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NEWSPAPER

FALL VIDEO FOCUS



FOLLOWS PAGE 52

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 31, 1992

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She won a Grammy with her debut album, "Steady On." Now Shawn Colvin leads us on an exhilarating trip to "Fat City," her long-awaited second album. In-store Oct. 27.

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COLUMBIA

Fitful Start For Big Startup Labels Few Have Had Major Successes So Far

BY CHRIS MORRIS

LOS ANGELES—Due to the economic recession, which has impacted the entire music industry, most of the major-label-affiliated labels started in recent years have enjoyed only minimal success so far, and some have yet to see any fulfillment of their commercial goals.

As a result, many of the startup-label executives anticipate a shakeout that will see increased consolidation of these companies with their major-label partners and parents or even the shuttering of some struggling imprints.

Consolidation has already begun. In September, Geffen Records and its sister operation DGC Records

merged their promotion staffs (Billboard, Sept. 26), while Charisma Records was essentially folded into Virgin Records later that month (Billboard, Oct. 3).

Additionally, Impact Records' promotion staff was merged with that of MCA Records this spring, while EastWest Records was merged with another Atlantic-operated label, Atco Records (Billboard, Oct. 5, 1991).

An evaluation of the performance of albums issued by 14 startups on The Billboard 200 shows that, while
(Continued on page 106)

Young, Hot: New Country Formats

NEW YORK—Country radio's latest format surge centers around a crop of current-based stations targeting 18-34 listeners who grew up listening to top 40 and album rock radio.

Known as "young," "hot," or
(Continued on page 87)

Blockbuster's Music-Chain Buy Would Change Face Of Retail

BY ED CHRISTMAN
and EARL PAIGE

NEW YORK—Blockbuster's proposed acquisition of Sound Warehouse and Music Plus dramatically reconfigures the competitive retail landscape and could serve as a catalyst for more consolidation in music retailing.

The Fort Lauderdale, Fla.-based Blockbuster, the nation's largest video retailer, is proposing to pay for the chains by retiring their debt and using company stock to buy their equity in a deal that would be worth ap-
(Continued on page 97)

IN THE NEWS

intouch Listening Posts Use Billboard Charts

PAGE 8

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ END OF THE ROAD BOYZ II MEN	(BIV 10)
THE BILLBOARD 200	
★ THE CHASE GARTH BROOKS	(LIBERTY)
HOT R&B SINGLES	
★ RIGHT NOW AL B. SURE!	(WARNER BROS.)
TOP R&B ALBUMS	
★ WHAT'S THE 411? MARY J. BLIGE	(LUPTOWN)
HOT COUNTRY SINGLES	
★ NO ONE ELSE ON EARTH WYONNNA	(CURB)
TOP COUNTRY ALBUMS	
★ THE CHASE GARTH BROOKS	(LIBERTY)
HOT DANCE CLUB PLAY	
★ STINKIN' THINKIN' HAPPY MONDAYS	(ELEKTRA)
HOT DANCE SALES	
★ LSI (LOVE SEX INTELLIGENCE) THE SHAMEN	(EPIC)
HOT RAP SINGLES	
★ EVER SO CLEAR BUSHWICK BILL	(RAP-A-LOT)
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	
★ FRIED GREEN TOMATOES	(MCA/UNIVERSAL HOME VIDEO)

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and *Wading Through The Darkness*

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Calypso Eclipses Carnival Origins

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—After years of sporadic record label interest and



RUDDER

SPARROW

musical mutations, some industry observers reckon that calypso is inching
(Continued on page 98)

Mass.' Pioneer Valley Nurtures College Bands

BY ERIC BOEHLERT

NORTHAMPTON, Mass.—As Buffalo Tom opened a homecoming show at Univ. of Massachusetts in Amherst, firing off one of its Husker Du-meets-Neil Young bullets, the mosh pit erupted into a wave of body surfers. The enthusiastic pace continued throughout the recent on-campus show, which attracted several hundred to see the latest bunch of local alumni who'd made good.

Over the last few years, a host of successful, feedback-loving college radio bands have wandered out of the western Massachusetts region known as the Pioneer Valley, made up of Amherst and neighboring Northampton. While many of the acts are eventually dubbed Boston bands, Buffalo Tom, the Pixies, Dinosaur Jr., Sebadoh, and Gobblehoof all have roots in the Valley and are all perennial stars on College Music Journal charts,
(Continued on page 74)



GLOBAL MUSIC PULSE

Apachi Indian Brings Asian Ragga To U.K.

PAGE 66

CAUTION: EXPLOSIVES

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"Don Dada"

- Over 165,000 units
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- #4 Universal 1-Stop debut

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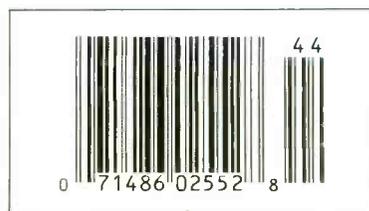
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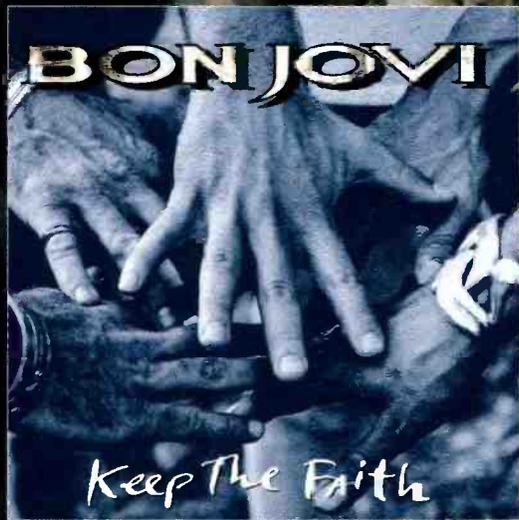
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COMING SOON: TIGER AND JAMAL-SKI

CHAOS COLUMBIA





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MCA Exec, European Commission Collide Hadl Hot Over Copyright Issues At CISAC

■ BY MIKE HENNESSEY

LIEGE, Belgium—Transatlantic sparks flew at the 38th Congress of the International Confederation of Societies of Authors and Composers (CISAC), as a top-level MCA Inc. executive squared off with a representative of the European Commission over European treatment of U.S. artists and record companies.

