Black, Burn One Down
- Tanya Tucker, Two Sparrows In A Hurrica
- Alan Jackson, Love's Got A Hold On You
- Trisha Yearwood, Wrong Side Of Memphis

WZLW 94.5 FM

Boston PD: Mike Colby

- Charles & Eddie, Would I Lie To You
- Jade, I Wanna Love You
- INXS, Not Enough Time
- Hi-Five, She's Playing Hard To Get
- Madonna, Erotica
- Bobby Brown, Humpin' Around
- Jon Secada, Just Another Day
- Heights, How Do You Talk To An Angel
- Snap, Rhythm Is A Dancer
- Eric Clapton, Layla
- Patty Smyth, Sometimes Love Just Ain't
- P.M. Dawn, I'd Die Without You
- Bryan Adams, Do I Have To Say The Words
- Firehouse, When I Look Into Your Eyes
- Jon Secada, Do You Believe In Us
- K.W.S., Please Don't Go
- Mary J. Blige, Real Love
- k.d. lang, Constant Craving
- CeCe Peniston, Keep On Walkin'
- Bobby Brown, Good Enough
- Boyz II Men, End Of The Road
- En Vogue, Free Your Mind
- TLC, What About Your Friends
- Def Leppard, Have You Ever Needed Someone
- Annie Lennox, Walking On Broken Glass
- Arrested Development, People Everyday
- Elton John, The One
- Shai, If I Ever Fall In Love
- Expose, I Wish The Phone Would Ring
- Joe Public, Do You Evernite

WHQT

Miami PD: Hector Hannibal

- Tevin Campbell, Alone With You
- Jodeci, Come & Talk To Me
- Boyz II Men, End Of The Road
- Sade, No Ordinary Love
- Toni Braxton, Love Shoulda Brought You
- Miki Howard, Ain't Nobody Like You
- En Vogue, Giving Him Something He Can F
- Al B. Sure!, Right Now
- Madonna, Erotica
- Keith Sweat, I Want To Love You Down
- Shai, If I Ever Fall In Love
- Jade, I Wanna Love You
- Hi-Five, She's Playing Hard To Get
- Bobby Brown, Good Enough
- Shanice, Lovin' You
- Vanessa Williams, Work To Do
- After 7, Kickin' It
- TLC, Baby-Baby-Baby
- Chuckii Booker, Games
- Troop, Sweet November
- TLC, What About Your Friends
- After 7, Baby I'm For Real
- Tony Terry, Everlasting Love
- Lionel Richie, Do It To Me
- Trey Lorenz, Someone To Hold
- Lois Stansfield, All Woman
- Mary J. Blige, Real Love
- Tracie Spencer, Love Me
- Maniah Carey, Make It Happen
- Arrested Development, Tennessee
- Bebe & CeCe Winans, It's O.K.

WWLD 107.1 FM

San Francisco PD: Bob Mitchell

- Arrested Development, People Everyday
- P.M. Dawn, I'd Die Without You
- Shai, If I Ever Fall In Love
- Boyz II Men, In The Still Of The
- Wreckx-N-Effect, Rump Shaker
- Al B. Sure!, Right Now
- Madonna, Erotica
- TLC, What About Your Friends
- Hi-Five, She's Playing Hard To Get
- Boyz II Men, End Of The Road
- After 7, Baby I'm For Real
- Shanice, Saving Forever For You
- Shanice, Don't Wanna Love You
- Snap, Rhythm Is A Dancer
- Mary J. Blige, Real Love
- Classic Example, It's Alright
- Jade, I Wanna Love You
- TLC, Baby-Baby-Baby
- Trey Lorenz, Someone To Hold
- Troop, Sweet November
- Tevin Campbell, Alone With You
- En Vogue, My Lovin' (You're Never Gonna
- House Of Pain, Jump Around
- Prince & The New Power Generat, F
- Expose, I Wish The Phone Would Ring
- Gerardo, Love, Rump Around
- A Lighter Shade Of Brown, Homies
- Rozalla, Everybody's Free

KGGI

San Bernardino/Riverside PD: Bob West

- Boyz II Men, End Of The Road
- P.M. Dawn, I'd Die Without You
- Jodeci, Come & Talk To Me
- Shai, If I Ever Fall In Love
- Boyz II Men, In The Still Of The
- En Vogue, Giving Him Something He Can F
- Jade, I Wanna Love You
- After 7, Baby I'm For Real
- Madonna, Erotica
- Mary J. Blige, Real Love
- Trey Lorenz, Someone To Hold
- K.W.S., Please Don't Go
- TLC, Baby-Baby-Baby
- Shanice, Lovin' You
- Hi-Five, She's Playing Hard To Get
- TLC, What About Your Friends
- Bobby Brown, Good Enough
- A Lighter Shade Of Brown, Homies
- House Of Pain, Jump Around
- Shanice, Rhythm Is A Dancer
- Classic Example, It's Alright
- N2Deep, Back To The Hotel
- Vanessa Williams, Just For Tonight
- Technotronic, Move This
- Cover Girls, Thank You
- Nona Gaye, I'm Overjoyed
- Arrested Development, People Everyday
- Miss Condition, Breakin' My Heart (Pret
- Smart E's, Sesame's Treat

WA COUNTRY 106.7 FM

Detroit PD: Barry Mardit

- Wynonna, No One Else On Earth
- Radney Foster, Just Call Me Lonesome
- Collin Raye, In This Life
- Travis Tritt, Lord Have Mercy On The Wo
- Wynonna, No One Else On Earth
- Mark Chesnutt, Bubba Shot The Jukebox
- John Anderson, Seminole Wind
- Alabama, I'm In A Hurry (And Don't Know
- McBride & The Ride, Going Out Of My Min
- Lorrie Morgan, Watch Me
- Billy Dean, If There Hadn't Been You
- Suzy Bogguss, Letting Go
- Diamond Rio, Nowhere Bound
- Mary-Chapin Carpenter, Not Too Much To
- Pam Tillis, Shake The Sugar Tree
- Shenandoah, Hey Mister (I Need This Job
- Marty Stuart, Now That's Country
- Lee Roy Parnell, What Kind Of Fool Do Y
- Sawyer Brown, Cafe On The Corner
- Billy Ray Cyrus, Could've Been Me
- Alan Jackson, She's Got The Rhythm (And
- Aaron Tippin, I Wouldn't Have It Any Ot
- Hal Ketchum, Sure Love
- Kathy Mattea, Lonesome Standard Time
- Tanya Tucker, Two Sparrows In A Hurrica
- Vince Gill, Don't Let Our Love Start Si
- Mary-Chapin Carpenter, I Feel Lucky
- Clint Black, We Tell Ourselves

92.3 KRST
HOT NEW COUNTRY

Albuquerque PD: Jim Patrick

- Mark Collie, Even The Man In The Moon I
- Lorrie Morgan, Watch Me
- Travis Tritt, Lord Have Mercy On The Wo
- Alabama, I'm In A Hurry (And Don't Know
- Wynonna, No One Else On Earth
- Mark Chesnutt, Bubba Shot The Jukebox
- John Anderson, Seminole Wind
- Suzy Bogguss, Letting Go
- John Anderson, Seminole Wind
- Kathy Mattea, Lonesome Standard Time
- Pam Tillis, Shake The Sugar Tree
- George Strait, I Cross My Heart
- Marty Stuart, Now That's Country
- Clint Black, Burn One Down
- Radney Foster, Just Call Me Lonesome
- Mary-Chapin Carpenter, Not Too Much To
- Billy Dean, Billy The Kid
- Tanya Tucker, Two Sparrows In A Hurrica
- Restless Heart, When She Cries
- Vince Gill, Don't Let Our Love Start Si
- Hal Ketchum, Sure Love
- Brooks & Dunn, Lost And Found
- McBride & The Ride, Going Out Of My Min
- Tracy Lawrence, Somebody Paints The
- Vince Gill, Still Believe In You
- Brooks & Dunn, Boot Scootin' Boogie
- Clinton Gregory, Who Needs It
- Steve Warner, Crash Course In The Blue
- Trisha Yearwood, Wrong Side Of Memphis
- Garth Brooks, We Shall Be Free

B96

Chicago PD: Dave Shakes

- Arrested Development, People Everyday
- P.M. Dawn, I'd Die Without You
- Boyz II Men, End Of The Road
- Snap, Rhythm Is A Dancer
- AB Loggins, The Hitman
- Def Leppard, Have You Ever Needed Someone
- Erasure, Take A Chance On Me
- TLC, What About Your Friends
- Madonna, Erotica
- Mary J. Blige, Real Love
- Jon Secada, Just Another Day
- Saigon Kick, Love Is On The Way
- Toad The Wet Sprocket, All I Want
- Lidell Townsell & M.T.F., Get With U
- George Lamond, Where Does That Leave Lo
- INXS, Not Enough Time
- Guns N' Roses, November Rain
- Color Me Badd, Forever Love
- Luther Vandross & Janet Jackson, The Bes
- Patty Smyth, Sometimes Love Just Ain't
- Double You?, Please Don't Go
- En Vogue, Free Your Mind
- Shakespeare's Sister, Stay
- House Of Pain, Jump Around
- En Vogue, My Lovin' (You're Never Gonna
- Technotronic, Move This
- Laisssez Faire, To Be In Your Arms
- Tom Cochrane, Life Is A Highway
- Movement, Jump!
- Cause & Effect, You Think You Know Her

Z100
New York

New York PD: Steve Kingston

- Bryan Adams, Do I Have To Say The Words
- Heights, How Do You Talk To An Angel
- Snap, Rhythm Is A Dancer
- Patty Smyth, Sometimes Love Just Ain't
- Jon Secada, Just Another Day
- Madonna, Erotica
- Boyz II Men, End Of The Road
- Toad The Wet Sprocket, All I Want
- Mary J. Blige, Real Love
- K.W.S., Please Don't Go
- Bobby Brown, Good Enough
- Bon Jovi, Keep The Faith
- Technotronic, Move This
- Def Leppard, Have You Ever Needed Someone
- P.M. Dawn, I'd Die Without You
- Expose, I Wish The Phone Would Ring
- Spin Doctors, Little Miss Can't Be Wrn
- Arrested Development, Tennessee
- CeCe Peniston, Finally
- TLC, Baby-Baby-Baby
- Hi-Five, She's Playing Hard To Get
- Eric Clapton, Layla
- Donna Delory, Praying For Love
- George Lamond, Where Does That Leave Lo
- Michael Bolton, To Love Somebody
- Boyz II Men, In The Still Of The
- Lil Suzy, Take Me In Your Arms
- En Vogue, My Lovin' (You're Never Gonna
- Elton John, The One
- Tom Cochrane, Life Is A Highway

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Charges Against Miami Radio Vet Dismissed; Battle In Boise; 99X Marks Atlanta Station

CITING A defective police search warrant, a Florida judge dismissed drug possession and child molestation charges against veteran Miami programmer and air personality **Bill Tanner**. Local prosecutors plan an appeal.

Last November, the **WPOW** (Power 96) PD was arrested after police won a search warrant for his home, where they say they found LSD tablets, cocaine, and marijuana, as well as a homemade video with scenes of 12- and 16-year-old boys exposing themselves.

But the Fort Lauderdale Sun-Sentinel reports a Broward County judge threw out the evidence when he declared the search papers illegal. He blasted the local police's handling of the case, saying it had wasted taxpayers' dollars by distorting favorable facts and omitting unfavorable ones when requesting the warrant back in November.

Although Tanner currently consults crosstown **WHYI** (Y100), **WPOW** VP/GM **Greg Reed** told the Sun-Sentinel the station would "explore" the possibility of bringing him back.

In other news, country **WMZQ** Washington, D.C., reversed an earlier decision and aired a gay-rights spot after being warned by the mayor's office that rejecting the spot was illegal. The spot appeals to listeners to end "hatred and intolerance" of gays. The Washington Post quotes GM **Charlie Ochs** saying the station's policy is not to accept "moral issue" ads.

In financial news, radio ad revenues for September posted their biggest increase in two years, according to the **Radio Advertising Bureau**. Combined local and national revenues were up 8% over the same month last year, with local posting a 10% gain and national gaining 2%. Network revenue was off 4% in September.

For the first three quarters of the year, local and national revenue posted a 1% gain over that period last year, with local up 4% and national down 8%. Network revenue was off 12% through the end of September.

Arbitron has announced it will make some audience data available to attorneys representing stations in FCC ownership filings under a limited-use license agreement. The agreement permits use of Arbitron figures for the sole purpose of demonstrating compliance with the FCC's 25% audience share caps for co-owned stations in a single market. The cost is \$125 per filing.

Other single-market data is also available to attorneys for \$500 per report. In addition, packages of national ratings data are also available and range from \$3,500 to \$10,000.

BOISE BRAWL: MCINTYRE ARRESTED

KFXD (KF95) Boise, Idaho, night jock **Evan McIntyre** walked off his air shift Oct. 20, began broadcasting from his car phone on crosstown rival **KZMG**, then finished his air shift at that station. When KF95 GM **Dave Obenauf** arrived at the station, he says he discovered several things missing so he had the local sheriff's department search McIntyre's car and home. The sheriff found enough evidence to charge the 23-year-old jock with felony

grand theft and put him in jail overnight.

McIntyre was released on his own recognizance and is due back in court Nov. 20, but Obenauf says the station's attorneys are looking into filing a lawsuit against him. Meanwhile, McIntyre is back on air at **KZMG** and **KF95** P/T **Lee Carey** has taken over nights.

"We weren't aware he was unhappy," says Obenauf, "In the two years he was with us, he seemed to express loyalty."

"This is Idaho," he adds. "Here a handshake still means something. This is so unheard of."



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

PROGRAMMING: 99X FACTOR

WAPW Atlanta segues from mainstream top 40 "Power 99" to an 18-34-targeted modern-rock-intensive top 40 format as "99X." Gone from the playlist are artists like Michael Bolton, Elton John, Mariah Carey, Boyz II Men, Hammer, and Sir-Mix-A-Lot. Core artists are now **U2**, **R.E.M.**, the **Cure**, **Prince**, **INXS**, and **Peter Dinklage**. No people changes were involved, but jocks are now using their real names on the air. New calls are pending.

As expected, former **KPWR** Los Angeles PD **Jeff Wyatt** fills the vacant PD chair at crosstown **KIIS**, replacing **Bill Richards**. Wyatt had been doing afternoons at **KIIS** for the last year... **Joe Eick** fills the long-vacant PD chair at **KRTY** San Jose, Calif. He was previously with Sound Point Entertainment.

KLBJ-AM-FM Austin, Texas, VP/operations **Clark Ryan** joins **KPOP/KGB** San Diego as PD, replacing **Tom O'Brien**. **KLBJ**'s other VP/operations, **Jim Gustasson**, becomes VP/GM of the combo.

Following the departure of the GM and PD last week, **WLAV-FM** Grand Rapids, Mich., flipped from modern rock to mainstream album rock as "97 Rock" Oct. 28. MD **Robert Chase** (616-365-1379) exits. Former crosstown **WJFM** GM **Joel Shaft** joins as GM, replacing **Dennis Lammon**.

The Philadelphia Inquirer reports that a local group called Citizens Association for the Preservation of Ethnic Programming is attempting to block the sale of religious/ethnic **WIBF** to Jarad Broadcasting, which plans to take the station modern rock. The group has filed an appeal with the FCC.

Vern Catron has been named PD at **WALR** Atlanta, replacing **Maxx Myrick**. Catron was last GM at crosstown **WIGO**... **CILQ** (Q107) Toronto GM

Don Shafer is taking a leave of absence... **CFTR** Toronto PD **Don Stevens** exits for mornings at **CHFM** Calgary, Alberta.

Look for **KZHT** Salt Lake City interim PD **Sue Kelley** to get the permanent gig shortly, replacing **Robert Maher**. Meanwhile, morning co-host **Mike Stalker** moves to Maher's old afternoon slot and "The Monkey Boy" is back in evenings after a temporary hiatus.

Jon Brent joins **KOQL** Oklahoma City as PD, replacing **Terry Mason**, who exits. Brent was MD at **WWMG** Charlotte, N.C., and LMA partner **WXRC**, and hosted afternoons at **WWMG**. No replacement has been named.

WRMF West Palm Beach, Fla., has entered into a local marketing agreement with an option to purchase crosstown **WNGS**. Former adult alternative **WNGS** is now easy listening **WRLX** "Relax 92.1." The old **WNGS** staff is out. The new **WRLX** PD is **Paul Dunn**, who previously programmed crosstown **WEAT-FM**.

KSFI Salt Lake City and AM sister **KDYL** are now LMA'ing crosstown **KRSP** with an option to purchase. **KRSP**'s AM, children-formatted **KKDS**, remains independent... After a month of stunting as a classic rock station, former album rocker **WQMF** Louisville, Ky., has decided to keep that format.

Scott Barrett joins **WLQT** Dayton, Ohio, as PD from that position at **WIBX/WLZW** Utica, N.Y.... **Randy James** joins **WWSN** Dayton, Ohio, as PD, replacing **Shelly James**, now PD at **KLTR** Houston... The Cleveland Plain Dealer quotes new **WWWE** PD **Jay Clark** denying reports the N/T station will flip to a satellite format.

VP/programming **Lisa Flennoy** takes over the PD duties at **WVOI** Toledo, Ohio, replacing **Casey McMichaels**, who exits. **Terry Guy** is upped from assistant MD to MD... **WHOT-FM** Youngstown, Ohio, flips from album rock to top 40.