The event was held Oct. 18-24 here and in Maastricht, Holland, under the joint auspices of Belgian authors' society SABAM and Dutch society BUMA-STEMRA.

In a presentation titled "The Crisis In International Copyright," Robert D. Hadl, VP and general counsel of MCA Inc., bitterly attacked recent directives on copyright matters from the European Commission, which, he said, sought to undermine the principle of national treatment as embodied in the Berne Convention.

He noted that the directive on rental, due to take effect on July 1, 1994, grants authors, performers, and producers the right to authorize or prohibit the rental of audio and audio-visual works. "But," he said, "it is up to the member states to determine whether any or all of the rights involved are subject to national treatment. And some [European Community] states appear to be prepared to follow the view that the rental rights of performers and producers are neighboring rights and, therefore, uncollectable by nationals of states not members of the Rome Convention.

"In my judgment," Hadl said, "this is a thinly disguised method of denying remuneration to U.S. nationals, since the U.S. is not a member of the Rome Convention."

Hadl said that if an EC state denies national treatment under the rental directive to performer and producer shares, then U.S. producers would not authorize a collecting society in that state to collect a rent-

al share.

Hadl noted that the national-treatment principle had also been abandoned in the EC directive on a home taping levy.

"According to the Commission," he said, "all shares, whether the author's, producer's, or performer's, are subject to reciprocity unless a country outside the EC grants similar protection under its national law.

"We are on a collision course," Hadl said. "The direction taken by Brussels will, unless checked, produce confrontation in-

stead of conciliation and destabilization instead of harmonization."

In response to a comment by another speaker, Hadl denied that he was issuing a "declaration of war" against the E.C. and its directives.

"I think the declaration of war is coming from the European Community to the U.S.," he said. "We are having reciprocity substituted for the principle of national treatment—and that means we have to (Continued on page 107)

Chinese Govt. Signs Berne Treaty; IFPI Hopes For Copyright Gains

■ BY JEFF CLARK-MEADS

LONDON—China's determination to become a Western-style record market continues to move ahead—and under its own steam.

Inspired by the country's quest for international legitimacy, the government in Beijing signed the Berne Convention Oct. 15. International labels group IFPI says the next step will be to establish a national IFPI group there and press for improvements in copyright protection.

An IFPI spokesman says of the attitude of the Chinese authorities, "They are not being put under any pressure; they have been thinking about this for themselves for quite a while."

The international record industry will consider with relish the prospect of the world's most populous nation gradually opening up to Western product. The first step on that road was taken at MIDEM

this year when the massive, state-owned China Records Corp. joined the IFPI (Billboard, Feb. 8).

The barrier now to improved copyright protection in China, says IFPI president Sir John Morgan, is confusion over which government department is responsible. He explains, "There are three ministries each with responsibility for supervising various aspects of the record industry. The situation now depends on which ministry turns out to be the most powerful."

He adds, "The China Records Corp. is extremely powerful and they want the IFPI's principles extended in China.

"However, a problem arises. The government is at pains to encourage entrepreneurship. That has led to three CD plants being set up; we feel there is a certain incompatibility in encouraging entrepreneurship without ensuring the (Continued on page 107)

THIS WEEK IN BILLBOARD

PRINCE-LY DOINGS AT BILLBOARD AFFAIR

In the Purple prose department, Deborah Russell reports that Paisley Park will unveil never-before-seen video footage of Prince & the N.P.G. during a special event just added to Billboard's upcoming Music Video Conference & Awards. For details, take a gander at the Eye. **Page 40**

EURO LABELS HUNKER DOWN

The ongoing influx of parallel imports, stimulated by currency fluctuations, has European music industry leaders tightening their seat belts in anticipation of some turbulence ahead. Adam White talks with them about their outlook. **Page 65**

A SNEAK-PEEK AT THE NEW HIT FACTORY

Under construction since 1991, The Hit Factory's new studio complex in New York is not slated to officially open until mid-November. Susan Nunziata, however, was invited to preview the new Digital Recording Studios, details of which have been closely guarded by the company. Until now. **Page 84**

COURTING THE CLASSICAL CONSUMER

Despite aggressive pricing, hit titles, and hip artists, classical music has failed to keep pace with the growth of the overall music market. In the first installment of "Selling," an occasional Billboard series on new strategies for the '90s, experts offer their tips for broadening the classical business. Ed Christman and Catherine Applefeld report. **Page 75**

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FCC Slaps Indecency Fines On Three Stern Outlets

■ BY BILL HOLLAND and PHYLLIS STARK

WASHINGTON, D.C.—The FCC has issued indecency fines against three Infinity Broadcasting stations for broadcasts of the nationally syndicated Howard Stern morning show.

The three stations—WXRK (K-Rock) New York, WYSP Philadelphia, and WJFK-FM Washington, D.C.—were each slapped with a \$2,000 fine by the FCC's Mass Media Bureau in the Oct. 22 ruling. The action had been pending since 1990, when the three stations first received a Notice of Apparent Liability from the commission.

According to the commission, the forfeitures were imposed for "airing indecent language in a broadcast of the Howard Stern show during times of day when there was a reasonable risk that

children might be in the audience."