Former **KEZA** Fayetteville, Ark., PD **Jay Fisk** joins **KFRQ** McAllen, Texas, as PD, replacing **Jeff Garrison**. **Chip Arledge** is the new OM/VP/mornings at **KEZA**. He previously handled those duties at **WFCB** Chillicothe, Ohio. P/T **Deborah Dee** is upped to nights at **KEZA**, replacing **Rick Kelly**, who moves to overnights, replacing **Jamie Scott**, who exits.

Former **KRRK** Omaha, Neb., station manager/VP/morning man **Bruce McGregor** joins crosstown **KKCD** as PD/middays, replacing **Tom Sleeker**... **KIKX** (The Max) Colorado Springs, Colo., has entered into a sales-only LMA with crosstown **KKCS**. **KKCS** GM **Bob Gourley** replaces **KIKX** GM **Dennis Lamme**.

WRZR Columbus, Ohio, debuts a new weekend program, "Off The Beaten Track," Saturday (7). The show will feature album cuts and acts currently on **Billboard**'s Heatseekers chart.

PEOPLE: GREASEMAN TO INFINITY
WWDC (DC101) Washington, D.C., morning man **Doug "Greaseman" Tracht** has inked a long-term contract

newslines...

BENNETT ZIER, VP/GM of **WODS** Boston, exits for that job at **WTEM** Washington, D.C. He replaces **Steve Goldstein**, who is upped to president of parent **Colfax Communications**.

GILBERT HOBAN has been named GM at **WGY-AM-FM** Albany, N.Y., replacing **Chloe Brothers**, who exits. **Hoban** is one of the owners of parent **Empire Radio Partners**, and had previously been the group's senior VP and director of marketing.

KFXX/KGON Portland, Ore., has been sold from **Ackerly Communications** to **Apogee** for \$5.5 million. GM **Steve Feder** exits and is replaced by **Apogee** president **Jim Johnson**. **KFXX** PD **Mike Turner** becomes ND for the combo. No new PD has been named.

KGIL LOS ANGELES has been sold from **Buckley Broadcasting** to **Mt. Wilson FM Broadcasting** for an undisclosed sum. **Mt. Wilson's** **KJQI** Anaheim, Calif., will discontinue its simulcast of co-owned classical **KKGO** Los Angeles and will broadcast the same programming on **KGIL** and **KJQI**. The format will either be N/T or adult standards.

OTHER STATION SALES: **KPRC** Houston from **H&C Communications** to **Sunbelt Broadcasting**, owner of crosstown **KSEV**, for an undisclosed sum; **WDCK** Richmond, Va., from **Keymarket** to **Benchmark Communications** for \$4.25 million; **WSVS-AM-FM** Crewe, Va., from **KAT Broadcasting Corp.** co-receivers **Banking Services Corp.** and **Roger Akin** to **ABS Communications** for \$3 million.

GEORGE OTWELL joins **Media Venture Partners** to head the media broker's new Cincinnati office. He was previously with **Blackburn & Co.**

KATZ RADIO GROUP has launched a sports sales division, **KRG Sports Sales**, headed by **Katz** VP **Stu Heifetz**. **Lee Lahey** becomes VP/Eastern region director. He was previously with **Eastman Radio**.

with **Infinity Broadcasting** and plans to relocate to Los Angeles. Although no L.A. affiliate has been announced, **Greaseman's** show is set to air on Infinity stations **WXRK** (K-Rock) New York, **WYSP** Philadelphia, and **WJFK-FM** Washington, D.C. The new deal will begin when his current contract expires Jan. 31.

National morning man **Howard Stern** will debut on his tenth affiliate, oldies **KUDA** Las Vegas, Nov. 9... At **WJMK** Chicago, **Scott Miller** joins for afternoons from that shift at **WOMC** Detroit. He replaces **Ron Britain**.

WRZX Indianapolis APD/MD/midday host **Heidi Hess** joins **WLUP-FM** Chicago for evenings, replacing **John Fisher**. Also, **WILL** Kenosha, Wis., afternoon host **Jonathan Cook** joins **WLUP-FM** for weekends. No replacement has been named at **WRZX**... **Eric Marengi** joins **WPNT** Chicago as news anchor. He was ND at **WTMJ** Milwaukee. **Kelly D'Angelo** joins **WPNT** as morning sidekick from middays at **KDMX** Dallas.

The Chicago Sun-Times reports that **WBBM-FM** (B96) Chicago weekender **Tim Richards** joins **WVIC-FM** Lansing, Mich., as MD/midday jock. Also, former **WLUP-AM-FM** Chicago morning show producer **Jimmy "Bud" Wisner** joins crosstown **WWBZ** in that capacity.

WKJY Long Island, N.Y., evening host **Charley Connolly** moves to mornings. Former weekender **Mary Thomas** replaces him in nights. Promotion director **Donna Vaughn** adds ND and morning news anchor duties. Former morning team **T.K. Townsend** and **Lisa Ritchie** exit.

KKSF San Francisco midday host **Roger Coryell** moves to mornings, replacing **Blake Lawrence**. He is teamed with ND **Dave McQueen**, formerly of crosstown **KSAN** and **KKCY** Yuba City, Calif. Overnighter **Bruce**

Michaels is handling middays.

KMTT Seattle brings in two new jocks. **Archer Dusablon**, formerly of **WZLX** Boston, takes over middays from **Marion Seymour**, who exits. The new morning news anchor is **Peyton Mays**, who comes from crosstown **KKNW** and replaces **Cal Campbell**.

WFLZ Tampa, Fla., announced its revised lineup. **Dave Mann** moves from middays to 9 a.m.-noon. **Jennifer Jordan** arrives from **WLRW** Campaign, Ill., for the noon-3 p.m. show. **Hawk Harrison** and **Marty McFly** move from nights to afternoons, replacing **Tim Dukes** and **Tom Steele**. **Dukes** is now PD at **WCKP** Shelbyville, Ky., while **Steele** is now doing late-nights at **WFLZ**. **Bubba the Love Sponge**, formerly of **WLUM** Milwaukee, takes over as night host.

Former **WEDR** Miami PD **B.J. Barry** joins **WKKV** (V100) Milwaukee for mornings, replacing **Earl Stokes**, now hosting late-nights... **WSHE** Miami's new night jock is **Johnny Rozz**, formerly of **WDVE** Pittsburgh. He replaces **T.C. McGuire**. **Glenn Richards** is upped from P/T to overnights at **WSHE**, replacing **Roxanne Wilder**, who is not returning from maternity leave.

Rich Amooi has been upped from weekends to overnights at **KHQT** (Hot 97.7) San Jose, Calif., under the name **Joe Blow**. He replaces **Victor Zarragosa**, who is now in late-nights... **WMKS** (Kissin' 92.3) Macon, Ga., jock **Shotgun Kelly** is upped to APD.

Sports reporter Bill Needle is upped to night host at **WKNR** Cleveland... **WOVV** Fort Pierce, Fla., brings in new morning man **M.J. Kelli**, formerly production director at **WPLJ** New York.

L.A. Raiders nose tackle **Bob Golic** joins **KQLZ** (Pirate Radio) Los Angeles as host of the Monday-morning "Sports According To Golic."

Single Reviews

EDITED BY LARRY FLICK

POP

BELL BIV DEVOE *Gangsta* (4:34)

PRODUCER: Dr. Freeze, Spyderman
WRITER: Dr. Freeze
PUBLISHER: not listed
MCA 2491 (c/o Uni) (cassette single)

BBD previews its new "Hootie Mack" collection with a blistering slice of hip-hop-injected pop/funk. Don't be fooled by the shoot-'em-up opening, the "gangsta" in this scenario is a two-timing femme fatale. Matured vocals are matched by hot'n'chunky beats and tightly arranged harmonies (an underscore of "ah's" throughout the track will totally work your nerves!). Watch this one glide onto pop and urban playlists within seconds.

WHITNEY HOUSTON *I Will Always Love You* (no timing listed)

PRODUCER: David Foster
WRITER: D. Parton
PUBLISHER: Velvet Apple, BMI
Arista 2490 (c/o BMG) (cassette single)

One of several tunes from the soundtrack to the singer's first film, "The Bodyguard." Cover of a wonderful song by Dolly Parton is bolstered by a remarkably restrained (and ultimately effective) vocal by Houston. She builds to dramatic, heartfelt conclusion that makes sense, given the unusually slow-building created by producer David Foster. Will please loyalists, while likely bringing more than a few previous detractors to the fold.

JADE *Don't Walk Away* (4:07)

PRODUCER: Vassal Benford
WRITERS: V. Benford, R. Spearman
PUBLISHERS: Gradington/MCA, ASCAP, Ronnie Onyx, BMI
Giant/Reprise 5803 (c/o Warner Bros.) (cassette single)

"I Wanna Love You" from the soundtrack to "Class Act" laid a fine foundation for this soft-yet-percussive midtempo romp. Charming female trio walks the stylistic line dividing En Vogue-ish urban flash and Exposé-esque pop flair. Catchy chorus ensures heavy multiformat radio action.

AB LOGIC *Get Up (Move Boy Move)* (5:53)

PRODUCER: Peter Gillis
WRITERS: P. Gillis, J. Bultinick, C. Murrill
PUBLISHERS: Wax World/USA Import/BMG Ariola
REMIXER: Phil Wilde
Interscope 4873 (c/o Atlantic) (cassette single)

Belgian act follows "The Hitman" with a glossy, pop-drenched rave entry. Fluffy hi-NRG nuances and lively "party-down" rhymes help make this track a noteworthy contender for both radio and club approval. A plethora of remixes add even more programming incentive. Best of the bunch is the bass-hip "Killer" version.

k.d. lang *The Mind Of Love (Where Is Your Head Kathryn?)* (3:48)

PRODUCERS: Greg Penny, Ben Mink, k.d. lang
WRITERS: k.d. lang, B. Mink
PUBLISHERS: Burnett/Zavion, SOCAN
Sire 18683 (c/o Warner Bros.) (cassette single)

lang has one of the richest, most expressive voices in pop music today—as exhibited on this slow and shuffling jewel from her essential "Ingenué" collection. As with the previous "Constant Craving," this ballad doesn't try to fit into any clearly defined pop category, which could actually help trigger pop and AC radio interest. lang's pensive performance is framed by a blend of lush strings and subtle jazz keyboards.

GEORGE LAMOND *Baby, I Believe In You* (3:55)

PRODUCERS: Mark Liggett, Chris Barbosa
WRITERS: M. Starr
PUBLISHERS: EMI-April/Maurice Starr, ASCAP
REMIXERS: Mark Liggett, Chris Barbosa, George LaMond
Columbia 74860 (c/o Sony) (cassette single)

LaMond is poised to make his long-desired transition from freestyle dance artist to mass-appeal pop entity with this rhythmic ballad. A glistening, sitar-filled arrangement offsets an earnest vocal that could give fellow Latino Jon Secada a run for the money. From his current "In My Life" album.

THE B-52'S *Revolution Earth* (4:08)

PRODUCER: Nile Rodgers
WRITERS: R. Waldrop, K. Strickland, K. Pierson
PUBLISHERS: More Gliss Now/Irving, BMI
REMIXER: Moby
Reprise 18763 (c/o Warner Bros.) (cassette single)

It's a drag that more folks haven't taken the B's totally fab "Good Stuff" project to heart. Kate Pierson's distinctive voice is the focal point of one of the best cuts on the album. A steady, underplayed rock beat supports jittery guitars, soothing synths, and a dreamy chorus. Tune was co-penned by "Roam" author Robert Waldrop. Remix by Moby kicks a harder, more danceable beat.

MARKY MARK & THE FUNKY BUNCH *Gonna Have A Good Time* (3:55)

PRODUCER: Donnie Wahlberg
WRITERS: D. Wahlberg, Spice
PUBLISHERS: WB/Donnie D., ASCAP, Shakir, BMI
Interscope 4842 (c/o Atlantic) (cassette single)

After a tepid response to his most recent singles, Mark returns to the formula that made "Good Vibrations" hot: a rousing, house-flavored beat combined with rapid-fire rhymes and diva-belted (this time by Darcelle Wilson). Instrumentation has a fun, retro feel, with Chic-style guitars, funky horns, and Stax-like organ bits. Could do the trick.

JOHN STAMOS WITH THE BEACH BOYS *Forever* (3:02)

PRODUCERS: John Stamos, Gary Griffin, Lanny Cordola
WRITERS: D. Wilson, G. Jakobson
PUBLISHERS: Daywin/Careers-BMG/Brother, BMI
Brother Entertainment 3 (c/o Navarre) (CD single)

"Full House" television star Stamos joins the legendary pop group for a song co-written by the late Dennis Wilson. Since the song has already been featured on the weekly series (as the theme to Stamos' on-screen wedding), it has a built-in middle-American teen audience. It also appears on the band's current "Summer In Paradise" album.

SKORPIO *Looking For Love* (4:20)

PRODUCER: Aldo Hernandez
WRITER: Skorpio
PUBLISHER: Ears 2 U, ASCAP
RLR 20318 (cassette single)

Orlando, Fla.-based artist is getting flack from local parents groups for including condoms (and graphic details for application) with this electro-hip pop/house twirler. Such controversy will only help generate attention for this relatively harmless track, which benefits from the inclusion of several interesting remixes. Contact: 407-830-7309.

R & B

RHONDA CLARK *When The Next Tear Drop Falls* (4:10)

PRODUCERS: Zac Harmon, Christopher Troy
WRITERS: C. Troy, Z. Harmon, S. Garrett
PUBLISHERS: ATV/Leftover Souppped/Music Corporation, BMI; WeiBeck/Gimme 1/2/MCA/WB/HeeBee Dooinit/Black Chick, ASCAP
Tabu 8026 (c/o PGD) (cassette single)

Clark continues to warm the heart with

NEW & NOTEWORTHY

JEREMY JORDAN *The Right Kind Of Love* (4:04)

PRODUCERS: Robbie Nevil, Tommy Faragher, Lotti Golden
WRITERS: R. Nevil, T. Faragher, L. Golden
PUBLISHERS: MCA/Matak/Mad Fly/WB/Dresden China, ASCAP
Giant/Reprise 5746 (c/o Warner Bros.) (cassette single)

Photogenic newcomer Jordan shows great promise on this urbanized pop ditty from the soundtrack to Fox-TV's "Beverly Hills, 90210." A finger-snappin' rhythm base nicely supports retro-soul keyboards, and vocals that are slightly reminiscent of Color Me Badd and New Kids On The Block. A shoe-in at teen-minded top 40 formats, this tune bodes well for the singer's upcoming debut album.

another taste of her fine self-titled album. This time, she soars within a busy R&B ballad that works at the classic "I'll be there for you" scenario. Here we have a potential diva in search of some deserved respect. Give it up, folks!

YB *Give 'Em What You Got* (5:25)

PRODUCERS: SoulShock, CutFather
WRITERS: Klein, SoulShock, CutFather, Karson
PUBLISHERS: Alley/Trio/Norfolk, BMI
REMIXER: Louie Louie
Savage 50023 (c/o BMG) (cassette single)

Danish production/songwriting team CutFather & SoulShock are at the helm of a silky urban/hip-hop jam. Inspiring rhymes are offset by smooth vocals at the chorus and wafting, understated horns. A lovely choice for almost any radio format.

SUPER MOUTH & DREE FEATURING KENNY SIMMONS *It's Magic* (4:51)

PRODUCERS: Leone & Simmons
WRITERS: K. Simmons, A. Leone, K. Bayyan, D. Johnson, B. O'Connor
PUBLISHER: E.T.I.B., ASCAP
Illusion 21 (12-inch single)

New act benefits from the vocal seasoning of former Commodore Kenny Simmons. Tune works a familiar urban funk attitude, with spirited toasting by Super Mouth. Added star power is provided by Kool & the Gang's Khaliss Bayyan on saxophone. Contact: 201-200-9212.

COUNTRY

DOUG STONE *Too Busy Being In Love* (3:53)

PRODUCER: Doug Johnson
WRITERS: V. Shaw, G. Burr
PUBLISHERS: Gary Morris/MCA/Gary Burr, ASCAP
Epic 74761 (c/o Sony) (7-inch single)

Slow, dreamy, and romantic is this Stone future-hit. It moves along with a fairytale type of innocence.

MCBRIDE & THE RIDE *Just One Night* (3:44)

PRODUCERS: Steve Gibson, Tony Brown
WRITER: T. McBride
PUBLISHERS: Songs of PolyGram/Songs of McBride, BMI
MCA 54494 (c/o Uni) (7-inch single)

Charming and power-packed vocal harmonies embrace this picturesque memory of a no-regrets evening.

KAREN BROOKS & RANDY SHARP *That's Another Story* (3:25)

PRODUCERS: Randy Sharp, David Malloy
WRITERS: R. Sharp, K. Brooks, D. Malloy
PUBLISHERS: Careers-BMG/Malloy Boys/With Any Luck/Irving/David Malloy, BMI
Mercury 790 (c/o PolyGram) (CD promo)

Brooks and Sharp vocally blend without flaw on this lyrically creative piece. Hook is contagious.

DARRYL & DON ELLIS *Something Moving In Me* (3:35)

PRODUCER: James Stroud
WRITERS: R. M. Bourke, M. Reid
PUBLISHERS: PolyGram/Songs De Burgo/BMG Songs, ASCAP
Epic 74758 (c/o Sony) (7-inch single)

Snuggle up with your favorite slow-dance partner and sway to this sweetly sung spellbinder. The Ellis boys hit the bull's eye with flair similar to that of the Jeff Healey Band's "Angel Eyes."

DANCE

YA KID K *Let The Housebeat Drop* (7:06)

PRODUCER: Gail "Sky" King
WRITERS: M. Kamosi, G. King
PUBLISHERS: EMI-April/Sky King, ASCAP, EMI-Blackwood/Bantu, BMI
REMIXERS: David Morales, Roger S., Gail "Sky" King
SBK/VERG 19768 (c/o CEMA) (12-inch single)

The former Technotronic rapper is nearly upstaged by belting guest vocalist Lonnie Gordon on a peppy hip-house jam. Series of fun remixes will get the ball rolling at club level, while Gail "Sky" King's careful edit has the juice to trigger hot'n'heavy crossover radio action.

MESSIAH *Temple Of Dreams* (no timing listed)

PRODUCERS: Messiah, Ralph P. Rupert
WRITERS: Messiah
PUBLISHERS: Kickin/Carlin/Third Story, BMI
Def American/Reprise 40655 (12-inch single)

Patchwork of lightweight industrial/techno

and pop elements offers aggressive and sweeter synth sounds in rapid succession. The quick stylistic switches may jar some, but the overall effect is light and fun.

THE IT TWINS *Take A Trip* (6:12)

PRODUCER: Mark Kamins
WRITERS: Brag, Duperron, Sorce
PUBLISHER: Zero G. BMI
Zero G 01 (12-inch single)

Trend-conscious New York duo tries to parlay kitschy image into club stardom via this techno-spiced houser. Track has some nifty sound effects, though lyrics are a bit too self-conscious to be fun. A lively effort with heavy camp appeal. Contact: 212-213-6590.

CAJMERE FEATURING DERRICK CARTER *Dream States* (no timing listed)

PRODUCER: Cajmere
WRITERS: D. Carter, Cajmere
PUBLISHERS: Cajual/Frenchie Labeja, ASCAP
Cajual 203 (c/o Emotive) (12-inch single)

Chicago producer Cajmere teams up with Carter for a dark and trippy underground deep-houser. Four vastly different tracks complement each other quite well, and could add spice to left-of-center programs. Go for the raw "Wet Dream," with its rigid tribal drum patterns and racy vocal passages. Contact: 212-645-7330.

AC

NEIL DIAMOND *Morning Has Broken* (3:00)

PRODUCER: Peter Asher
WRITER: E. Farjeon
PUBLISHER: Stonebridge, ASCAP
Columbia 4837 (c/o Sony) (CD promo)

Diamond's warm baritone is a perfect vehicle for this rendition of an American tradition, taken from the singer's forthcoming Christmas album. Lush gospel choir vocals and glints of mandolin give the song sentimentality for the holiday season.

THOMAS DOLBY *I Love You Goodbye* (3:56)

PRODUCER: Thomas Dolby
WRITER: T. Dolby
PUBLISHER: Lost Toy People, ASCAP
Giant 5715 (c/o Warner Bros.) (CD promo)

Poised and polished vocals slide over a pleasant hodgepodge of synthesized sounds and percussion. Notable especially for managing to experiment without sacrificing its easy grace, this song should sound fine on pop-leaning AC formats.

RODNEY CROWELL *Let's Make Trouble* (4:26)

PRODUCER: Larry Klein
WRITER: R. Crowell
PUBLISHER: Sony Tunes, ASCAP
Columbia 4768 (c/o Sony) (CD promo)

Country star Crowell's bid for wider mainstream acceptance is fueled by a sing-along, acoustic-anchored tune. Rebellious lyrics suit his worldwide voice quite well, and are further served by a cool cameo by Sam Phillips on harmony. Could build nicely from AC quarters into top 40 arena inhabited by Billy Ray Cyrus and Wynonna.

ROCK TRACKS

NEIL YOUNG *War Of Man* (5:41)

PRODUCERS: Neil Young, Ben Keith
WRITER: N. Young
PUBLISHER: Silver Fiddle, ASCAP
Reprise 5864 (c/o Warner Bros.) (CD promo)

This first single from Young's new "Harvest Moon" leaves no doubt that the album is close kin to his classic "Harvest." Acoustic-based with occasional bursts of more complex instrumentation and vocal arrangements, this tune is softer-sounding and has richer production than his earlier work but is not lacking for lyrical edge. Custom-made (but not redundant) album-rock by one of the genre's mainstays.

NED'S ATOMIC DUSTBIN *Not Sleeping Around* (3:13)

PRODUCER: Andy Wallace
WRITERS: Ned's Atomic Dustbin
PUBLISHER: PolyGram International, ASCAP
Chaos 74718 (c/o Sony) (cassette single)

Alternative up-and-coming act delivers this

driving and immediately likable single from its upcoming "Are You Normal?" album. Rhythm-powered, the song also features half-hidden guitar melodies and simple, unadorned vocals. Additional tracks on the CD and maxi-cassette formats indicate a powerful album on the way.

NILS LOFGREN *Drunk Driver* (5:08)

PRODUCER: Eric "Roscoe" Ambel
WRITER: N. Lofgren
PUBLISHER: Hilmer Music, ASCAP
Rykodisc 1029 (CD promo)

Heavy blues-tinged grooves alternately share the spotlight with Lofgren's tough vocals and equally tough message. Production gives clarity to all the song's details, down to the faint harmonica wailing in the background. Although clearly album rock, the song's uncommon spin will make it a valuable addition to playlists (bonus: Neil Young as guest guitarist).

THE DAOU *Sympathy Bouquet* (3:27)

PRODUCER: Peter Daou
WRITERS: V. Daou, P. Daou
PUBLISHERS: Alma/Vandal, ASCAP
Columbia 4773 (c/o Sony) (CD promo)

Like most delicacies, this band is an acquired taste. While others scoot down obvious, radio-conscious roads, this act is slowly carving out its own niche—thanks to unusual and refreshing tunes like this one from its brilliant debut album, "Head Music." Mournful poetry is intoned with a muse-like beauty by Vanessa Daou, while husband Peter's cinematic keyboard work provides dreamlike intensity. An adventurous and completely satisfying entry that will sweep you off into another realm.

SHONA LAING *Fear Of Falling* (4:10)

PRODUCER: Pete Smith
WRITER: S. Laing
PUBLISHER: not listed
Epic 4834 (c/o Sony) (CD promo)

It's been more than a minute since Laing clicked with "Soviet Snow." Major-label debut shows her in excellent voice, giving depth to clever lyrics and a complex arrangement that is at once rock-based and then free-form and jazzy. Alternative pundits have begun to embrace track, and AC programmers should give it a shot, too.

STRAITJACKET FITS *Done* (no timing listed)

PRODUCERS: Tony L. Cohen, Straitjacket Fits
WRITERS: S.P. Carter, Fits
PUBLISHER: Flying Nun
Flying Nun 242 (CD single)

Modern-rock programmers should have a spot for any one of this CD's four tracks, which show band's range of styles (from AM pop rock to minor-key drone). Primary track sports swaying guitars, some fuzzy riffs, and a simple but affecting (and hooky) chorus.

RAP

TREBLE & BASS *My Sweet Senorita* (no timing listed)

PRODUCERS: Johan Bejerholm, Max Stankovich
WRITERS: Treble & Bass, H. Hancock
PUBLISHER: Meanwhile
Relativity 88561 (cassette single)

Cuban horns and percussion (Zaviar Cugat's "Watermelon Man") and overlay of cool, rhythmic raps make this song easy to the ears and catchy to boot. Leans toward pop end of rap spectrum. Techno version (no trace of Cugat here) also featured.

SPIRITUAL WISEMEN *Got 2 Motivate* (4:13)

PRODUCER: Bradley D. Hinkle
WRITERS: D. Beacham, J. Beacham, L. Nixon
PUBLISHER: not listed
Funhouse 101 (cassette single)

Invigorating lyrical positivity jumps-starts this otherwise familiar hip-hopper. Horn samples cook, while unison female vocals at the chorus give it a loose, soulful quality. Also, investigate the down-tempo, scratch-happy "Beans 'N' Rice" on the flip side. Contact: 919-379-1030.

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.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

BOYZ II MEN HOLDS at No. 1 for a record-breaking 13th, and probably final, week with "End Of The Road" (Biv 10/Motown). "How Do You Talk To An Angel" by the **Heights** (Capitol) and "I'd Die Without You" by **P.M. Dawn** (LaFace/Arista) are both within striking distance for next week. These two singles are neck-and-neck in points, although "Angel" has the bigger gain and jumps over "Die." The latter is ahead in airplay while "Angel" leads in sales, and it's so close that either title could end up on top next week. **Madonna's** "Erotica" (Maverick/Sire) holds at No. 5, with an increase in small-market airplay points balanced against a decline in monitored airplay and sales.

THE TWO BIGGEST POINT gainers on the chart, and potential future No. 1 singles, are "If I Ever Fall In Love" by **Shai** (Gasoline Alley/MCA) and "Rump Shaker" by **Wreckx-N-Effect** (MCA). Both score huge sales gains and good airplay gains, and it's the first Hot 100 single for both groups. "Rump Shaker" soars 10 places to No. 8 on the Hot 100, and is already up to No. 3 in sales and certified gold. Sales points account for 77% of its total points. "If I Ever Fall In Love" is the No. 1 total point gainer, with its 11-place leap to No. 12 fueled by a 21-7 jump in sales.

FAR AND AWAY THE biggest gainer in airplay points is "In The Still Of The Night" by **Boyz II Men**, but it's not even on the Hot 100. It's an album cut from the **Jackson 5** biographical TV movie soundtrack, to air this month. The cover of the classic **Five Satins** hit from the '50s jumps 30-16 on the Top 40 Radio Monitor, with a No. 1 airplay report from KUBE Seattle and six other top-five reports. Motown has not decided yet whether to release "Still" as a single. The biggest airplay gainer on the chart below No. 20, winning the Power Pick/Airplay, is "Do You Believe In Us" by **Jon Secada** (SBK). The new single is competing for airplay with the still-hugely popular "Just Another Day," which holds at No. 12 on the Monitor in its 29th week, an extraordinary run. "Do You Believe" is No. 1 in airplay at WKDD Akron, Ohio, No. 2 at WSTW Wilmington, Del., and top five at four other monitored stations so far.

QUICK CUTS: The six debuts include one new group, **Around The Way**, with its first single, "Really Into You" (Atlantic). The trio is from the New York club scene, and the record is breaking at Hot 97 New York (No. 9 in airplay) as well as at Hot 105 Columbus, Ohio, and KKFR Phoenix (No. 15 at both stations). . . Another new group off to a great start is **Spin Doctors**, whose first Hot 100 single "Little Miss Can't Be Wrong" (Epic Associated) jumps 59-44 with early airplay strength at KKYK Little Rock, Ark. (No. 1), WAPW Atlanta (No. 3), and WYCR York, Pa. (No. 4). . . "You Gotta Believe" by **Marky Mark & the Funky Bunch** (Interscope) is following a highly unusual pattern. The record continues to gain strongly in sales, up 34-27 in its sixth week on the Top Singles Sales chart, while its airplay drops—it's already off the Top 40 Radio Monitor. Overall, it slips 54-59 on the Hot 100. It appears that many top 40 stations are ignoring this strong-selling record, but rap and teen-oriented records frequently have this problem.

LABELS EMBRACING ENTERTAINMENT PROMOTIONS

(Continued from page 13)

entertainment marketing's growth coinciding with other trends in the entertainment business such as consolidation.

"When I heard Blockbuster was going into the music business I said, 'Wow.' They will be more open to ties, premiums, and other avenues and will not have the built-in attitudes of older established retailers," she said.

Indeed, both Blockbuster and Musicland, now the two largest home entertainment retail chains, had representatives at the conference for the first time.

Sumya Ojakli, director of sales and marketing, PolyGram Special Markets, said PolyGram only recently recognized the potential in entertainment marketing.

"We are ready to team with a candy company, a brand, or a TV network for the massive exposure it affords. We have tended to have tunnel vision; now we're looking at the big picture," said Ojakli.

"A lot of it is recognizing the star power of recording artists, much as has been the case with movie stars," she continued. "And in the product area, rather than give out a pen or a T-shirt that's all too soon forgotten, we're giving out the music because you will remember a special song."

Like other attendees, Ojakli also noted how promotions can tie in with charities and fall under what one panel here called "cause marketing," citing a public service message for the United Negro College Fund at the front end of the "Boyz N The Hood" videocassette.

David Hazan, senior director of corporate development, Warner Music Group, said a lot of the increased activity is due to the maturation and wide acceptance of the CD.

"CDs are hot, fresh, they're not seen as disposable like cassettes, and it's much more easy to access the artists and songs by track," he said. "Even people who do not have a CD player value them because they realize it's just a matter of time until they

pick up a player."

Often, a promotion can help take artists and songs in a new direction, said panelist Marylou Badeaux, VP of special projects, black music, at Warner Bros. For example, to emphasize the romantic nature of his music, R&B artist Al B. Sure! was scheduled for an appearance Nov. 11 at Macy's Herald Square flagship store in Manhattan in the lingerie department, she said.

That labels of all sizes want in on the action was echoed by Rochelle Epps, director of marketing and creative services at Tabu Records.

At the conference to look for a pro-

motion for new act II Close, Epps said a counterpart at another label alerted her to the conference and its networking benefits.

Several attendees emphasized the global potential of entertainment marketing. In a panel exploring megadeals, Jordan Rost, VP of marketing and new product development, Warner Music Group, said one of Warner's main objectives with the Summer Olympics promotion was in "exploiting music as the international language. We operated globally. Anglo music, that is music from the U.K., U.S., and Australia, is the most popular worldwide."

THE 'LONGS' & 'SHORTS' OF GENESIS' NEW LIVE SET

(Continued from page 13)

A live video version of "Invisible Touch," featured on the first album, will be released to VH-1 and MTV, and a concert longform is in the works, according to Smith.

BUILDING ON SUCCESS

"The Shorts" will also take advantage of the success of last year's studio album, "We Can't Dance," which sold more than 3 million units in the U.S. "Never A Time," the fourth and latest single from that project, features a B-side cut of the "Invisible Touch/Tonight Tonight" medley from the live album. The commercial single's B-side plugs the new live album. "I'm hoping, and this is a long shot, that DJs will talk about it over the air when they play 'Never A Time,'" says Val Azzoli, senior VP and GM of Atlantic.

Azzoli is also hoping to propel the live album on the momentum of the studio album at retail. "We're trying to get as much real estate on the record as we can: i.e., you'll have this current record and, hopefully, next to it they'll put the live record," he says.

The band's release of "We Can't Dance" and the subsequent tour employed a huge promotional effort that included Atlantic's first shot at tran-

sit advertising, banners flown at Thanksgiving Weekend football games, and a deal with Sears under which the retail chain played "No Son Of Mine" on banks of TV sets in its home electronics departments (Billboard, Feb. 22).

The promotional campaign for the live releases, albeit aggressive, is slightly more conventional in its choice of media.

Azzoli says TV advertising for the album will be scheduled around the dates of the various broadcasts, and plans are in the works for radio promotions that will send listeners to see the band at the Billboard Music Awards.

"We're concentrating on getting front and center in all retail stores and getting as much as possible in print and TV to cross the demographic range," says Azzoli.

However, Smith notes, "we're always looking to try different areas. I've always been a firm believer that, as an industry, we don't always reach our full audience. If we worked for Kellogg's we'd all be fired. We, as an industry, have reached something like 2% of our market. I'm always looking for new ways to approach marketing."

PGD LETS GO 14 STAFFERS, DENIES FURTHER CUTS

(Continued from page 1)

tional executives were available for comment, but a spokesman said PolyGram has no plans for personnel cutbacks at its companies abroad.

Kronfeld notes that, at the Berlin meeting, the heads of every division of PolyGram worldwide received mandates to redesign their companies on a "zero-based budgeting" principle, which calls for "every division to go back and examine what it is and what its managers want it to be. You pretend you don't have a company; you design the company you want."

He adds that no staff cuts have occurred or are planned at any of the other PolyGram divisions in the U.S.: Mercury, PolyGram Label Group (comprising the Polydor, Island, London, and Atlas labels), A&M, PolyGram Filmed Entertainment, or PolyGram Diversified Entertainment. In fact, Kronfeld says Mercury, Island, and PFE are adding staff.

Regarding the decision to drop some PGD employees, Caparro says, "Since its inception 2½ years ago, PGD has become an effective and efficient sales organization. Now we're taking necessary steps to become an even more efficient organization. The positions which were eliminated were

ones which no longer contributed to the continued success of PGD. This is no reflection on the individuals in those positions."

PGD has scrapped all nine of its pop artist-development reps, one in each branch, and five other people in "operational and back-room positions," according to Caparro. VP of finance Al Pedicini was the highest-ranking executive to be let go, he says.

The pop ADR position, created a year ago to market baby records to indie retailers, was eliminated because it overlapped with the singles sales specialist's responsibilities in the various branches, according to Caparro. He adds that the ADR's duties will be assumed by "the singles sales specialist and each of the label regional field marketing people" in the nine branches.

The alternative and urban ADR departments are still in place, according to Caparro.

UNPRECEDENTED SALES

Ironically, the cuts come at a time when PolyGram is enjoying unprecedented sales. According to Caparro, September and October "have both been record-setters, not just for

PGD, but for PolyGram overall in its history, including the days of 'Saturday Night Fever' and 'Grease.' PGD's billings approached \$100 million for the first time ever in October, and that's on top of September sales activity, which was close to that."