The actual "indecent" broadcast, which aired in December 1988, "described sexual activities and organs in a patently offensive manner and were sufficiently descriptive as to be understandable to children," according to the FCC. That now-infamous "Christmas broadcast" appeared on Stern's comedy album, "Cruelty By The FCC."

At press time, the FCC was also expected to issue a fine against Stern's Los Angeles affiliate, Greater Media's KLSX, for several late 1990 broadcasts which included graphic language and references to sexual situations, including masturbation and rape.

According to commission sources, that fine could total as much as \$100,000 (\$25,000 for

(Continued on page 96)

Wal-Mart Takes Shot At Rental Sets Up Shop In 3 Oklahoma Outlets

■ BY SETH GOLDSTEIN

NEW YORK—Wal-Mart, no stranger to home video sell-through, has tipped into cassette rentals.

The establishment of 1,500-2,000-square-foot concessions within three Wal-Mart stores in Oklahoma City and Lawton, Okla., could be a preview for the giant discounter's approximately 750 supercenters spread throughout the U.S.

Also part of the test is the pay-per-transaction system devised by Dallas-based Supercomm, which has been installed at all three locations to provide program suppliers with a share of revenues. It is the first application of the system outside grocery chains, themselves just beginning to consider revenue sharing (Billboard, Oct. 24).

Supermarket executives will scrutinize Supercomm and its pay-per-transaction rival, Rentrak, at the Food Marketing Institute's general merchandise convention in New Orleans this week. Video will receive

unprecedented attention at the FMI show, even if supermarkets aren't quite ready for it, says consultant Bob Alexander of New York-based Alexander & Associates.

For Wal-Mart, Supercomm has started tracking LIVE Home Video's "Basic Instinct," the hottest of the fall rental releases, with 545,000 copies shipped. Wall to Wall Video, created to run the concessions, stocked 200 copies of the title, according to president Patrick Kane, who expects to take Supercomm with him as the company expands its Wal-Mart activities. "We're anticipating additional stores," he says.

Wall to Wall carries an inventory of 4,000-5,000 tapes and video games per location. The focus is on mainstream releases, including direct-to-sell-through titles such as "Beethoven," "Batman Returns," and "Beauty And The Beast," and a selection of used cassettes, priced for purchase. Supercomm does not handle sell-through, and it services only those rental releases licensed for revenue

sharing. "In general, we're not seeding product," says president Jack Silverman. Neither he nor LIVE senior sales and marketing VP Stuart Snyder will comment on the terms that brought in "Basic Instinct."

LATE ARRIVAL

Silverman actually was a late arrival at the Wal-Mart stores, which had a different concession renting cassettes under the name Wal-Mart Video before Wall to Wall took over. Tempus Technologies in Auburn, Ind., supplied inventory control software, already being used in 1,000 video stores, that proved compatible with the Supercomm program.

"It does a remarkably good job," says Tempus executive VP Paddy Padmanabhan. "It has made [revenue sharing] real easy. Some of our customers are interested. I've put them in touch with [Silverman]." Padmanabhan thinks Wal-Mart "stands a very good chance of getting into this in a big way."

(Continued on page 94)

Warner Music Posts Slim Gain In 3rd Quarter

■ BY DON JEFFREY

NEW YORK—Time Warner reports that its music unit's operating income for the third quarter, ended Sept. 30, was \$122 million, compared with \$116 million last year. Music revenues rose to \$758 million from \$708 million.

For the nine months that ended Sept. 30, the music group's revenues rose 8% to \$2.25 billion from \$2.08 billion. Operating profit increased 5.4% to \$389 million from \$369 million.

Keith Benjamin, an analyst with Ladenburg, Thalmann, terms the music results "mediocre." He says music was "the only downbeat part of the meeting" that Time Warner held with Wall Street analysts the day the numbers came out. "The business is a little slow," he says.

Christopher Dixon, analyst with PaineWebber, asserts, "There's no question they had a weak quarter in the U.S. market and that was really because they didn't have a lot of chart positions." But the analyst sees a strong fourth quarter in music with album releases by R.E.M., Madonna, Prince, and others.

The increase in music profit, Dixon adds, came from "higher-margin CD sales rather than from significant unit growth."

Time Warner's filmed entertainment group, which includes home video, movies, and television, showed a 14.4% rise in revenues in the third quarter to \$874 million from \$764 million last year. But operating profit increased just slightly to \$121 million from \$120 million.

At the box office, Warner Bros. Pictures scored well with "Lethal Weapon III," "Batman Returns," and "Unforgiven." But many industry observers say the Batman sequel's performance was disappointing. The film was released on home

(Continued on page 96)



Ben Kingsley And I. Philips Classics throws a party to celebrate its new recording of Rodgers and Hammerstein's "The King & I," starring Julie Andrews and Ben Kingsley. Shown, from left, are Marisa Monroe, manager of press and artist relations, Philips Classics; David Neidhart, director of sales, PolyGram Classics & Jazz; Debbie Morgan, senior VP, PolyGram Classics & Jazz; Lisa Altman, VP, Philips Classics; Greg Barbaro, director of marketing, PolyGram Classics & Jazz; conductor John Mauceri, who leads the Hollywood Bowl Orchestra on the recording; Kingsley; Andrews; recording artist Peabo Bryson, who co-stars in the musical; producer Michael Gore; Costa Pilavachi, VP of A&R, Philips Classics; and David Weyner, president, PolyGram Classics & Jazz.

LIVE's 'Basic Instinct' Now Is To Take The Middle Road

NEW YORK—LIVE Home Video did what was expected of it, delivering 545,000 rental copies of "Basic Instinct" at \$99.98 list. It cleared \$30 million wholesale after subtracting the roughly 22,500 free cassettes given to video retailers who bought the 12-pack of tapes.