The best-selling titles in PGD's distribution stable are Billy Ray Cyrus' quadruple-platinum "Some Gave All" and Def Leppard's triple-platinum "Adrenalize," both on Mercury, and U2's quadruple-platinum "Achtung Baby," on Island, which continues to sell phenomenally well almost a year after its release.

"We're really excited and impressed by the success that all of our labels are enjoying, particularly in light of their current release schedules," says Caparro. Kronfeld adds, "It's always easier to restructure when you're profitable."

The last time PolyGram made significant staff cuts was November of last year, when Mercury co-president Mike Bone and some 20 other employees at the label were fired (Billboard, Nov. 16 and Nov. 23, 1991).

Assistance in preparing this story was provided by Irv Lichtman, Ed Christman, and Melinda Newman.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	4	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	16	20	14	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
2	2	4	COME & TALK TO ME	JODECI (UPTOWN/MCA)	17	12	3	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
3	3	4	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	18	15	25	I LOVE YOUR SMILE	SHANICE (MOTOWN)
4	5	4	KEEP ON WALKIN'	CECE PENISTON (A&M)	19	16	9	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
5	7	2	TAKE THIS HEART	RICHARD MARX (CAPITOL)	20	21	25	ALL 4 LOVE	COLOR ME BADD (GIANT)
6	4	2	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)	21	17	4	WISHING ON A STAR	THE COVER GIRLS (EPIC)
7	6	3	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)	22	23	7	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
8	8	6	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)	23	22	2	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)
9	9	7	IF YOU ASKED ME TO	CELINE DION (EPIC)	24	24	4	I'LL BE THERE	MARIAH CAREY (COLUMBIA)
10	—	1	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	25	18	9	I WILL REMEMBER YOU	AMY GRANT (A&M)
11	13	26	FINALLY	CECE PENISTON (A&M)	26	—	49	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
12	19	2	TWILIGHT ZONE	2 UNLIMITED (RADIKAL/CRITIQUE)	27	—	29	BABY BABY	AMY GRANT (A&M)
13	10	9	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	28	28	14	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
14	14	8	HOLD ON MY HEART	GENESIS (ATLANTIC)	29	29	39	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
15	11	2	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)	30	—	17	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

BACK IN YOUR FACE.

BELL BIV DEVOE

"GANGSTA"

MCACS-54555

THE MONU-MENTAL FIRST SINGLE FROM

HOOTIE MACK

MCA-10682

THE FOLLOW-UP

TO THEIR TRIPLE-PLATINUM

DEBUT ALBUM **POISON**

PRODUCED BY WOLF & EPIC

FOR PEACE PRODUCTIONS

EXECUTIVE PRODUCER: HIRIAM HICKS

MANAGEMENT: HIRIAM HICKS

FOR HIRIAM MANAGEMENT



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 top 40/mainstream and 36 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1992, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/MAINSTREAM				
★ ★ ★ NO. 1 ★ ★ ★				
1	1	6	HOW DO YOU TALK TO AN ANGEL CAPITOL 2 weeks at No. 1	THE HEIGHTS
2	2	6	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH
3	6	6	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
4	5	6	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
5	4	6	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
6	7	6	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
7	3	6	WHEN I LOOK INTO YOUR EYES EPIC	FIREHOUSE
8	13	6	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
9	11	5	LAYLA DUCK/REPRISE	ERIC CLAPTON
10	8	6	HAVE YOU EVER NEEDED SOMEONE SO BAD MERCURY	DEF LEPPARD
11	9	4	EROTICA MAVERICK/SIRE/WARNER BROS.	MADONNA
12	10	6	ALL I WANT COLUMBIA	TOAD THE WET SPROCKET
13	14	6	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
14	18	6	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
15	21	3	GOOD ENOUGH MCA	BOBBY BROWN
16	12	6	DO I HAVE TO SAY THE WORDS? A&M	BRYAN ADAMS
17	19	6	JUST ANOTHER DAY SBK/ERG	JON SECADA
★ ★ ★ AIRPOWER ★ ★ ★				
18	30	3	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
★ ★ ★ AIRPOWER ★ ★ ★				
19	23	6	I WILL BE HERE FOR YOU REUNION/GEFFEN	MICHAEL W. SMITH
20	15	6	ALWAYS THE LAST TO KNOW A&M	DEL AMITRI
21	24	5	SOMEONE TO HOLD EPIC	TREY LORENZ
22	16	6	PLEASE DON'T GO NEXT PLATEAU/LONDON/PLG	K.W.S.
23	28	2	KEEP THE FAITH JAMBCO/MERCURY	BON JOVI
24	26	3	WHERE YOU GOIN' NOW WARNER BROS.	DAMN YANKEES
25	20	6	FOREVER LOVE GIANT	COLOR ME BADD
26	25	4	RHYTHM IS A DANCER ARISTA	SNAP
27	17	6	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
28	32	3	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
29	22	6	THE ONE MCA	ELTON JOHN
30	36	2	LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
31	34	3	CHAINS AROUND MY HEART CAPITOL	RICHARD MARX
32	31	6	HOW ABOUT THAT ATCO EASTWEST	BAD COMPANY
33	35	3	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
34	37	3	HOW DO YOU DO! EMI/ERG	ROXETTE
35	NEW		DRIVE WARNER BROS.	R.E.M.
36	NEW		WHO'S GONNA RIDE YOUR WILD HORSES ISLAND/PLG	U2
37	NEW		DIGGING IN THE DIRT GEFFEN	PETER GABRIEL
38	38	2	THE MESSAGE WARNER BROS.	SOFIA SHINAS
39	39	2	JOHNNY HAVE YOU SEEN HER? ATCO EASTWEST	THE REMBRANDTS
40	NEW		FAITHFUL EMI/ERG	GO WEST

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/RHYTHM-CROSSOVER				
★ ★ ★ NO. 1 ★ ★ ★				
1	1	6	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN 6 weeks at No. 1	BOYZ II MEN
2	4	6	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
3	3	6	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
4	2	6	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
5	6	6	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
6	7	5	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
7	5	4	EROTICA MAVERICK/SIRE/WARNER BROS.	MADONNA
8	12	6	GOOD ENOUGH MCA	BOBBY BROWN
9	18	2	IN THE STILL OF THE NIGHT MOTOWN	BOYZ II MEN
10	8	6	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
11	9	6	BABY-BABY-BABY LAFACE/ARISTA	TLC
12	13	6	RHYTHM IS A DANCER ARISTA	SNAP
13	11	6	HUMPIN' AROUND MCA	BOBBY BROWN
14	10	6	I WANNA LOVE YOU (FROM "CLASS ACT") GIANT	JADE
15	14	6	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
16	24	3	RUMP SHAKER MCA	WRECKX-N-EFFECT
17	16	6	JUMP AROUND TOMMY BOY	HOUSE OF PAIN
18	15	6	COME & TALK TO ME UPTOWN/MCA	JODECI
19	22	4	SAVING FOREVER FOR YOU GIANT	SHANICE
20	17	6	BACK TO THE HOTEL PROFILE	N2DEEP
21	20	6	SLOW DANCE (HEY MR. DJ) JIVE R. KELLY & PUBLIC ANNOUNCEMENT	
22	19	6	PLEASE DON'T GO NEXT PLATEAU/LONDON/PLG	K.W.S.
23	23	6	SOMEONE TO HOLD EPIC	TREY LORENZ
24	21	6	FOREVER LOVE GIANT	COLOR ME BADD
25	30	2	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
26	38	2	I WISH THE PHONE WOULD RING ARISTA	EXPOSE
27	26	6	RIGHT NOW WARNER BROS.	AL B. SURE!
28	28	6	WORK TO DO WING/MERCURY	VANESSA WILLIAMS
29	31	3	BABY I'M FOR REAL/NATURAL HIGH VIRGIN	AFTER 7
30	29	6	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
31	25	6	SWEET NOVEMBER ATLANTIC	TROOP
32	33	3	FLEX COLUMBIA	MAD COBRA
33	35	2	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
34	37	2	IT'S ALRIGHT (FROM "SOUTH CENTRAL") HOLLYWOOD BASIC/ELEKTRA	CLASSIC EXAMPLE
35	34	2	GROOVIN' IN THE MIDNIGHT CHARISMA/VIRGIN	MAXI PRIEST
36	NEW		I'M OVERJOYED THIRD STONE/ATLANTIC	NONA GAYE
37	39	2	REALLY INTO YOU ATLANTIC	AROUND THE WAY
38	40	4	HERE IT COMES DEF JAM/CHAOS	MC SERCH
39	NEW		ALONE WITH YOU QWEST/WARNER BROS.	TEVIN CAMPBELL
40	36	3	DO YOU EVERYNITE COLUMBIA	JOE PUBLIC

INCREASING IMPACT

ELTON JOHN MCA THE LAST SONG
EXPOSE ARISTA I WISH THE PHONE WOULD RING
BOYZ II MEN MOTOWN IN THE STILL OF THE NIGHT
TOAD THE WET SPROCKET COLUMBIA WALK ON THE OCEAN
SHANICE GIANT SAVING FOREVER FOR YOU
VANESSA WILLIAMS WING/MERCURY WORK TO DO
ARRESTED DEVELOPMENT CHRYSALIS/ERG PEOPLE EVERYDAY
TOM COCHRANE CAPITOL WASHED AWAY
GLORIA ESTEFAN EPIC ALWAYS TOMORROW
MAXI PRIEST CHARISMA/VIRGIN GROOVIN' IN THE MIDNIGHT
10,000 MANIACS ELEKTRA THESE ARE DAYS
TAG SCOTTI BROS. DON'T PLAY WITH MY HEART
HOUSE OF PAIN TOMMY BOY JUMP AROUND

SHAI GASOLINE ALLEY/MCA IF I EVER FALL IN LOVE
INFORMATION SOCIETY TOMMY BOY PEACE & LOVE INC.
GUNS N' ROSES GEFFEN YESTERDAYS
JOE PUBLIC COLUMBIA DO YOU EVERYNITE
THE BARRIO BOYZ SBK/ERG CRAZY COOLIN'
MICHAEL PENN RCA SEEN THE DOCTOR

INITIAL IMPACT

GENESIS ATLANTIC NEVER A TIME
RESTLESS HEART RCA WHEN SHE CRIES
DONNA DELORY MCA PRAYING FOR LOVE
CURTIS STIGERS ARISTA NEVER SAW A MIRACLE
UTAH SAINTS LONDON/PLG SOMETHING GOOD
MELISSA ETHERIDGE ISLAND/PLG DANCE WITHOUT SLEEPING

INCREASING IMPACT

GERARDO INTERSCOPE LOVE
JODECI UPTOWN/MCA I'M STILL WAITING
THE CRYPT KEEPER BIG SCREEN/GIANT THE CRYPT JAM
KRUSH PERSPECTIVE/A&M LET'S GET TOGETHER (SO GROOVY NOW)
JON SECADA SBK/ERG DO YOU BELIEVE IN US
A LIGHTER SHADE OF BROWN PUMP/QUALITY HOMIES
ANNIE LENNOX ARISTA WALKING ON BROKEN GLASS
SHABBA RANKS (FEATURING JOHNNY GILL) EPIC SLOW AND SEXY
MALAIKA A&M SO MUCH LOVE
TONI BRAXTON LAFACE/ARISTA LOVE SHOULDA BROUGHT YOU HOME
INFORMATION SOCIETY TOMMY BOY PEACE & LOVE INC.
UTAH SAINTS LONDON/PLG SOMETHING GOOD
PRINCE & THE N.P.G. PAISLEY PARK/WARNER BROS. 7

INITIAL IMPACT

WHITNEY HOUSTON ARISTA I WILL ALWAYS LOVE YOU
MADONNA MAVERICK/SIRE/WARNER BROS. DEEPER AND DEEPER
MICHAEL BOLTON COLUMBIA TO LOVE SOMEBODY
SADE EPIC NO ORDINARY LOVE
JEREMY JORDAN GIANT THE RIGHT KIND OF LOVE

○ 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.

NEW DYLAN ALBUM

(Continued from page 12)

selling out faster than ever. "There's a new generation being turned on to Dylan," Jenner says. "He's selling out every college he's playing. He's been asked to do arenas, but he won't because he doesn't want to lose that connection with his audience."

"The pay-per-view [of the concert] that celebrated Bob's 30 years of recording has accomplished a lot in increasing awareness for Bob, his back catalog, and the new album," adds Krugman.

RETAIL PROGRAM

Roughly a week before the Oct. 16 concert, Columbia's distributor, Sony Music Distribution, introduced a retail program to promote back catalog and the new album. "We targeted a number of releases with a retail program and an advertising program behind it," Krugman says. "It was a fully executed marketing program that included the entire catalog, while keying in on 10 albums and plugging the new album." Included in the program were a number of point-of-purchase pieces that touted the catalog and the new album.

While no Dylan titles are listed on this week's Top Pop Catalog Albums chart, Krugman says, "We've seen a dramatic rise in catalog sales since the beginning of the program. The pay-per-view had a significant impact in creating retail excitement."

Columbia opted to service radio stations with a four-CD sampler from the new Dylan album rather than targeting a specific track. The songs on the CD, "Sittin' On Top Of The World," "Canadee-I-O," "Tomorrow Night," and "Hard Times," were sent to radio a week before the Madison Square Garden concert.

Additionally, Krugman says, Columbia is considering an acoustic television special for Dylan.

Assistance in preparing this story was provided by Larry Katz of the Boston Herald.

FMI CONFAB SHOWCASES HOME VIDEO FOR FIRST TIME

(Continued from page 11)

"Grimm's Fairy Tales" series, could net upward of 10-12 multistore accounts. President Ken Palmer plans to go to Dallas with fewer staff and perhaps one-third the 600 square feet he took in New Orleans.

Creative Merchandising Systems, Carrollton, Texas, responsible for the model store fixturing, had "excellent" leads totaling 1,800 stores, reported national accounts director Randy Thompson. He hopes to continue working at shows and in stores with Movies 4 Sale, in Southlake, Texas, which provided catalog titles, and Tempus Technologies, in Auburn, Ind., which installed point-of-sale software. They could be joined by Dallas-based Supercomm, which is competing with Rentrak for the revenue-sharing business that both believe grocery stores will generate.

BULLISH ON PROSPECTS

Supercomm, installed with Tempus in three Wal-Mart stores (Billboard, Oct. 31), expects to make "further presentations" to a dozen "significant" prospects developed at FMI, said VP Des Walsh. Walsh, who attended GM/HBC in 1991 representing Cevax, a home video program designed for the food trade, notes supermarkets "approach things with a certain degree of caution. From our

Vee-Jay Catalog Release To Benefit R&B Foundation

BY MOIRA McCORMICK

CHICAGO—The first group of CD and cassette releases in the recently reactivated catalog of Vee-Jay Records (Billboard, July 11) was set to hit stores Tuesday (3). Consisting of titles by the Staple Singers, Jerry Butler, the Dells, Wayne Shorter, and other artists, the 10-title release marks the first time this music has been in the marketplace in 20 years.

At an Oct. 26 press conference here at Universal Recording Corp. studios, it was announced that a portion of all Vee-Jay sales will go to the Washington, D.C.-based Rhythm & Blues Foundation. A special Vee-Jay fund is being created within the foundation, earmarked to help former Vee-Jay

artists in need of medical and financial support.

A number of recording artists who had product on Vee-Jay (many of them still active) were on hand for the press conference, including the Dells, Pops Staples of the Staple Singers, Gene Chandler, members of the Magnificents, and Jerry Butler (who is now a commissioner of Cook County, Ill.). They reminisced about their days with Vee-Jay, said to have been the first black-owned label in the country.

Vee-Jay was founded in 1953 in Gary, Indiana, by wife and husband Vivian Carter and James C. Bracken. A few months later, Vee-Jay set up shop in Chicago, where it went on to release hundreds of soul, jazz, gos-

pel, and pop records by (in addition to the aforementioned artists) Curtis Mayfield, the Spaniels, Berry Everrett, Eddie Harris, Jimmy Reed, John Lee Hooker, and the Beatles. The 400-plus title catalog was bought in 1990 by Rockwood Music Group president Daniel Pritzker.

COO Gordon Bossin said Vee-Jay will issue 10 multi-title releases each quarter. Distribution is being handled independently, by MS Distributing (Chicago), Precision (Los Angeles, San Francisco, Seattle), Indi Distributors (Cleveland, Dallas, New York), and Associated Distributors (Phoenix). "We may appoint one or two more," said Bossin.

Overseeing the reissues is singer/songwriter Billy Vera, who is compil-

ing, producing, and writing liner notes for the Vee-Jay titles. "You'll hear mistakes you didn't hear on the old 45s," said Vera of the revamped recordings, "but the good news is, the good parts sound great—unless you're nostalgic for ticks and pops, which I'm not."

Bossin said that "we expect to reissue as much of the Vee-Jay catalog as possible." Vera acknowledged that some records "sound like they were recorded by some [label chief's] girlfriend—and as long as there's breath in my body, they won't see the light of day." On the whole, however, Vera said, the Vee-Jay catalog is composed of "a lot of wonderful stuff."

Chuck Barksdale of the still-performing Dells, who says his classic vocal group never saw a dime in royalties during the various times the Dells recorded for Vee-Jay, expressed satisfaction at the re-emergence of the label. "This time," said Barksdale, "we'll get paid."

The 10 titles in the premier Vee-Jay rerelease are as follows: Jerry Butler, "The Iceman"; the Dells, "Dreams Of Contentment"; the El Dorados, "Bim Bam Boom"; the Staple Singers, "Uncloudy Day"/"Will The Circle Be Unbroken"; the Original Five Blind Boys Of Mississippi, "The Great Lost Blind Boys Album"; various artists, "A Vee-Jay Christmas"; "Black Nativity: Gospel On Broadway"; Wayne Shorter, "Wayning Moments"; Lee Morgan, "Expoobident"; and Wynton Kelly, "Some-day My Prince Will Come."

U2 TO GRACE PHILIPS CD-I TITLE IN '93

(Continued from page 13)

we now have a number of major artists coming to us to talk."

According to Emiel Petrone, senior VP of marketing at PIMA, U2 has been using CD-I technology in a large-screen format during its current "Zoo TV" interactive tour presentation, enabling the band to customize various video and audio segments.

PIMA is expected to shoot additional material that will be integrated into the U2 CD-I title. The consumer title, according to sources close to PIMA, will allow viewers to customize various U2 video and audio segments of the disc.

Recently, Philips, the major hardware proponent of CD-I, lowered the price of the player to a suggested retail of \$699. Discs run in the \$15-\$70 range.

Updating the progress of CD-I, Petrone said the technology is now in close to 2,000 U.S. outlets, showcased in hardware/software kiosks. The company plans to ship more than 75 CD-I software titles this year.

No formal sales figures have been

released concerning CD-I player sales but Philips' officials assert that first-year sales are analogous with the growth of CD players and VCRs.

Philips' policy will be to continue to market the hardware and software together, according to Paul Fredrickson, VP of marketing for Philips Interactive Media Systems, although a handful of Super Club retail outlets are testing software only, he reveals.

Fredrickson also confirmed more than 100 Blockbuster outlets are currently experimenting with CD-I hardware and software rental.

Cornerstone of a massive fall ad-

vertising and marketing push for the technology, Philips plans to "bundle" free a special CD-I version of "Compton's Interactive Encyclopedia" with the purchase of a player. The Compton title, valued at \$299, has more than 5,000 images, 18 minutes of video sequences, 20 minutes of CD-quality sound, and 130 interactive picture montages.

Next year, according to Philips, interactive full-screen, full-motion titles will be available. Current players can be upgraded to adapt to full-motion video.

JIM McCULLAUGH

Chile Passes Landmark Copyright Law

BY PILAR ENTRALA

SANTIAGO, Chile—Chile's Congress has passed new copyright legislation that will transfer licensing duties from the Chilean government to its citizens.

Included in the landmark legislation—called "Modification of Intellectual Property"—is a key amendment to an existing law that allows the formation of private licensing societies to administer, collect, and distribute fees for members involved in any field of art. Previously, an agency of the Chilean government called El Departamento Del Pequeno Derecho De Autor distributed funds to individual artists.

"With the old system of collections," explains renowned Chilean pianist Valentin Trujillo, "out of a to-

tal of 500 million pesos [approximately \$1.3 million U.S.] in fees collected for authors, only 150 million pesos [approximately \$390,000 U.S.] was going to the actual authors. The rest was distributed to foreign societies."

The new law also extends posthumous copyright protection to the author from 30 years to 50 years.

The primary thrust behind the new copyright law is Sociedad Chilena Del Derecho De Autor (SCD), a Chilean licensing society that has lobbied the Chilean government since its formation in 1987.

In a prepared statement, SCD director Santiago Schuster said the new legislation "will be noted as the best law in Latin America."

"It's an enormous victory for Chilean composers and recording artists

in which we hope [the law] will be able to serve the nation's entire artistic community," he continued. "It's important to emphasize that these new organizations not only represent national composers and recording artists, but also foreign ones."

Neil Turkowitz, international VP of the Recording Industry Assn. of America, heartily concurs, but he also observes that a provision pertaining to public performance rights could become a worrisome issue.

"The Chileans said that if the author decides to authorize a particular use of a composition in broadcasting, then the producer loses his ability to [prohibit] that act," states Turkowitz. "It may never operate that way, but it's a provision that is lamentable."

GERMAN ACTS SING OUT AGAINST HATE

(Continued from page 12)

seeking asylum in Germany], which has nothing to do with any general change of attitude toward foreigners."

Says Roland Temme, manager of BAP lead singer Wolfgang Niedeken and promoter of Westernhagen's concert tour earlier this year, "This campaign is meant to give some courage to the silent majority, who are easily intimidated by the aggressive radicals, and to help them speak out in their own private circumstances, and not to leave the terrain to the aggressors."

As Michael Guttman, leader of the Council of German Jews, puts it, "This is the same silent majority that

watched the synagogues burn in 1938." On Nov. 9, the 54th anniversary of that infamous "Pogrom Night," there will be pro-foreigner demonstrations all over Germany. In Cologne, for example, top area bands such as BAP, Brings, Black Foes, LSE, the Piano Has Been Drinking, and Hoehner will perform at a pro-foreigner solidarity concert.

Helmut Fest, Cologne-based president of EMI Music for Germany, Switzerland, and Austria, says, "We expect attendance of 50,000 and are releasing a five-track CD with songs especially written for this event. Profits will go toward this campaign."

Adds Fest, "Although this campaign is supported by the Ministry of the Interior, I would prefer that the politicians had done more beforehand to prevent the problem, instead of having to support artists in such a campaign afterward."

Franz von Auersperg, managing director of Peter Maffay's Red Rooster label, says, "Of course, I believe that artists who are role models, especially for the young, should provide clear statements on problems in times like these. However, everyone must clearly express their displeasure and anxiety by constant efforts, and not only by means of an advertising campaign."

THE Billboard 200™

FOR WEEK ENDING
NOVEMBER 7, 1992

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	5	GARTH BROOKS LIBERTY 98743* (10.98/16.98) 5 weeks at No. 1	THE CHASE	1
★ ★ ★ No. 1 ★ ★ ★						
2	NEW		1	MADONNA MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
★ ★ ★ TOP DEBUT ★ ★ ★						
3	3	4	9	ERIC CLAPTON ▲ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	2
4	4	3	23	BILLY RAY CYRUS ▲ 4 MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
5	2	2	3	R.E.M. WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
6	6	5	4	MICHAEL BOLTON COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	5
7	7	7	45	PEARL JAM ▲ 3 EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
8	5	—	2	PRINCE AND THE NEW POWER GENERATION PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	♀	5
★ ★ ★ TOP 20 SALES MOVER ★ ★ ★						
9	22	23	6	GEORGE STRAIT MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	9
10	9	10	13	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
11	8	6	4	PETER GABRIEL GEFLEN 24473* (10.98/15.98)	US	2
12	10	8	4	ALICE IN CHAINS COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
13	11	9	9	GARTH BROOKS LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
14	14	18	17	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
15	12	11	48	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	11
16	13	14	30	WYNONNA ▲ 2 CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
17	15	15	9	BOBBY BROWN ▲ MCA 10417 (10.98/15.98)	BOBBY	2
18	21	19	112	GARTH BROOKS ▲ 9 LIBERTY 93866* (9.98/13.98)	NO FENCES	3
19	16	12	8	VINCE GILL MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
20	20	21	31	EN VOGUE ▲ ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
21	18	16	30	KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
22	19	20	30	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .		13
23	26	84	3	ALAN JACKSON ARISTA 18711* (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)		23
24	23	27	18	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
25	17	13	59	GARTH BROOKS ▲ 8 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
26	29	29	35	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98) OOOOOHHH. . . ON THE TLC TIP		14
27	24	25	63	METALLICA ▲ 5 ELEKTRA 61113 (10.98/15.98)	METALLICA	1
28	NEW		1	GRAND PUBA ELEKTRA 61314 (10.98/15.98)	REEL TO REEL	28
29	28	44	19	SPIN DOCTORS ● EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98) POCKET FULL OF KRYPTONITE		28
30	25	17	17	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	6
31	30	26	6	QUEEN HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
32	27	22	4	RED HOT CHILI PEPPERS EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
33	34	34	13	HOUSE OF PAIN ● TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
34	31	30	5	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98) GUERRILLAS IN THA MIST		24
35	33	35	24	ANNIE LENNOX ● ARISTA 18704* (10.98/15.98)	DIVA	23
36	35	38	37	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
37	32	28	30	DEF LEPPARD ▲ 3 MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
38	36	33	5	EXTREME A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10
39	37	42	49	U2 ▲ 4 ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
40	40	37	57	RED HOT CHILI PEPPERS ▲ 3 WARNER BROS. 26681* (10.98/15.98) BLOOD SUGAR SEX MAGIK		3
41	45	43	10	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
42	44	48	23	JON SECADA ● SBK 98845*/ERG (9.98/15.98)	JON SECADA	31
43	39	40	15	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
44	38	31	17	MARY-CHAPIN CARPENTER ● COLUMBIA 48881* (9.98 EQ/15.98) COME ON COME ON		31
★ ★ ★ POWER PICK ★ ★ ★						
45	82	96	3	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	45
46	56	57	32	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	44
47	43	41	58	GUNS N' ROSES ▲ 3 GEFLEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
48	46	39	20	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
49	50	52	21	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
50	52	64	11	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	50
51	41	24	5	NINE INCH NAILS NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
52	47	46	131	GARTH BROOKS ▲ 3 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
53	42	32	4	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	32
54	59	68	76	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
55	49	59	3	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	48	49	5	BAD COMPANY ATCO EASTWEST 91759*/AG (10.98/15.98)	HERE COMES TROUBLE	40
57	51	50	6	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44
58	55	62	18	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55
59	65	61	79	MICHAEL BOLTON ▲ 5 COLUMBIA 46771 (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS		1
60	53	54	56	REBA MCENTIRE ▲ 2 MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
61	58	60	15	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
62	57	55	50	GENESIS ▲ 3 ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
63	62	45	6	PUBLIC ENEMY DEF JAM/CHAOS 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	13
64	60	53	11	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
65	64	66	70	BONNIE RAITT ▲ 4 CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
66	61	51	8	TRISHA YEARWOOD MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	48
67	75	114	3	TANYA TUCKER LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	67
68	54	36	4	10,000 MANIACS ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	34
69	77	75	10	PATTY SMYTH MCA 10633* (9.98/15.98)	PATTY SMYTH	47
70	89	92	11	DAMN YANKEES ● WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
71	87	—	2	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	71
72	124	146	49	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
73	68	77	12	HELMET INTERSCOPE 92162*/AG (9.98/13.98)	MEANTIME	68
74	76	63	5	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	41
75	66	76	58	GUNS N' ROSES ▲ 4 GEFLEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
76	63	65	30	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
77	69	72	57	NIRVANA ▲ 4 DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
78	79	81	4	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	78
79	72	47	5	SINEAD O'CONNOR ENSIGN/CHRYSALIS 21952*/ERG (10.98/15.98)	AM I NOT YOUR GIRL?	27
80	74	78	49	ENYA ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
81	80	85	57	BRYAN ADAMS ▲ 3 A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
82	78	80	21	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
83	73	69	24	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
84	67	67	7	UGLY KID JOE STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
85	71	56	9	COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
86	83	71	76	ALAN JACKSON ▲ 2 ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
87	90	82	4	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	82
88	91	83	18	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	49
89	92	134	3	AMY GRANT A&M 31454* (10.98/15.98)	HOME FOR CHRISTMAS	89
90	96	88	11	RICKY VAN SHELTON COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
91	81	70	61	JODECI ▲ 2 UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
92	94	104	140	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563 (10.98 EQ/15.98) PHANTOM OF THE OPERA HIGHLIGHTS		46
93	88	73	6	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
94	70	58	3	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 53168* (9.98 EQ/15.98) IN THE BEGINNING		58
95	85	89	19	FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
96	93	99	58	OZZY OSBOURNE ▲ 2 EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
97	84	79	12	INXS ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
98	86	87	3	BOB MARLEY TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	86
99	NEW		1	KEITH RICHARDS VIRGIN 86499* (9.98/13.98)	MAIN OFFENDER	99
100	NEW		1	SOUNDTRACK CAPITOL 80328* (10.98/15.98)	THE HEIGHTS	100
101	128	185	3	ALVIN & THE CHIPMUNKS SONY KIDS 53006*/EPIC (9.98/13.98) CHIPMUNKS IN LOW PLACES		101
102	103	95	30	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
103	NEW		1	THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103
104	100	90	33	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
105	113	105	19	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	105
106	108	101	13	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98) EAST COAST FAMILY VOLUME ONE		54
107	98	98	38	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765*/WARNER BROS. (9.98/15.98)	MACK DADDY	9
108	95	100	8	MICHAEL W. SMITH REUNION 24491*/GEFFEN (9.98/13.98)	CHANGE YOUR WORLD	95
109	114	117	102	MADONNA ▲ 3 SIRE 26440*/WARNER BROS. (13.98/18.98) THE IMMACULATE COLLECTION		2

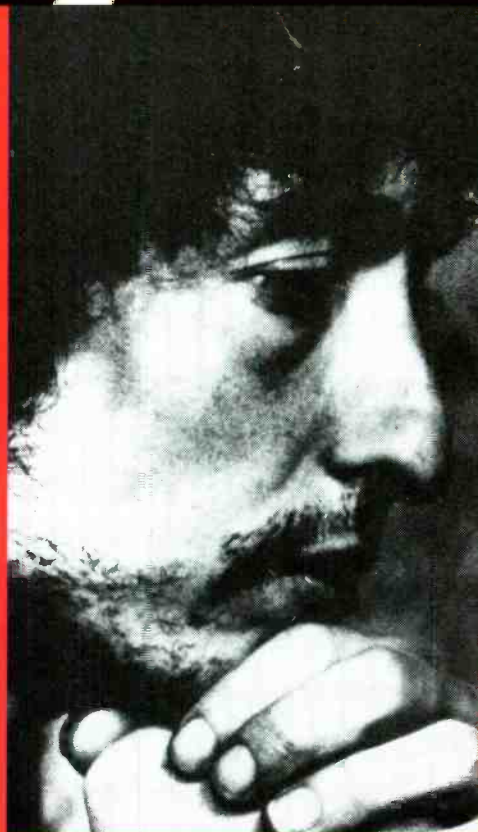
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *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.

COLUMBIA RECORDS

celebrates
the
music of

Bob
Dylan

October 16
Madison Square Garden



Radio Vision
would like to thank everyone
who made the show an
outstanding success

The Band, Mary-Chapin Carpenter
Johnny Cash, June Carter Cash, Rosanne
Cash, The Clancy Brothers, Eric Clapton,
Tracy Chapman, Shawn Colvin, Mike
McCreedy, Bob Dylan, George Harrison,
Richie Havens, Sophie B. Hawkins,
Chrissie Hynde, Roger McGuinn, John
Mellencamp, Sinead O'Connor, The O'Jays,
Tom Petty and the Heartbreakers, Lou
Reed, Booker T and the MGs, George
Thorogood, Eddie Vedder, Johnny Winter,
Stevie Wonder, Ron Wood, Neil Young

A REAPPRAISAL OF MUSIC THAT ONCE DROVE MANY OF OUR LIVES AND NOW HELPS HOLD THEM IN PLACE. *Newsweek*
Jeff Kramer, Jeff Rosen, OK Management, Harvey Goldsmith, Ed Simons, Allied
Entertainments, Gavin Taylor, John Diaz, Robert Richards, G.E. Smith, John Rubey
ONE OF THE FIRST ROCK CONCERTS EVER WHOSE IMPORTANCE WAS NOT IN SIGNALING A CHANGE IN MUSIC BUT IN
REROUTING IT AND RECONFIRMING THE RIGHTEOUSNESS OF A WHOLE DIRECTION. *Time*
Mark Kaplan, Alan Santos, Richard Fernandez, Patrick Woodroffe, Shelly Lazar
T'Boo Dalton, Allen Newman, Dan Nunenmacher, Joe Diella, Rachel Ralston, Terry
Donohue, Marty Feldman, Jim Callahan, Don Jenner, Michelle Anthony, World
Concert Network, Clair Brothers, Gary Belcher, Bob Gunia, David Braun, Sandy Fox
BY THE END OF THE SHOW... (IT) HAD REMINDED A GOOD PART OF THE WORLD HOW MANY REMARKABLE SONGS AND
STRATEGIES MR DYLAN HAD CONTRIBUTED TO ROCK. *New York Times*
Alan Grodin, Chris Madden, Stephen Weintraub, Lou Volpano, Rock Over London
Media America, NHK Enterprises, Laister Dickson, Kevin Wall, David Wyler