Now, what will LIVE do for an encore? "Basic Instinct" is among the last blockbusters from Carolco, LIVE's prime source of front-line titles until it hit financial hard times. The penultimate Carolco title, "Universal Soldier," reaches stores in December; LIVE sales and marketing senior VP Stuart Snyder estimates shipments of close to 300,000 units. The last, "Chaplin," opens theatrically in December and, depending on box-office response, will arrive at retail sometime in the first half of 1993.

By then, LIVE will have switched to a diet of smaller-grossing, more prestigious movies that Snyder says should do in the range of 150,000-250,000 units each. After the home runs of "Basic Instinct" and "Terminator 2: Judgment Day," LIVE will have more "of what I call doubles and triples," Snyder adds. High on his list are "Bob Roberts," "Glengarry Glen Ross," and "Reservoir Dogs," all with Academy Award potential that should enhance rental demand, in his view.

Snyder says LIVE has taken to the middle of the road. The company has lopped off losers like "Code Name: Chaos," with sales to retailers of 10,000-20,000 units, even as it forgoes the megahits. "There's really not much in it for anyone in the smaller films," he maintains. As a result, LIVE is likely to cut back the number of its rental releases next year to two a month, compared with three previously. Snyder is optimistic about the outcome: "1993 looks better for us from the business standpoint."

Sell-through will be a major contributor, he believes. For the first time, Snyder says, LIVE will take full advantage of three catalogs—its own and the two acquired from Vestron Video and ITC Entertainment. Much of the Vestron library has been earmarked for the company's low-budget Avid line of \$9.98 releases. "We're looking to be a major player," he says, noting LIVE will continue to sell these titles primarily to mass merchants.

Snyder believes sustained demand for evergreen series like LIVE's "Christmas Classics" augurs well for the future. LIVE has already booked orders and reorders for more than 2 million copies of the six-title animation package, now in its fourth year. "We are [20%] ahead of the pace" of last year, he says. Other sell-through winners this year include a repriced "Terminator 2," at 1.5 million units, and "Madonna: Truth Or Dare," at 110,000 units.

SETH GOLDSTEIN

Boston's Channel Is Back In The Flow

■ BY GREG REIBMAN

BOSTON—Eleven months after abruptly closing, the largest live music club in Boston, the Channel, is reopening Saturday (31) under new management.

The new owners of the 1,500-person-capacity club have vowed to resume the eclectic booking policy that for 10 years made Channel an important stop for hundreds of acts in this lucrative live music market (Billboard, Jan. 15).

The Channel is also important to the market because it is the only large venue in the city that is not controlled by the market's dominant concert promoter, the Don Law Co.

New owner Roland Wheeler has hired Peter Lembo, the Channel's former manager and the ex-manager of the Stompers and other Boston-based rock acts, to handle the club's bookings.

As before, the Channel will also be available for rental to outside promoters. That includes Law, who has already booked two shows there: the Halloween-night grand opening with the Soup Dragons, and the Henry Rollins Band Nov. 5.

Law talent buyer Jodi Goodman says the Channel's return to the market "offers acts more flexibility." She said she expects to rent the room "about once a month."

"This market is well-endowed with venues, but the Channel fills a certain niche because of its size and because it has its own identity as a big rock'n'roll venue," Goodman says. She also notes that the city's second-largest nightclub, the 1,350-capacity Avalon, features dance programming each Thursday through Sunday, which requires that live shows conclude by 10 p.m. "If an act wants more flexibility with the hours, then they may want to turn

to the Channel," she says.

David Werlin of Boston's Great Northeast Productions, another outside promoter, often used the Channel in the past and plans to book acts there again. He notes that, while "many acts, especially local acts, felt the Channel's absence this year, in this economic climate it's anybody's guess how the new operation will do . . . and whether it can win the public's confidence, especially entering the dead of winter."

Lembo says the Channel will be open Wednesdays through Saturdays, with a focus on local talent on Thursdays. "We're going to book the most varied talent we can find," he says. "The Channel was primarily known for rock and reggae. We'd like to stretch that a little further."

Since opening in 1980, the Channel has been a steppingstone for hundreds of rising acts, including

(Continued on page 94)

They're Back. Three Great Voices. One Amazing Album.

EXPOSE

They've had more
Top 10 hits than
any female group
since The Supremes.
Now, EXPOSÉ is back.
Get ready to be
blown away!

"I WISH THE PHONE
WOULD RING"

The first smash from
their long-awaited
new album, arriving
October 27th.



Single Produced and Mixed
by Steve Thompson & Michael Barbiero

Executive Producer: Clive Davis

Direction
Pantera Group Enterprises, Inc.



ARISTA

The Album Of Their Career

GRAHAM WAS THE SOUL OF ROCK'N'ROLL

■ BY MICHAEL KLENFNER

Rock'n'roll and Bill Graham. Those were once two supposedly different entities that came to mean exactly the same thing. The late Bill Graham was rock'n'roll. He lived it, he breathed it, and he loved everything about it.

It has been just about a year since Bill Graham, the maestro of live music and the promoter and producer *sine qua non*, was taken from us on that stormy night of Oct. 25, 1991, in that damnable helicopter crash in Northern California. When Bill went, the music world suffered one hell of a cruel and bitter blow. If you think about some of the greatest concerts ever presented, my friend was the man behind the show, the magic wand that conjured Live Aid or Amnesty International or "The Last Waltz" or any of dozens of Grateful Dead or Rolling Stones or Jefferson Airplane extravaganzas. Like nobody before or probably ever after, he understood the quintessential power of live music. In my mind, Bill Graham was the heart of the soul of rock'n'roll.