RADIO VISION INTERNATIONAL, INC., 7060 HOLLYWOOD BOULEVARD., SUITE 525, HOLLYWOOD, CALIFORNIA

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	111	113	6	MIKI HOWARD GIGANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	110
111	104	93	15	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
112	106	86	41	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	83
113	102	—	2	IZZY STRADLIN AND THE JU JU HOUNDS GEFEN 24490* (10.98/15.98)	IZZY STRADLIN AND THE JU JU HOUNDS	102
114	105	94	39	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
115	112	125	42	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
116	99	74	4	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVE BY	66
117	115	106	29	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	16
118	101	102	21	WILSON PHILLIPS ▲ SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
119	120	120	45	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
120	107	115	9	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
121	116	110	28	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
122	110	112	17	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
123	97	143	48	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
124	117	108	6	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 92203*/AG (10.98/15.98)	YOU GOTTA BELIEVE	67
125	148	144	6	TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	118
126	122	136	8	SWING OUT SISTER FONTANA 512241*/MERCURY (9.98 EQ/13.98)	GET IN TOUCH WITH YOURSELF	122
127	123	140	5	FOREIGNER ATLANTIC 89999*/AG (12.98/17.98)	VERY BEST & BEYOND	123
128	140	139	89	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
129	130	166	3	ROXETTE EMI 99929*/ERG (10.98/15.98)	TOURISM	129
130	125	119	7	SUZANNE VEGA A&M 54005* (9.98/13.98)	99.9 F	86
131	127	129	72	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
132	145	149	10	SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD	132
133	118	97	5	MOTHER LOVE BONE STARDOG 512884*/MERCURY (10.98 EQ/15.98)	MOTHER LOVE BONE	77
134	134	121	86	AMY GRANT ▲ 3 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
135	137	197	3	NEIL DIAMOND COLUMBIA 52914* (10.98 EQ/15.98)	CHRISTMAS ALBUM	135
136	147	142	128	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
137	144	118	9	WARRANT ● COLUMBIA 52584* (10.98 EQ/15.98)	DOG EAT DOG	25
138	131	109	60	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
139	135	116	15	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
140	121	122	13	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14
141	141	137	25	LIONEL RICHIE ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
142	132	130	26	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	107
143	149	186	3	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	143
144	166	—	2	SUZY BOGGUSS LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	144
145	139	103	8	ROGER WATERS COLUMBIA 47127* (10.98 EQ/15.98)	AMUSED TO DEATH	21
146	129	107	74	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
147	138	132	16	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
148	133	123	11	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
149	164	150	5	GREAT WHITE CAPITOL 98835* (10.98/15.98)	PSYCHO CITY	107
150	146	126	66	COLOR ME BADD ▲ 2 GIGANT/REPRISE 24429*/WARNER BROS. (9.98/15.98)	C.M.B.	3
151	119	91	85	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
152	136	127	74	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
153	154	147	138	THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
154	126	111	6	WILLIE D RAP-A-LOT 57188*/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	88

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	172	163	173	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
156	150	138	36	SOUNDTRACK ▲ REPRISE 26805*/WARNER BROS. (10.98/15.98)	WAYNE'S WORLD	1
157	153	154	62	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
158	151	128	13	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
159	142	131	18	SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	6
160	155	190	9	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	103
161	143	148	4	K.W.S. NEXT PLATEAU/LONDON 828368*/PLG (9.98/15.98)	PLEASE DON'T GO	143
162	109	—	2	TRIXTER MCA 10635* (9.98/15.98)	HEAR!	109
163	157	141	77	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
164	161	153	14	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
165	165	164	49	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
166	169	155	13	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	100
167	168	156	28	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	82
168	178	184	35	PANTERA ATCO EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
169	187	173	112	QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7
170	RE-ENTRY	—	29	LYLE LOVETT CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
171	NEW ►	—	1	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	171
172	183	—	2	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC	172
173	174	172	5	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	172
174	152	133	19	FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
175	173	165	11	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	83
176	175	168	27	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
177	171	158	24	INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
178	160	181	15	PAT METHENY GEFEN 24468* (9.98/13.98)	SECRET STORY	110
179	167	159	55	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
180	NEW ►	—	1	SOUNDTRACK GIGANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	180
181	159	157	13	MORRISSEY SIRE 26994*/REPRISE (10.98/15.98)	YOUR ARSENAL	21
182	180	178	20	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
183	186	160	17	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
184	191	—	2	SNAP ARISTA 18693* (9.98/13.98)	MADMAN'S RETURN	184
185	170	161	69	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
186	193	198	237	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273 (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
187	162	145	14	DJ QUIK ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	10
188	195	189	27	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	46
189	158	—	2	TALKING HEADS POPULAR FAVORITES 1976-1992: SAND IN THE VASELINE SIRE 26760*/WARNER BROS. (24.98/29.98)	SAND IN THE VASELINE	158
190	163	124	5	SKID ROW ATLANTIC 82431*/AG (7.98/11.98)	B-SIDES OURSELVES	58
191	185	188	11	VARIOUS ARTISTS SBK 80070/ERG (9.98/15.98)	RAVE 'TIL DAWN	136
192	176	151	5	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	151
193	196	193	51	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
194	184	170	85	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
195	177	167	69	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
196	197	169	7	ROBERT CRAY MERCURY 51721* (10.98 EQ/15.98)	I WAS WARNED	103
197	192	174	23	KISS ● MERCURY 848037* (10.98 EQ/15.98)	REVENGE	6
198	RE-ENTRY	—	179	BONNIE RAITT ▲ 3 CAPITOL 91268* (9.98/15.98)	NICK OF TIME	1
199	NEW ►	—	1	MAD COBRA COLUMBIA 52751 (9.98/13.98)	HARD TO WET, EASY TO DRY	199
200	182	195	3	KATHY MATTEA LIBERTY 51267* (9.98/15.98)	LONESOME STANDARD TIME	182

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Bryan Adams 81	Tom Cochrane 188	Foreigner 127	Sammy Kershaw 115	N2Deep 58	Roxette 129	Wayne's World 156	Rave 'Til Dawn 191
After 7 120	Natalie Cole 131	Genesis 62	Hal Ketchum 192	Nine Inch Nails 51	Stevie Ray Vaughan & Double Trouble 94	Spice 1 167	Stevie Ray Vaughan & Double Trouble 94
Alabama 50	Color Me Badd 150	Vince Gill 19, 151	Kiss 197	Nirvana 77	Suzanne Vega 130	Spin Doctors 29	Suzanne Vega 130
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Alvin & The Chipmunks 101	Robert Cray 196	Grand Puba 28	K.W.S. 161	ORIGINAL LONDON CAST	Roger Waters 145	Marty Stuart 147	Roger Waters 145
John Anderson 36	Cypress Hill 119	Great White 149	k.d. lang 46	Phantom Of The Opera 186	Willie D 154	Sundays 103	Willie D 154
Arrested Development 22	Billy Ray Cyrus 4	Guns N' Roses 47, 75	Chris LeDoux 158	Phantom Of The Opera	Wilson Phillips 118	Al B. Sure! 74	Wilson Phillips 118
Bad Company 56	Da Lench Mob 34	Helmet 73	Annie Lennox 35	Highlights 92	Wynonna 16	Al B. Sure! 74	Wynonna 16
Beastie Boys 176	Damn Yankees 70	Hi-Five 148	Trey Lorenz 143	Ozzy Osbourne 96	ZZ Top 121	Al B. Sure! 74	ZZ Top 121
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Mary J. Blige 10	Diamond Rio 146	INXS 97	Madonna 2, 109	Queen 31, 104	Boomerang 14	Al B. Sure! 74	Boomerang 14
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Garth Brooks 1, 13, 18, 25, 52	En Vogue 20	Jodeci 91	EPMD 140	Red Hot Chili Peppers 32, 40	U2 39	Al B. Sure! 74	U2 39
Bobby Brown 17	Enigma 128	Elton John 24	Erasure 122	Redman 55	Ugly Kid Joe 84	Al B. Sure! 74	Ugly Kid Joe 84
Bushwick Bill 53	Extreme 38	R. Kelly & Public Announcement 114	Erasure 122	Restless Heart 171	Ricky Van Shelton 90	Al B. Sure! 74	Ricky Van Shelton 90
Mariah Carey 49	Faith No More 174	Mother Love Bone 133	Extreme 38	Keith Richards 99	VARIOUS ARTISTS	Al B. Sure! 74	VARIOUS ARTISTS
Mary-Chapin Carpenter 44	Firehouse 95		Mark Chesnutt 102	Lionel Richie 141	MTV: Party To Go, Vol. 2 82	Al B. Sure! 74	MTV: Party To Go, Vol. 2 82
Charles & Eddie 172			Mark Chesnutt 102			Al B. Sure! 74	
Mark Chesnutt 102			Eric Clapton 3			Al B. Sure! 74	
Eric Clapton 3						Al B. Sure! 74	

DCC BEGINS ITS AMERICAN INVASION

(Continued from page 1)

Oct. 27.

The Philips units are slated to begin selling in about 100 stores on Monday (2), while Tandy plans to have DCC decks available for order through its Radio Shack stores beginning Sunday (1).

However, the 300-500 prerecorded software titles that had been expected at the time of introduction have yet to materialize. PolyGram is planning to have about 36 titles available at software outlets beginning Tuesday (3), with plans to increase that number to 160 by Thanksgiving, and MCA is slated to debut 39 titles Nov. 17. Capitol/EMI, BMG, and WEA are expected to introduce titles Nov. 10, and their introductions should bring the total number of titles available to 300 by Thanksgiving, according to David Blaine, senior VP of PolyGram Group Distribution. BMG could have as many as 25-30 titles in stores Nov. 10, confirms Christian Jorg, director of new technologies with BMG. But a WEA spokesman denies her company will have DCC product on that date, though she says it will have some by year's end.

Targeting about 350 record retail outlets, PolyGram will have a total of about 1,200 pieces of DCC software for the U.S. The only plant currently producing prerecorded DCCs for the U.S. market is PolyGram's facility in Amersfoort, sources say. BMG's Sonopress plant in Hanover, Germany, was expected to begin production sometime this week.

According to industry sources, the limited availability of prerecorded software is also related to the October recall of DCCs in Japan (Billboard, Oct. 17). Technical problems necessitated the redesign of the DCC cassette housing, and the need to re-make DCCs for Japan has taken up "quite a lot of capacity," says a Philips source.

Sources says the four plants due to begin DCC duplication in the U.S.—

Cinram in Richmond, Ind., Sonopress in Weaverville, N.C., WEA Manufacturing in Olyphant, Pa., and Capitol/EMI in Jacksonville, Ill.—are virtually ready and are awaiting shipments of the new DCC shells.

Most of the duplicators had predicted earlier this year that they would begin production by or before September (Billboard, June 6). Executives at the plants could not be reached for comment by press time.

BLUE-SKY PROJECTIONS

At a press conference held Oct. 27 at Rabson's, a New York-based audio/video specialty store, Richard Lovisolo, VP and GM of Panasonic/Technics, predicted that, in the next five years, DCC hardware demand worldwide will top 10 million units, with home decks making up 40% of the market. "By the year 2000, that number will quadruple, with one-

third purchased in the U.S.," he said.

Lovisolo emphasized the portable aspects of the product as a key selling feature, noting that portable and autosound units will be available from the company "sometime next year." He declined to be more specific about introduction dates for these units. Both Philips and Technics hinted they may show portable DCC units at the Winter Consumer Electronics Show, Jan. 7-10.

According to Andy Nelkin, assistant GM of Panasonic/Technics, DCC decks are available at 200 audio/video specialty stores in key markets in the U.S., and by the end of November, more than 400 outlets will stock Technics DCC units in New York, Los Angeles, San Francisco, Atlanta, Miami, Washington D.C., Philadelphia, Hartford, Conn., San Diego, Minneapolis, Las Vegas, and Detroit.

The company anticipates rolling

out the format on a national basis through major electronics chains by Jan. 1, with a goal of placing the product in 1,000 stores by June.

According to industry estimates, 60,000 DCC players will be shipped worldwide this year, said Nelkin.

Included with the Technics decks introduced at Rabson's are a DCC sampler from GRP and a blank DCC cassette. Also offered is a coupon that buyers can mail in to receive their choice of 10 free MCA titles from a list of about 22. The mail-in offer runs until June 30, 1993.

Philips will have its DCC decks in 100 outlets in New York, Chicago, Boston, Los Angeles, and San Francisco, beginning Monday (2), according to Frans Schmetz, VP of marketing, audio products, for the company. Chains slated to carry Philips' models include Macy's, Sears, Lechmere, Silo, The Good Guys, and MusiCraft, he says.

Matsushita started shipping its players to dealers nationwide Oct. 22, and the first units were put on sale by the eight-store Dow Stereo and Video chain in San Diego Oct. 23.

According to Dow corporate spokesman Tom Campbell, in the first weekend the store sold 18 of its 50 units. "Surprisingly, about 60% of our customers for DCC were musicians," says Campbell, adding that sales exceeded the chain's expectations.

In addition to offering the DCC sampler, blank cassette, and mail-in coupon for prerecorded titles, Dow also offered customers a mail-in coupon for 10 blank DCC tapes.

Blank DCC tapes manufactured by Panasonic are available in 60- and 90-minute lengths for \$8.49 and \$9.99, respectively.

The first DCC decks went on sale in the U.S. in September and early October at Tandy's two new Incredible Universe stores (Billboard, Oct. 3). Ed Juge, director of marketing

with Radio Shack, says DCC will be available for order at all of the company's 4,900 stores beginning Sunday (1), "and we'll be able to ship almost immediately." Some Radio Shack outlets that do a large volume of audio business will have the decks on the floor, says Juge.

HEAD CLOGGING

Although there have been reports of head clogging when older analog cassettes are played back on the DCC decks, none of the companies introducing units are planning to include any special guidelines in their DCC instruction manuals.

"We do feel you really need to use a good grade of analog tape, and head cleaning is important," said Robert Finger, assistant director of Matsushita's audio/video group. "We don't feel we need to highlight that situation. We've done sample testing here and have not experienced this problem, and the units we have on sale in Japan haven't had problems."

The launch marks the first of several marketing campaigns planned by Matsushita and Philips. Additionally, the DCC Group of America is planning a generic ad campaign.

Matsushita's campaign will primarily consist of print and radio advertising. According to Nelkin, Technics has launched two national print ad campaigns, one to tease consumers about the availability of a new format, and the other to focus on what it terms the two main features of DCC: its CD-quality sound and the ability to play existing cassettes. The company is still finalizing the number of publications and frequencies for its campaign.

In New York, Technics is sponsoring a week of WNEW-FM's special "Rocktober" month with DCC ads that started running Oct. 26. Also in conjunction with the radio station, a DCC deck has been on display at the Hard Rock Cafe during the station's 25th anniversary celebrations there through Oct. 30.

Philips is planning a national television and print campaign that will be unveiled in New York Friday (6), according to Schmetz.



Members of the DCC Group of America board of directors gather for their bimonthly meeting. Shown in the front row, from left, are chairman Emiel Petrone of Philips Interactive Media of America; Andrew Nelkin representing board member Richard Lovisolo of Technics/Panasonic; Frans Schmetz of Philips; and Jim Caparro of PGD. In the back row, from left, are Dieter Radecki of PolyGram; Rick Cohen representing board member Christian Jorg of BMG; Mark Wexler of MCA/GRP; and Bud O'Shea of Capitol/EMI, secretary of the board of directors.

RED-LETTER RELEASES INCLUDE BBD, EMF, BON JOVI

(Continued from page 13)

musical background on "11," one of two simultaneous releases (Columbia, Nov. 24). The album is a collection of songs the artist recorded when he was 11 years old. The other set, "25" (his current age), comprises material he recorded recently. The first single is a cover of the standard "Stardust," which features Ellis Marsalis on piano.

On the heels of Dylan's hugely successful tribute concert, the legendary singer/songwriter unveils "Good As I Been To You" (Columbia, Tuesday), an album of traditional folk and blues tunes. Dylan recorded the set in a live, acoustic setting with no overdubs (see story, page 12).

Seasonal gift shoppers will be treated to four boxed retrospectives in November. Fleetwood Mac unleashes "25 Years: The Chain" on Warner Bros. (Nov. 24). The four-CD/cassette, 72-song set stretches from the band's early blues phase to

its reign as one of the top rock acts of the '70s and '80s. Several new cuts are featured, including the single "Paper Doll," on which every group member since 1975 appears.

On the same day, Pink Floyd offers the elaborate "Shine On" (Columbia), a nine-CD/cassette collection that has remastered versions of previous hits and album-cuts, and previously unavailable tunes. The box includes a 121-page hardcover book of rare photos and articles. Suggested list price is \$150.

Motown issues "Hitsville Vol. 1," the first of a series of boxed retrospectives featuring classics by such acts as the Supremes, Marvin Gaye, and the Temptations, Tuesday (3). No word yet on when the second volume is scheduled for release.

Manilow fans will need to snag a copy of "The Complete Collection . . . And Then Some" when it hits the street Nov. 10 on Arista. The four-CD/cassette box has 70 songs, 30 of which are rare B sides or previously unreleased tracks. There are also five new tunes.

On a smaller scale, Estefan offers a greatest-hits collection due Tuesday (3) on Epic. In addition to 10 top-10 hits, the album includes four new songs. One of them, "Always Tomorrow," is getting play

at top 40 and AC radio.

Fans of live sets should take note of "Patti LaBelle Live" (MCA, Nov. 10), which is taken from a gig at New York's Apollo Theatre last year. Also on their way are the Phil Ramone-produced "Liza Minnelli: 'Live From Radio City Music Hall'" (Columbia, Nov.

Fleetwood Mac, Pink Floyd among bevy of boxed sets

10) and "The Way We Walk, Vol. 1" by Genesis (Atlantic, Nov. 17). The band will issue volume two in January (see story, page 13).

On the soundtrack tip, look for six new Whitney Houston songs on the album that will support her big-screen debut, "The Bodyguard" (Arista, Nov. 17). Kenny G, Lisa Stansfield, and Aaron Neville also contribute new cuts.

The urban/R&B arena will heat up in November with the return of two veterans: Morris Day and Stephanie Mills. Day's "Guarantee" on Warner Bros. is due Nov. 10; Mills' "Something Real" is coming out Nov. 17 on MCA.