When I think about him—and I think about him an awful lot—I can't help but shake my head in wonder over Bill's crazy, wild, driven-to-the-max perfectionism, because that Graham drive revolutionized rock music. The term "workaholic" doesn't even come close to capturing Bill; for him, there weren't nearly enough minutes in an hour or hours in a day. When he was creating a live show, Bill wasn't content to throw a merely fantastic gig—it had to be the best ever. All

the great sound and light rock shows that are around today are there for the audience because of Bill. If you know music, you know Bill set the standard for state-of-the-art concert sound and lighting, the visual and aural festivals that we have become accustomed to at today's concert events.

Every detail, every nuance of live performance came under Bill's scrutiny; nothing escaped the man's vision. He used to write endless notes to himself on 3-by-5 index cards that he later transferred to yellow pads: "Call Mick about sound check" or



'Graham's drive revolutionized rock music'

A former member of the Fillmore East staff, Michael Klenfner is an executive marketing and merchandising consultant in the music industry.

"Get Garcia to do Dead concert promo." He had a novel's worth of notes on every gig. Bill left no Stone unturned, no pun intended. And there was no amount of money he wouldn't spend just to get the best lighting and sound going at Fillmore East or Winterland or any of the other venues he produced. He wanted the people to get their fill of the music they loved. He cared about his audience, big time.

Bill got amazing loyalty from those around him because another thing he understood was the value of friendship. Everyone wanted a piece of him;

he had 40,000 acquaintances, but he knew who his real comrades were and he always managed to be there when you really needed him. I've had three mentors in this business: Clive Davis, who taught me about records, Scott Muni, who taught me about music on the radio, and Bill Graham, who taught me how to live and rock'n'roll. Graham was a tremendous communicator; I called him the Chief Justice of rock music.

His passion for his business, for his kids, and for his friends was contagious. You couldn't help but get

caught up in the groundswell of energy and enthusiasm that followed him like a shadow and touched all of us. It's no wonder his favorite artists—like the Dead, Santana, and the Stones—were the ones that really busted their asses and

gave it their all on the live stage. Bill had so much fire inside of him, and he recognized it in others. He made being around him something exciting, something special.

And man, oh man, could Bill Graham argue. Some people play tennis or golf; Bill argued for sport. Music, love, politics, or art, it didn't matter what he was arguing about. He elevated argument to a fine art because he had the passion of his own convictions. To this day, he's the only man I ever knew who could convince 24,999 French soldiers that they were marching wrong. That's how come he

got his way so often in business and life. He believed in music's surpassing power, and he made all of us near him and in his audiences believe in that power.

Bill was a hilarious guy, too, with the gift of storytelling, even though a lot of people who didn't really know him thought he was serious as a heart attack. Moreover, when we would go to the Concord Hotel in upstate New York, Bill would invariably slip on a waiter's jacket and bus and serve tables for breakfast just to show the way it's done. He was the best waiter at the Concord. And, even though Bill loved being the head honcho of his company, Bill Graham Presents, it took the funniest little things to make him happy. After all Bill had accomplished, all the fame and money and accolades, the proudest I ever saw him was the time we walked into the Carnegie Deli at two in the morning and they bestowed upon him a cloth napkin instead of a paper one. Not even that cloth napkin could wipe the grin off Graham's face that night. Finally and only just then did Bill know he had really made it. Big time.

Bill was tough as nails, and he had more than a few enemies as a result, but the man had a heart of pure gold. He did his best to write back to everyone who sent him a note or he would chat for an hour to the stranger who recognized him on the street and wanted to talk music. He produced a million benefit concerts, and to him a benefit was a benefit, so he ate the cost of everything so all the money would go directly to charity. He was

one of the founders of the Haight Asbury Clinic. I remember the time he had chess-and-checker tables installed in the park near where he lived in Mill Valley, Calif., because he thought the old regulars at the park might enjoy that.

I knew Bill since the early days when he ran Fillmore East and I did security there, so I have a novel's worth of mental notes and memories myself. From India or Australia or wherever on the planet, Bill would call me at all hours just to talk things over. I never once got mad, and neither did my wife, because it was Bill on the line and we relished him. For 22 years, the Dead did a New Year's Eve concert at Bill's request. I remember one year when Bill came out on stage dressed as Father Time. He gave the entire crowd a breakfast of bacon and eggs. Who else would have done that?

What's so hard to take about Bill's death is knowing how fiercely he loved life. Maybe that ferocity came out of his childhood in Europe, where he had to flee across the continent to escape the Nazis. Anyway, wherever he got that passion for life, he never lost it.

I guess you could say that Time ran out on Father Time, but that wouldn't be the whole truth. You see, every time any of us goes to a concert or listens to rock'n'roll, Bill comes alive again. As long as there's music, there will always be Bill Graham.

No arguments this time, Bill. You really were the greatest.

LETTERS

BEGS TO DIFFER

Regarding your article headed "New Euro Mechanical Rate Set" (Billboard, Oct. 3), I strongly disapprove of one section.

It is ludicrous to state that BIEM never accepted a reduction in the mechanical rate. During their long history, BIEM and IFPI have had to make concessions on rates and mostly on the basis of the royalty, which may lead to the same result.

This time, the rate has not changed: It still amounts to 11% of the PPD, as was established in 1985. BIEM has only accepted a small increase in the deduction relating to discounts, which rose from 4% to 6%.

Concerning the minimum, it remains the same; that is to say, two-thirds of the most generally applied prices. It is BIEM that proposed a rate for budget records in order to encourage the industry to produce more and to eliminate the possibility of national societies waiving this rule, which was previously the case. As regards the 25% deduction relating to new formats, this replaces the 40% applied to CDs from 1983 to 1987; the new concession is only for two years.

So where is the so-called qualified victory for the record industry?

One year ago, the declared aims of the record producers were to get the BIEM rate significantly closer to the British one; to eliminate clauses relating to the minima, the maximum number of works and of extracts per disc and promotional records; and to reduce the rate relating to TV-merchandised albums.

None of these aims has been achieved, and the new BIEM rate remains approximately 15% higher than the British one. It is also much higher than those applied in the U.S., Canada, Japan, and the Commonwealth countries.

The real victory belongs to both parties, who, despite large areas of disagreement, have succeeded in reaching a reasonable compromise for a four-year term.

Jean-Loup Tournier
President
SACEM/SDRM
Paris

Billboard replies: We stand by our report. The increase of the discount allowance from 4% to 6% effectively reduces the mechanical rate from 9.504% to 9.306%, as was stated. The statement that this was the first time in history that BIEM had accepted a reduction in the mechanical

rate was made to Billboard by the head of a copyright society. None of the persons who supplied the information on which the report was based—all of whom were at the BIEM general assembly in Seville, Spain—has seen fit to challenge its accuracy.

EXPORTING CHEAP CDs

In reference to your article about the RIAA's shipment statistics for the first half of 1992 (Billboard, Oct. 10), I was struck by the fact that U.S. music shipments increased without a commensurate upturn in retail sales. Perhaps that is because the disappearing units are leaving the country.

The U.S. very conveniently manages to have draconian import laws to stop parallel imports into the country, while proceeding to export its cheap CDs all over the world to the detriment of everyone else.

It is called having your cake and eating it!

Jon Webster
Managing Director
Virgin Records International
London

DOUBLE-EDGED SWORD

I am writing in response to your editorial (Billboard, Oct. 10) about

Vice President Dan Quayle's statements regarding "Cop Killer" and 2Pac's violent lyrical content. The editorialist's extrapolations of Quayle's statements would lead us to believe that Quayle potentially spoke outside the scope of First Amendment rights.

You are about to spring your own trap. You have implied that high-profile figures like Dan Quayle should be more careful with their public verbalizations because they carry significant weight in affecting mass opinion and attitudes. Would you suggest restricting his speech?

Let's look at a couple of other high-profile figures, Body Count and 2Pac. They have expressed themselves in ways that affect mass opinion and attitudes. Thus we could say that these artists represent a new form of desensitization aimed at forcing society to take an amoralistic view. As such, they could be viewed as violating the First Amendment.

The First Amendment should be well guarded by all Americans. However, the First Amendment is not an end in itself, but one of several means to an end, which is the protection of the American people. We have as much to fear from an

overly free and self-indulgent creative community as a narrow-minded, dogmatic legislative system. Both the dogmatic and the unrestrained can have hidden agendas of control. Both can blitz the country through the media. Our governmental system was set up to balance extremists and power mongers. Let's hope it continues to do so.

Like it or not, individuals in a civilized society have a responsibility to one another. I don't want this responsibility legislated any more than anyone else does. But government, record companies, artists, and individuals need to develop a "mission statement of conscience" and operate accordingly.

Brash commentaries may be the only way to illuminate some harsh realities. But mirroring reality is easy. Without hope and the promotion of positive attitudes and action, the harsh realities just intensify and garner more media attention. Isn't it time to put aside our insecurities, take responsibility for our own stuff, and expend some real creative energy to effect a positive change?

Casey McGinty
Nashville

Crown Her In Platinum

Mary J Blige

What's the 41?

UPT-10654

Just six weeks after its release,
the debut album from the
Queen of Hip Hop Soul
surpassed Platinum, hit No.1
on the Urban Charts, and
generated two No.1 Urban Singles:
"You Remind Me" and
"Real Love" and won
four New York Music Awards.

So don't sleep on the next hit,
"Reminiscé"
UPT-54525
as the Reign continues.

"Real Love"
Exploding at CHR
Top 10

"Reminiscé" Produced by Dave "Jam" Hall
for Untouchables Entertainment, Inc.
Executive Producers: Sean "Puffy" Combs,
Kurt Woodley and Charlie Davis

Management:
JDW Management



Artists & Music

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

WMA Gains Agents & Acts With Triad Buy

■ BY DEBORAH RUSSELL

LOS ANGELES—As a result of the William Morris Agency's acquisition of Triad Artists Inc., WMA now has a force of 50 agents handling music accounts and a fresh crop of new clients to complement its respectable roster.

As part of the merger, the jobs of three Triad music agents and at least six WMA music agents were eliminated.

Triad, which had developed an image as a cutting-edge agency, brings a diverse slate of talent, including the Red Hot Chili Peppers, Nirvana, Pearl Jam, En Vogue, Vince Gill, and Mary-Chapin Carpenter to the WMA fold.

WMA's music roster prior to the acquisition included Aretha Franklin, Julio Iglesias, Alice Cooper, the Allman Brothers Band, and Tanya Tucker.

To many music industry observers, the consolidation of the former competitors makes sense, as Triad's contemporary and progressive approach to the industry complements WMA's old-line reputation.

"I feel this merger is just a shot in the arm for the touring business in general," says Larry Magid of Philadelphia's Electric Factory Concerts. "We needed some excitement and maybe this is the jump start we were looking for."

Promoter Rich Engler of DiCesare-Engler agrees, predicting the union with Triad will give WMA a stronger presence in contemporary circles.

"They'll be a much bigger contender in the rock field," he says. "Will

they hold [their clout] over promoters' heads? I don't think so," he adds. "They've always been a pretty straightforward company."

Triad, meanwhile, gains a New York operation, as well as the support of an organization that is "very powerful and well run," says Peter Grosslight, a Triad partner who is now a senior VP and worldwide co-head of the WMA personal appearance department.

Day-to-day relationships between agents and clients will not be dramatically impacted, says Rick Shipp, who has helmed Triad's Nashville operation since its 1990 inception. He will co-head WMA's reorganized Nashville division with WMA VP Paul Moore.