Former Technotronic rapper Ya

Kid K leads the way for dance-oriented releases Tuesday (3) with "One World Nation," her solo debut on SBK/EMI Records Group. The set has the recent top-10 crossover hit, "Move This," as well as "Let The Housebeat Drop," which is fast picking up club adds.

Other key dance music releases in November include "U.F.Orb" by the Orb (Big Life/Mercury, Nov. 3) and Praise's eponymous debut (Giant, Nov. 3).

Noteworthy rap albums this month will be delivered by Brand Nubian, "In God We Trust" (Elektra, Nov. 10), and Positive K, "Skills Dat Pay Da Bills" (4th & B'way, Tuesday).

Guy Clark is at the top of November's batch of country music releases with "Boats To Build," which is due out Tuesday (3) on Asylum. Clark produced the set with Miles Wilkinson. Also on the agenda is "What Kind Of Man" by Martin Delray (Atlantic, Nov. 10), and "Hangin' On A Thread" by the Texas Tornados (Reprise, Nov. 10).

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

TO OUR READERS

Between The Bullets is on vacation. The column will return next week.

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MADONNA MANIA SURGES VIA ALBUM, BOOK RELEASE

(Continued from page 1)

Dr. Harvey Ruben, a renowned psychiatrist, author, and nationally syndicated radio host on Westwood One's Talknet. "She knows exactly what her audience wants. I don't think she would have made the book or the video without knowing that there would be an audience for it, and it would make her money."

Ruben says Madonna's antics "play into the fantasies of teenage boys" and that the teenage male audience will want to see or buy the book. However, he adds, young female fans may be turned off. "It's a toss-up: Some may think it's great, but others may be turned off by her exhibitionist behavior."

Madonna's ability to market herself has made her an "image maker," says Allen Kovac, CEO of Left Bank Management, whose roster includes Richard Marx, Duran Duran, and Tony! Toni! Toné!

"When she first came out with 'Like A Virgin,' A&R men and managers didn't understand," Kovac says. "They didn't think this girl sliding down on the floor was going to make it out of the dance clubs, but now she is a multimedia star. She's like Michael Jackson and Prince. She creates trends. An artist like that comes around maybe once in every decade."

Kovac says that, with the release of "Erotica" and "Sex," Madonna appears to be courting a slightly older audience, and "she's doing it in a way that anyone 18-50 knows that there is a book and a record out. The issue now is how good is the record and how many are interested in the book?"

PUSHING THE LIMITS

Whatever the double-dose of "Sex" and "Erotica" does for Madonna's own career, the more significant impact of these projects may be what they say about society at large and how they influence other artists.

Observers of pop culture and managers of other cutting-edge artists agree that Madonna's new ventures have upped the ante for what is considered acceptable sexual imagery in the cultural mainstream.

"The reason we think that this book and everything surrounding Madonna is on target is that she has tapped into a very mainstream interest in sex," says trend-spotter Irma Zandl of the Zandl Group, a research and marketing consultant.

Zandl notes that Madonna's projects, like the growing popularity of topless bars for upscale clients, reflect a society in which AIDS and "Fatal Attraction"-style violence have made voyeuristic sex more acceptable.

"Madonna is always in the wave," says Zandl. "We find that she is truly one of the people that needs to be watched for what we can expect the mainstream to be getting into."

As for Madonna's impact on other artists, Zandl suggests, "people who are up-and-coming will definitely look at this and say, 'We need to do this.'"

Madonna "sets new standards much in the way that Prince does," says David Preschel of Alliance Artists in Atlanta. "She comes out and takes a lot of criticism but she expands the limits."

Preschel, whose clients include the alternative rock-rap act The Hard Corps, observes: "How many times have we seen rap artists do

things that are unacceptable, and two or three years later they're acceptable." Similarly, he says, "How many times have we seen artists like Madonna do things that are unacceptable, and two or three years later that's the norm."

Jon Zazula, head of Crazy Management and Megaforce Records, whose management clients include such trend-setting artists as Anthrax, says, "It's very simple. Madonna is basically setting new standards. I have nothing but good things to say about her as a business person or an artist. I just think that any one who tries to copy her is going to fall way short."

Adds Zazula: "I can't wait to see what's she is going to do to top this."

Stan Goman, senior VP of retail operations for Tower Records, says Madonna's racy photo book is not likely to hurt her record sales.

"I don't think there is anyone in this country that hasn't seen her tits," says Goman, who adds "Erotica" will be Tower's No. 1 or No. 2 best-selling album this week.

In addition, the chain has already exhausted its 2,000-copy stock of "Sex." In its Boston store alone, 165 copies of the book were sold. (Of the 500,000 copies shipped by the publisher, 150,000 were reportedly sold the first day.) "We could have sold zillions, but we couldn't get any more," Goman says.

"Madonna has an incredible publicity machine that can whip people into hysteria," Goman adds. "It's kind of like the sex act itself—it builds and builds."

Still, Goman says the book could damage Madonna's credibility as an artist. "I think people will probably be less willing to take her seriously, but other than that, I don't think [the book] will do anything [to hurt her career]."

GREATER THAN GREATEST HITS

According to WEA Distribution president Henry Droz, "Erotica" shipped close to 1.8 million units, 500,000 more than "The Immaculate Collection," Madonna's 1990 greatest-hits package. That album went on to sell more than 3 million copies in the U.S.

"Erotica" is being offered in its original version with a parental advisory and an amended version on CD. The cassette is only available in the amended version. According to Droz, the original version shipped approximately 1.1 million units and

the amended version, 700,000.)

"I don't think we needed the book tie-in to sell Madonna," says Droz. "The book is getting all the major publicity, but clearly when that dies down, the album will take front and center." Droz adds "Erotica" was having a "very strong" first week. "In talking to all the major retailers, it's No. 1 across the board."

Law Garrett, VP of purchasing at Camelot Music, concurs. "I would say it's probably stronger than Prince's first week and just as strong as R.E.M. It's definitely the strongest release this week." Camelot, however, isn't selling the book.

BOOKSTORES GO WILD

While "Erotica" was racking up sales in music stores, "Sex" was an equally hot seller for book retailers, with many reporting they couldn't keep up with the customer demand.

(The book is sold sealed in a silver Mylar wrapper to prevent browsing, and carries an adults-only warning.)

Steven Morvay, VP of marketing for the Stamford, Conn.-based Waldenbooks, which operates approximately 1,200 Waldenbooks and another 71 stores under the Brentano moniker, says "Sex" is one of the chain's all-time leading best sellers, comparable to a Stephen King release.

"It did phenomenally well the first day; it was one of the top showings of any book we've ever had for the first day," says Kim Becker, a spokesperson for the New York-based Barnes & Noble. The chain operates a total of 1,200 stores under the Barnes & Noble Bookstores, B. Dalton Bookseller, Scribners Bookstores, and Book Stop logos.

Waldenbooks' Morvay says the chain has "had a relatively low negative response to the book. We had approximately 20-30 customer calls telling us they didn't feel it was an appropriate book for us to carry, but nothing beyond that."

Even some of the more conservative book sellers are stocking the book. Kurt Ringquist, assistant manager of purchasing for Borders Inc., a book wholesaler that operates the Borders Books chain that was recently purchased by K-mart, reports brisk sales. "It is unusual for us, because our stores don't carry Playboy or Penthouse or that sort of thing," he says.

According to a spokesman for Warner Books, "Sex" will be No. 1 on the Nov. 8 New York Times non-

fiction bestseller list. The New York Times Book Review does not provide information on its future lists.

'EROTICA' ON THE AIRWAVES

While Madonna may be faring well across the board at retail, the same can't be said about the airwaves.

MTV is restricting play of the controversial "Erotica" video, which features many of the same themes as the book, until after midnight.

According to an MTV source, the network premiered the clip at midnight Oct. 2, but after it aired two more times, MTV decided to limit its run to excerpts on its afternoon dance show, "The Grind."

But on Oct. 19, MTV began running the full clip again after midnight, this time with a disclaimer advising viewers that the video contains scenes with "bondage, domination, and submission" and if they find such themes offensive, "they may want to call it a night."

"Erotica," however, is the No. 1 video at The Box interactive cable network.

"Erotica," the album's title track and first single, is also hot at radio stations, including WHTZ (Z100) New York, where the record is No. 1. But this is not the case in every market.

Crossover KPWR (Power 106) Los Angeles PD Rick Cummings says there are no signs of a Madonna backlash. "We are getting tons of requests, mostly from males," he says. "I'm speculating that they are sitting at home with copies of the book and want to hear the record."

Cummings says he is concerned, not about the furor over "Sex," but about whether his listeners like "Erotica."

"I'm more concerned if it's anything new. It sounds a lot like 'Justify My Love.' It's not a question if the audience will suddenly be turned off because of the book. It's more a question if the record will work for us, but it's too early to tell at this point." Cummings says the song is top five in requests, but it's not scoring well in call-out research.

Even before Cummings was sure "Erotica" would be a hit, Power 106 attempted to tap into the Madonna media frenzy with a give-away promotion dubbed the "Safe Sex To Your Door Weekend." Winners received copies of "Sex" and "Erotica" at their homes from a condom delivery service.

WZPL Indianapolis OM Don London paints a different picture. "So far the fans and the core tend to be reacting a little negative," London says. "People are a little disgusted and appalled by [the book]."

AUDIENCE COMMENTS

Although WZPL is playing "Erotica" at night, it's testing "horrible" in the station's call-out research, says London. "I have heard comments from the audience that they would sure love to hear the old Madonna again, the poppier stuff like 'Into The Groove,' 'Cherish,' or 'Open Your Heart.'"

London also warns about the possibility of Madonna burnout. "She's everywhere," he says. "On TV, in the bookstores, in the movies, and on the radio. I think artists need to be sensitive about burnout."

Others, however, say Madonna has little to worry about. "She may lose a few fans and maybe gain a few fans," says Mike Gormley, president of L.A. Personal Development, which manages Danny Elfman and Oingo Boingo. "But in the long run, I don't think [the book] will do any damage."

"If she made a really bad record, which she hasn't ever done," Gormley adds, "then she would be in trouble."

Turkish IFPI President Murdered

LONDON—Yasar Kekeva, president of the IFPI group in Turkey, was murdered Sept. 25.

Kekeva, whose MMY company was local licensee for BMG, was shot six times as he was leaving his car.

In addition to his involvement in the music industry, Kekeva had a myriad of other business interests. He is known to have always carried a gun, fearing he might meet with violence. The IFPI in London rules out the possibility that he was killed by audio pirates.

The IFPI has paid tribute to Kekeva and his efforts in pressing for the improvement of copyright protection in Turkey.

BMG: STATS SHOW RECORD CLUBS HELP RETAIL SALES

(Continued from page 11)

The Recording Industry Assn. of America says that record clubs accounted for 10.7% of U.S. music revenues last year, up from 8.8% in 1990.

Russ Solomon, chairman of 98-unit Tower Records, says, "I don't really disagree with some of the [survey's] results, but I still resent the fact that the record clubs can buy records cheaper than retailers can."

Commenting on the finding that record-club advertising can stimulate retail sales, Solomon says, "I find that one a little hard to take. That would have to be for old releases, because record clubs advertise titles that have been around 90

days or more. It's possible. When the two record clubs spend a couple hundred million dollars advertising, that's bound to make an impression." The other major record club is Columbia House, a 50-50 joint venture between Sony Music and Warner Music.

ACTIVE BUYERS

As for the finding that club members buy more records from retail than from the club, Solomon says, "That's entirely possible. They've snagged an active music buyer: a customer who buys a lot of records on a regular basis."

The results of the BMG survey were unveiled at the recent Nation-

al Assn. of Recording Merchandisers Retailers Conference in Colorado Springs, Colo.

Linen says the proprietary research was commissioned to "understand consumer purchasing behavior" and that the results were so "surprising" that he decided to share them with NARM. At the Colorado conference, Linen gave a presentation titled "Direct And Retail In The Music Industry: Why Are We Still Fighting When Other Industries Aren't?"

Solomon, who was at the conference, says of Linen: "I thought that this guy had a hell of a lot of courage facing that group."

In a NARM release, executive

VP Pamela Horovitz says: "The NARM board has already directed the Assn. to conduct a research project covering many of the same areas, and we look forward to accepting Worth's extraordinary offer of a joint research project exploring the synergies in more detail."

The survey was conducted from the fall of 1991 through the spring of 1992 by Street Pulse Group, headed by Mike Shallet, also a principal in SoundScan. The 2,000 people surveyed by telephone were equally divided among current club members, former club members, and those who had never joined a club.

UAE Law Should Reduce Software Piracy In Mid-East

This story was prepared by Adam White in London and Marc Gorospe in Manila, the Philippines.

LONDON—Prospects for reduced audio and video software piracy in the Middle East have been improved by copyright legislation recently passed in the United Arab Emirates (UAE).

The country is considered a major source of illegal merchandise, shipped to neighboring countries in the Middle East as well as to Africa and Asia. Indeed, government officials in the Philippines are holding 10,000 allegedly pirate audio cassettes at Manila International Airport, said to have come from the UAE. The shipment was impounded for lack of authorization from the copyright holders under section 30 of a Filipino presidential decree on intellectual property.

The UAE comprises seven individual emirates, including Abu Dhabi and Dubai, and is a member of the six-national Gulf Cooperation Council. In late September, the country's federal institutions began receiving copies of the new, 49-article statutes protecting copyright and trademarks. They require the creation of an enforcement agency; penalties reportedly include fines and jail terms ranging from three months to three years.

Patrick Hurley, senior VP for Asia at Sony Music International, says, "The fact that the government of the UAE has taken the trouble to pass the laws means that they're sensitive to foreign opinion. Up to now, the pirates have run the whole business there: manufacturers, wholesalers, and retailers."

However, he adds, "If you take it that the predominant values in society in those countries consider music to be a temptation to sin, you have to question to what extent they will enforce the law." Singapore-based Hurley is responsible for Asian, Middle Eastern, and African territories for Sony Music International.

Pirate merchandise from the UAE has hurt the legitimate market in neighboring Saudi Arabia. For instance, Sony Music's Saudi licensee, Modern Electronics, sells virtually no cassettes in the emirates. The company is now setting up a sales and marketing office in Dubai, however, in anticipation of an improved business climate.

BMG International has similar hopes. Peter Jamieson, the company's senior VP for Asia/Pacific, says that its license agreement with Saudi-based Stallions Recording will be extended to cover the UAE. "The extension is predicated on the changes in the copyright law," he comments. Approximately 50 BMG titles will be

made available there.

"At the moment, we're treating it as an export market," Jamieson states. "We've got no past track record to go on."

'TEST CASE' IN MANILA

The cassette shipment impounded in Manila was said to have been imported by Edsan Enterprises; a company executive declines comment.

Daniel Olivares, president of Filipino record company trade association PARI, says the Manila seizure is significant. "It involves international repertoire, international trade, and government action. It's a test case of sorts, which we certainly hope will lead to discouraging others." He says that more pressure should be put on the UAE. "We have to dry up the source of this illegal activity."

Ramon Chuaying, executive VP of Universal Records (formerly WEA Philippines), estimates the volume of pirate cassettes coming into the Philippines from the UAE at 200,000 units a year. Universal, a complainant in another case involving Edsan, is working closely with the Philippines' Bureau of Customs and the National Bureau of Investigation. "We are actively involved in this fight against piracy in our country," he says, "specifically, the sourcing of prerecorded tapes from the UAE. Multiply 200,000 by 90 pesos [approx-

mately \$3.75] and that's the kind of money involved—and we're only talking about one company's activities."

No comment about the UAE copyright law or the Manila seizure was forthcoming at press time from the London headquarters of the IFPI, the international label trade group. Nor could Dr. David Attard, the organization's Malta-based senior legal adviser with responsibility for the Middle East, be reached. Past IFPI estimates of piracy in Saudi Arabia place the level at more than 40% of the market, totaling at least 16 million album units.

3 DEPART VIRGIN

(Continued from page 12)

U.K. record company five years ago. Lascelles has been with Virgin since 1979, working as head of A&R between 1982 and 1987. He was managing director of the Ten label from 1988 until forming the Offside label within Virgin last year. He will take the Offside imprint with him when he leaves but will also work as a consultant on a number of Virgin acts.

Silver says it has not been decided whether Clark will be replaced at Ten, though he adds the company's status within the Virgin group remains unchanged.

JEFF CLARK-MEADS

PHIL COLLINS TO HOST BILLBOARD MUSIC AWARDS

(Continued from page 11)

and larger audience capacity of the Universal Amphitheater outweighed the production freedom offered by the Santa Monica location.

Although the set design had not been finalized by press time, Flattery notes the graphic look of the show has been created by John Kosh, known for his album artwork for such bands as the Eagles. Kosh also created a new award design "that symbolizes the interacting and joining together of the different types of music that the show reflects," says Flattery.

Based on worldwide record sales, radio airplay, and marketplace tallies, the awards will honor the year's No. 1 artists. The program will feature "a combination of this year's winners and hot bands of the year that, whether they won a category or not, have had a lot of impact," says Holds-

worth.

He adds that the show's audience will consist of a cross-section of industry people and winners of numerous promotional contests to be run by radio stations across the country. Any remaining tickets will be available for sale in Los Angeles.

"This event is a reflection of what the fans voted for," says Holdsworth. "It just reinforces everything that Billboard is, which is a scoreboard of the year. We're focusing this on the music industry and, within the music industry, it's the people, the musicians, who have really excelled. Having Phil Collins as the host is kind of the ultimate expression of that."