"We're going to keep the same agent-to-client ratio," he says. "The objective is to cut the best, tightest, and toughest deals for our artists and present them in the best possible manner."

(Continued on page 96)



Bob Dylan's musical peers join him in a celebration of his music at Madison Square Garden. Shown at top, from left, are George Harrison, Roger McGuinn, Steve Cropper, and Dylan. Bottom photo, from left, are Eric Clapton, Dylan, Tom Petty, and Neil Young. For further coverage, see *The Beat*, page 10. (Photos: Chuck Pulin)

Earnings From Dylan PPV Blowing In Wind

■ BY MELINDA NEWMAN

NEW YORK—Despite a sellout audience and a strong pay-per-view buy rate, the producer of the Oct. 16 tribute to Bob Dylan says it will be at least a year before he breaks even on the venture.

However, Kevin Wall, chairman of RadioVision—the company that produced "Columbia Records Celebrates The Music Of Bob Dylan"—is calling the four-hour Madison Square Garden extravaganza a "success."

"This is the first time a major event like this has been done on a commercial basis instead of as a tribute," Wall says. "The costs went up greatly the last week because of scheduling additional artists and their flights and other expenses. But we're not inexperienced at putting these type of shows together. It's a niche I've been successful in, and this show will be a success."

The tribute featured more than 30 artists, including George Harrison, Eric Clapton, Neil Young, and Tom Petty & the Heartbreakers, performing Dylan songs. They were later joined by Dylan for several numbers.

According to Wall, RadioVision spent \$4.8 million to produce the show. Revenues from PPV, ticket sales, and international broadcast add up to approximately \$2.7 million. The remainder, Wall says, will come from domestic and international television sales and production.

(Continued on page 94)

Russian Recordings To See Light Via Joint Venture

■ BY CARRIE BORZILLO

LOS ANGELES—A treasure trove of Russian music and video recordings will be made available for the first time through a joint venture between Los Angeles-based United States Soviet Union Arts Group Inc. (USSU) and Ostankino, the Russian State Television and Radio Co. (formerly known as Gosteleradio).

The collection of more than 2 mil-

lion audio and video recordings—approximately 300,000 are classical tapes—come from recording studio sessions and TV and radio broadcasts dating back to the '30s. The classical recordings, which will be digitally remastered, include world-renowned and unknown Russian artists, live recordings of touring Western artists, popular and folk music from Russia and other republics, as well as public political speeches, plays, and operas.

Most of these recordings have never been heard outside the Commonwealth of Independent States, except for a few recordings released by the former state record company, Melodiya, which licensed the music abroad. (These particular recordings were also released in Russia, and the joint venture plans to issue more titles there in the future.)

Under the old Soviet regime, foreign copyright laws were often ig-

nored. According to USSU chairman Tristan Del, Melodiya "raped" the Gosteleradio archives and used what it wanted. He insists that "we will take a more civilized approach and will pay royalties to performers and to the estates of performers in a fair way."

At a press conference here last week, Ostankino general director Yuri Kornilov said Russian television (Continued on page 96)

intouch i.Stations To Use B'board Charts Store Listening Booths Gauge Consumers' Tastes

■ BY TRUDI MILLER

NEW YORK—A San Francisco-based company that plans to put music listening stations in retail stores, intouch group inc., has signed an agreement with BPI Communications to feature Billboard's charts on the stations. Beginning next month, intouch will test the machines—called "i.Stations"—in six retail stores to gauge their effect on music sales.

The i.Station features 30-second excerpts from five cuts on every album in its memory; currently, the i.Stations contain more than 28,000 hit and catalog albums from virtually every major label and most key indies.

To use the i.Station, a consumer must fill out an application for an "i.Card." The application forms provide a database from which intouch can create demographic profiles for participating labels of i.Station users and their musical preferences.

Having obtained an i.Card, the consumer then brings a CD or cassette to the i.Station and scans the UPC code; album information and a graphic of the album appear on the screen. After listening to CD-quality music samples from the record, the consumer is given the option to rate the cuts on a 1-5 scale; request other albums by that artist; or ask for recommendations for similar artists. The stations also provide record reviews, music videos, and upcoming concert information.

(Continued on page 97)



A user chooses one of several viewing and listening options at the i.Station.

Christian Acts Forthcoming About Their Support For Bush

■ BY BOB DARDEN

WACO, Texas—At the recent SESAC awards ceremonies in Nashville, long-haired Dale Thompson, lead singer of the popular Christian pop/metal band Bride, strode confidently forward to accept an award on behalf of the band.

Suddenly, at the podium, Thompson startled the placidly munching crowd by aggressively thrusting his arms in the air and shouting "Bush/Quayle '92!"

Thompson's outspoken support of the President is in direct contrast to the more publicized support given Democratic challenger Bill Clinton by the likes of Barbra Streisand, U2's Bono, and Danny Goldberg (Billboard, Oct. 17). But a host of contemporary Christian artists and record label executives have indicated their wholehearted support of the Republican standard-bearer.

Doubtless the best-known advocate is Sandi Patti, who performed at

the recent Republican National Convention in Houston. Gospel superstar Patti was personally invited to perform by President Bush, and she says she did so in support of the President's re-election campaign.

"I support George Bush," she says. "I believe George Bush to be a caring and trusting man. I strongly support the values he represents."

Patti also says she "would not hesitate" (Continued on page 96)

Popular Uprisings Has A New Home

Popular Uprisings, Billboard's weekly national report on new and developing artists, has a new home. The page, which includes the Heatseekers Album Chart, appears in this issue in the Artists & Music section, page 16.