In addition to Flattery and Holdsworth, the production team for the awards includes executive producer Jeff Pollack and director Jim Yukich.

BLOCKBUSTER FOLLOWING MANIFEST DESTINY

(Continued from page 11)

sense from an advertising viewpoint, he explains, noting the corporation will spend \$120 million in the next year to promote Blockbuster Video.

Asked whether Music Plus and Sound Warehouse will continue to rent videos, Baczkos says he dislikes the combo-store concept, preferring to situate video and music stores next to each other. But Berrard cautions that no decision has been made yet on whether to discontinue video rental in the music chains.

Blockbuster has long cultivated a squeaky-clean image, refusing to stock even NC-17 videos. But, in its music stores, it clearly plans to take a more liberal approach. "Barring any kind of industry consensus on [record] rating, we'll exercise our own judgment on what we carry in the store," says Baczkos. He indicates Blockbuster will carry some stickier product, ruling out only titles of exceptional notoriety.

Despite Blockbuster's sudden leap into the music business, its top executives say they remain bullish about the future of home video.

"We didn't move into the music business because of lack of opportunity on the video side," Baczkos says.

Huizenga, similarly, points to the huge sum Blockbuster has poured into opening upward of 1,000 stores in the past two years. If the rental business were so bad, he says, "we wouldn't be spending so much money. It's a very profitable business, and we're not afraid to open more video stores."

Underlining the company's success, Berrard notes its same-store sales increased about 6% in the first nine months of this year (see story page 62). Although rental releases have been better in the second half, he says, Blockbuster did not experience a rental downturn even in the first half.

While Blockbuster is best known for video rental, it plunged into sell-through with gusto during last year's fourth quarter, and its participation in that business has been rising ever since.

Estimating that sell-through now accounts for 25% of industry retail volume, Baczkos says, "It's our intention to get to that level." Right now, he says, about 15% of Blockbuster's volume comes from sell-through. However, he notes, "We've made significant strides in presenting a year-round assortment of [for-sale] titles," including special-interest product.

Contradicting reports that Blockbuster overordered on the hits last year (Billboard, Feb. 1), Baczkos says, "January was a very good month for us. February, too . . . We didn't have the return issues that some of the people in the [Billboard] article intimated. In the fourth quarter this year, we're very bullish about the product. We're bullish about the gift-giving potential of the titles out there."

Looking toward the future, Huizenga says the percentage of company-owned stores in the U.S., now about 50%, may rise to as much as 65% but no higher than that. Overseas, he says, Blockbuster will open company-owned, franchised, and joint-venture stores.

Blockbuster is also considering how to exploit its customer database, containing the names and addresses of some 30 million club members. "We have a wealth of demographic information on hand, and I don't think our customers would object to us using it as long as it's used in-house," says Baczkos.

He and Berrard see possibilities for using the database to market not only video, but also music, video games, and computer games to Blockbuster customers via retail and mail-order operations.

Rhino will be unveiling six sites this year, to be followed by a projected 40 in 1993. All will sell Sega and Nintendo games, along with a broad range of ancillaries.

The level of Blockbuster's investment in Rhino/FutureZone is unclear. So is the reason for the company's interest in a competitive retailer, since its own U.K. video outlets currently sell video games. Blockbuster U.K. chief Gerry Geddis was unavailable for comment. The chain currently operates about 800 stores here, including approximately 30 that still carry the Ritz name.

PETER DEAN

B'buster Backs U.K. Vid-Game Venture Chain Headed By Ex-CityVision Execs

LONDON—Blockbuster Entertainment Corp. has emerged as one of the backers of a video-games-only retail chain in the U.K., headed up by ex-CityVision directors Terry Norris and Bev Ripley.

The two executives ran CityVision, owner of Britain's largest video chain, Ritz, until its sale six months ago to Blockbuster for more than \$120 million. Norris and Ripley have now acquired a company called Rhino PLC and have reportedly raised more than \$6 million with the intention of opening a 140-store games chain called FutureZone.

GERMAN COURT GRANTS INJUNCTION VS. RETAILER

(Continued from page 11)

156,000 boxed sets, totaling 624,000 compact discs. EMI's Valbert estimates the selling price of each box would have been about 50 marks (\$33 at current exchange rates), adding up to a gross of approximately \$5.1 million.

Regarding the court's decision, Helmut Fest, president of EMI Music in Germany, Austria, and Switzerland and chairman of the German IFPI group, comments, "[It] could well be of decisive significance for the entire German recorded music industry. We intend to continue to make it our policy to prevent anyone

who thinks he has found a loophole in the law from doing business at the expense of artists and their recording company and making profits from the unauthorized use of original repertoire owned by us."

Now the German industry is waiting to see the outcome of a case initiated in July by PolyGram involving a Dire Straits double-CD, "European Tour 1992," distributed by Dieter Schubert's Perfect Beat company, which specializes in "protection gap" repertoire. The court's decision is expected Nov. 12.

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New Roy Orbison Album Reflects Plenty Of Heart

BY JIM BESSMAN

NEW YORK—Unreleased recordings often surface following the death of a great artist—and, in many cases, they are little more than outtakes. But Roy Orbison's new Virgin album "King Of Hearts" is anything but a commercially exploitative dumping of second-rate material.

Executive producer Barbara Orbison, the singer's widow, waited three years after her husband's death in 1988 to begin completing the master session tapes, demos, and even demos of demos left over or recorded following his last album, "Mystery Girl," which was released in 1989.

"It was really tough for me just to go to the studio," says Orbison. "I was also busy with other projects, including a book about Roy and a movie tribute, and I didn't even know if fans would want another Orbison album. Then suddenly, last July, Roy had two top 10 hits in England—'Crying,' with k.d. lang—and 'I Drove All Night.' And someone asked, 'Do you realize Roy's charting for the fourth decade?' And I thought how proud he would be, a kid from Texas with a dream in his heart and a melody on his lips, who didn't know if rock'n'roll would last six months! So I said, 'Maybe it's time to finish the album.'"

But she wanted to finish it with reverence for the body of work that established her husband among rock's all-time greats.

"Roy and I had talked about the next album," continues Orbison. "He wanted to make it much more real and acoustic, so I didn't want to just slap together a superstar jam, because the material was strong enough that Roy could mostly stand by himself—unless the song called for someone specifically, like Clarence Clemons, who played sax on 'We'll Take The Night.' That [part] fit—not because Clarence was with Bruce [Springsteen]."

"Or Benmont Tench, who was on 'Mystery Girl,' who Roy used to say was his favorite keyboard player. Or k.d., on 'You're The One,' because no one sounded as good next to Roy."

Roy might not have been there himself, but we needed to finish it as if he were, so I asked every producer to take him into consideration—not that I had to ask. We were married 20 years, so I had a pretty good picture of what he would and wouldn't do."

With this in mind, Orbison sought out producers who would have been congenial to the artist. Among those who produced songs on the new album are T Bone Burnett, Jeff Lynne, Robbie Robertson, and Don Was.

"We tried to treat it with tremendous respect, and not make decisions we felt Roy wouldn't make as well," says Was, who produced "We'll Take The Night" and "After The Love" and also co-produced the earlier "Crying" duet, which is included on "King Of Hearts" together with the previously released "I Drove All Night."

"I tried to use musicians who had worked with Roy, like Benmont and Reggie Young, who was one of his favorite guitarists," notes Was. "It was so eerie for everyone at the session, playing to his vocal track—it was like he was there with us."

Barbara Orbison says that the love and support that had deeply moved her husband during the production of "Mystery Girl" was manifested again in the brief time it took to get everyone involved together to complete the "King Of Hearts" tracks.

"Record companies don't always get credit, but Gemma Corfield, Virgin's head of A&R, just kept on pushing," says Orbison. "She said, 'Barb, you want Robbie Robertson? I'll deliver him!' She wasn't afraid to pick up the phone and call anyone."

The album's first single, "Heartbreak Radio," is being targeted at album radio and will later go to top 40. It is supported by a video starring Sean Young and Pierce Brosnan, as well as Lynne and Was. "I Drove All Night," with its video featuring Jason Priestley and Jennifer Connelly, is being serviced to country.

"It really is Roy's next album after 'Mystery Girl,'" concludes Orbison. "I just hope it gets a fair shake for what it is, instead of just being the legacy of a great artist who's no longer with us."

Famous Artists Increases Its International Renown

NEW YORK—Famous Artists Agency, continuing to expand its presence outside the U.S., reports that international bookings now account for 50% of its gross billings.

Famous, founded by agency president Jerry Ade, has signed most of its roster for representation worldwide, allowing it to book international tours directly from New York.

Most recently, Famous launched international tours by artists including Turbo B of Snap! in northern Europe, Colombia, and Japan; Shabba Ranks throughout Europe; El General through South America; CeCe Peniston in Japan and the Philippines; Soul II Soul in Japan; MC Brains in Japan and Holland; R. Kelly & Public Announcement in the U.K.; the Geto Boys and Choice in Japan; and the Cover Girls in Holland and Germany.

"The fact that we have booked nine international tours and done it directly out of our New York City office demonstrates the pertinence of contemporary pop music through the world," says David Zedeck, VP of the international department at Famous.

Zedeck says the launch of MTV worldwide has increased the market for international tours. While working with major pop promoters in some markets, such as Marshall Arts, which is booking R. Kelly in the U.K., Famous also has built relationships with many smaller club promoters.

"I do about 90% of my tours with Famous," says Jan Kind, head of Global Talent in Holland. "It's been built up on personal relationships. David Zedeck knows what the situation [here] is and that's why they're so strong. I think they do understand the markets in Europe a lot better than others do." THOM DUFFY

The Billboard Bulletin...

EDITED BY IRV LICHMAN

'PINOCCHIO' RETURNING TO VIDEO

Disney's restored "Pinocchio" will nose into home video March 26, 1993, at \$24.99 suggested list. This will be its first reappearance on cassette since 1985, "well before a real video sell-through marketplace existed," says Ann Daly, president of Buena Vista Home Video North America. She estimates current demand at \$4 billion a year. The animated classic will be available for a limited time only.

PRESIDENT BUSH SIGNS AUDIO BILL

President Bush signed into law Oct. 28 the industry's Audio Home Taping Act, passed by the Congress last month. The law will permit importation and sale of home digital recorders such as DCC and MiniDisc. It also legalizes audio home taping, permits limited digital copying through the use of the Serial Copy Management System, and provides a royalty to performers and sound recording and music copyright owners. The law goes into effect immediately, although the Copyright Office and interested parties must now work out royalty fund disbursement details.

MCA GETS TOUGH ON CHESS RIGHTS

After legally establishing its exclusive rights to the vaunted Chess Records master catalog, MCA Records is taking the unusual step of letting domestic and foreign markets know that if any Chess product is sold on labels other than through MCA, the Chess artist isn't getting

paid—not to mention MCA itself. The label is about to launch a big ad and publicity campaign in major markets to reiterate its rights, reaffirmed last August in what is considered a landmark judgment in Los Angeles superior court. As part of the campaign, MCA is hosting two events in New York (Nov. 9) and Los Angeles (Nov. 10), where Chess artists Bo Diddley and Etta James, respectively, will be on hand, along with MCA executives, to underscore MCA's get-tough policy.

MOVE TO SHUTTER U.K. VID GROUP

A legal move to liquidate Britain's largest and most established video retailers' body, the Video Trade Assn., has been made by the Customs & Excise, the governmental body that administers value-added tax in the U.K. It is claiming to be a VTA creditor; the case will be heard Dec. 2 at the Royal Courts of Justice. The organization has been in existence for 11 years and, until the birth in 1991 of the rival Video Retailers Assn., was the only real voice for mom-and-pop video stores.

MCA TO PALMESE: STICK AROUND

With his boss on record as declaring MCA Records may have its best year ever (Billboard, Oct. 24), label president Richard Palmese has an extended new deal to run the company. Palmese has been with MCA for nine years, serving as president since August 1990... Richard Cohen, former worldwide executive VP of Buena Vista Home Video,

resurfaces as president/CEO of International Cablecasting Technologies Europe, based in London. Prior to his Disney stint, Cohen had established pay-TV networks in Scandinavia/Benelux, the U.K., and Japan for Universal International Pictures.

WARREN HAYNES TO MEGAFORCE

Megaforce Records, best known for its leading-edge metal acts, has signed Allman Brothers Band guitarist Warren Haynes, who plans to collaborate with renowned funk musicians on his first solo disc. Veterans of Parliament-Funkadelic, including keyboardist Bernie Worrell, are expected to play with Haynes and fellow Allman Brothers Band mate Chuck Leavell on Haynes' Megaforce debut. A release date is not set.

EN VOGUE TOPS VID NOMS

R&B/pop divas En Vogue lead the nominations for the Second Annual Music Video Producers Assn. Awards, which will be held Saturday (7) in Los Angeles. The group collected 12 nominations for its clips "Free Your Mind," directed by Mark Romanek, and "My Lovin' (You're Never Gonna Get It)," directed by Matthew Rolston. The Red Hot Chili Peppers' video "Give It Away," directed by Stephane Sadnaoui, picked up six nominations. Genesis received four nods for "I Can't Dance" and one nomination for "Jesus He Knows Me." Jim Yukich directed both clips.

Madonna Enters 'Chase' For The Top

THE TOP SELLER in popular music turns back a chart challenge by the biggest star in pop music. Garth Brooks' "The Chase" tops The Billboard 200 for the fifth straight week, consigning Madonna's "Erotica" to a No. 2 entry. Brooks prevails despite a wave of publicity for Madonna that included a Newsweek cover story, "The New Voyeurism/Madonna And The Selling Of Sex."

This isn't the first time Brooks has held tight at No. 1 despite fierce competition. Here are some of the other acts that have labored in the runner-up position while Brooks has basked at No. 1: Metallica, Motley Crue, Guns N' Roses, Hammer, Michael Jackson, Nirvana, Natalie Cole, Eric Clapton, Peter Dinklage, and R.E.M.

"The Chase" is only the second album to debut at No. 1 and stay there for five weeks since Billboard instituted the SoundScan system 18 months ago. The first was Def Leppard's "Adrenalize."

Finally, either Brooks or fellow country star Billy Ray Cyrus has monopolized the No. 1 spot on The Billboard 200 for 40 of the past 59 weeks. Formidable.

FAST FACTS: Boyz II Men's "End Of The Road" tops the Hot 100 for the 13th straight week. It's the first single to top the pop chart for 13 weeks since Patti Page's 1950 classic "The Tennessee Waltz." It's also the first single by a black act to log 13 weeks at No. 1 since the Ink Spots' 1946 hit, "The Gypsy."

Wreckx-N-Effect's "Rump Shaker" vaults from No. 18 to No. 8 on the Hot 100. The smash is also scaling the top 10 on the rap and R&B charts. "Rump Shaker" is one of five MCA singles in the top 20 on the current Hot 100.

TLC lands its third straight top 10 pop hit as "What About Your Friends" jumps from No. 14 to No. 10 on the Hot 100. Only one other group—En Vogue—has amassed three top 10 hits in 1992.

George Strait lands his first top 10 album on The Billboard 200 as his "Pure Country" soundtrack vaults from No. 22 to No. 9. It's one of 10 (count 'em) country albums in the top 25 on The Billboard 200.

Grand Puba's "Reel To Reel" enters The Billboard 200 at No. 28. The rap act's single, "360 Degrees (What Goes Around)," has been a top-10 fixture on the Hot Rap Singles chart for the past two months. But it's a different story on the Hot 100, where it drops from No. 87 to No. 88 in its second week.

Morgan Creek Records lands its second hit soundtrack as "The Last Of The Mohicans" jumps from No. 82 to No. 45 on The Billboard 200. The label's "Robin Hood—Prince Of Thieves" went

top five last year.

Soundtracks to two youth-oriented Fox-TV shows enter The Billboard 200. Capitol's soundtrack to the low-rated "The Heights" debuts at No. 100; Giant's soundtrack to the high-profile "Beverly Hills 90210" bows at No. 180. "The Heights" album features the week's No. 2 pop hit, "How Do You Talk To An Angel."

Troop lands its third No. 1 R&B hit with "Sweet November." The quintet notched back-to-back No. 1 R&B hits in 1990. Babyface wrote "Sweet November," which dips from No. 63 to No. 69 on the Hot 100.

A medley by After 7 of old-fashioned, sweet-soul ballads enters the Hot 100 at No. 94. The medley features the Originals' 1969 classic, "Baby, I'm For Real," and Bloodstone's 1973 valentine, "Natural High."



by Paul Grein

THIS CHRISTMAS, ONLY ST. NICK IS BUSIER.

Better watch out... Neil Diamond is everywhere this season. His first Christmas album offers a collection of classics that's the perfect gift for his legion of fans.

You'll also find him hosting his own HBO Christmas Special as well as performing on Arsenio, The Tonight Show, Donahue, and other shows. And Neil's national tour will continue in 1993... bringing joy to millions across the land.

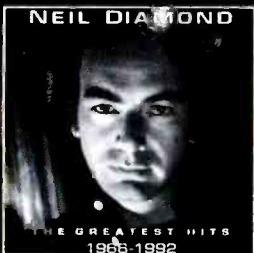
Neil Diamond "The Christmas Album"



Produced by Peter Asher.

Watch for Neil's
HBO Christmas Special
premiering Nov. 28.

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The ultimate Diamond collection
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or Cassettes.

The Hits On Home Video:



"Neil Diamond's
Greatest Hits — Live"



"Love At The Creek"

The SRO tour continues in '93:
Look for new dates to be announced soon.

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