Artist Royalty Suits May Get Boost Several Acts Affected By High Court Ruling

BY MELINDA NEWMAN

NEW YORK—Several current suits by older performers against record companies may be affected by a federal appeals court decision that the Supreme Court upheld last December.

The result could mean hundreds of thousands of dollars, if not millions, for some artists, including the Ronettes, the Shangri-Las, and the Crests, all of whom are involved in royalty litigation.

Last year, the Supreme Court let stand a Sixth U.S. Circuit Court of Appeals ruling that said two Nashville labels, Gusto and GLM, must pay \$1.2 million in back royalties plus interest to several artists, including B.J. Thomas, Gene Pitney, and members of the Shirelles (Billboard, Dec. 14). The two record companies had

purchased master recordings by the artists from another label; and, even though no new contract between the new owners and the artists had been negotiated, the ruling stated that the two labels had assumed the obligation to pay past artist royalties and a percentage of income from licensing. Despite the fact that the original contracts allowed for only small artist percentages for foreign license fees and no domestic licensing fees, the district court judge overrode the old contracts and applied new standards.

Attorney Alexander Peltz, who is representing the Ronettes in their suit against Philles Records and producer Phil Spector, expects the ruling will spark few new cases because of statutes of limitations and other complicated legalities. However, he adds, the decision could be "applicable to any number of situations where the

original contract is not fully formed in what the artist is going to receive in terms of licensing."

Peltz believes the ruling strengthens the Ronettes' suit, which was filed in 1987 but has not yet come to trial. "All the contracts that appeared around that time [1963] were similar in that most called for payment of royalties for records sold, but didn't account for synchronization rights or other licensing," he says. Therefore, he says, the decision "will strengthen our case vis-a-vis the uses of recording that aren't enumerated in the contract." He stresses that all new product, such as the Ronettes' "best-of" compilation issued Sept. 22 on ABKCO Records through Phil Spector Records, will be subject to the ruling.

In their suit, the Ronettes are asking for \$1.5 million in damages. However, before damage hearings can (Continued on page 107)

Next Step For Next Plateau: London/PLG Distribution Deal

BY LARRY FLICK

NEW YORK—Enduring New York rap/dance independent Next Plateau Records has entered into an unusual production and distribution agreement with London Records/PLG. Unlike typical indie/major marriages, which often include an equity stake

for the major, this deal is fashioned more closely after international licensing deals.

Over the next five years, London and PLG will promote, market, and distribute acts signed to the 10-year-old indie. Next Plateau will maintain separate offices, and a seven-person staff, geared primarily toward A&R duties. At least one in-house club and radio promoter will be retained to supplement PLG's efforts.

"This is more a rental situation than a buyout," says Next Plateau president Eddie O'Loughlin, who owns the label with partner Jenniene LeClerc. "I believe in our capability to find good records and set them up from street level." But he says that with the London deal, "we'll be able to expand and become more competitive, much like our contemporaries, Jive and Tommy Boy."

(Continued on page 94)



Next Plateau partners Eddie O'Loughlin and Jenniene LeClerc.

Cosmo Name (And Models) Adorn Line Of Compilations

NEW YORK—Cosmopolitan magazine hopes it can trade on its strong image on newsstands to achieve similar success in music outlets as it launches a line of hit-song compilations.

In association with Marshall Blonstein's DCC Compact Classics, the Cosmopolitan Collection gets under way at month's end with 10 releases, featuring 10 selections each. After this debut, via CEMA distribution, the label plans to issue two or three additional sets a month.

According to label copy, whole albums have been manufactured by the special-products divisions of such majors as Sony, Warner Bros., and MCA for a division of DCC called Sandstone Music.

The sets carry a list price of \$11.98 for CDs and \$7.98 for cas-

ettes.

The Cosmopolitan Collection is apparently aimed at the 18-to-34 female age group, the core readership of the Hearst publication, which has a circulation of 11 million. Among the artists set for various releases are Cyndi Lauper, Gloria Estefan & Miami Sound Machine, Chris Isaak, Michael McDonald, Kathy Troccoli, Curtis Stigers, Timbuk 3, Belinda Carlisle, and Linda Ronstadt & Aaron Neville.

With cover design and artwork on product packaging similar to the magazine's "Cosmo Girl" image, the magazine also sees helpful cross-promotion with the label, according to Dick Gersh, spokesman for DCC.

"The real kicker, besides the (Continued on page 96)



Generous Gesture. MCA Music Entertainment Group chairman Al Teller and MCA Records artist Elton John announce that profits from John's next single and video, "The Last Song," will be donated to AIDS charities, and that MCA will make a \$100,000 advance donation. Further donations will be generated by sales of a cassette featuring the song and two other tracks, to be sold via the toll-free number 800-695-AIDS. John will also donate all his artist royalties from the sale of future singles released in America to U.S. AIDS charities. Shown, from left, are Teller; John; MCA Records president Richard Palmese; and Dr. Charles Farthing, director of the AIDS unit of New York's Bellevue Hospital.

Love Fires Latest Shot In Legal Row With Brian Wilson

LOS ANGELES—The Beach Boys' Mike Love has sued his cousin and former band mate Brian Wilson and Wilson's former psychiatrist Eugene Landy for slander and libel in the latest volley of a continuing series of legal battles surrounding the group.

In the suit, filed here Oct. 20 in California Superior Court, Love claims that "Wouldn't It Be Nice," Wilson's 1991 autobiography, defamed him "by denigrating his songwriting abilities" and his contributions to the group, while maximizing Wilson's role at his expense.

Also named in the suit are HarperCollins Publishers, which issued the book, and co-author Todd Gold. The book chronicles the rise of the Beach (Continued on page 96)

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Charles M. Young is named executive editor of Musician magazine. He was a contributing editor for Musician.

RECORD COMPANIES. Bob Catania is appointed VP of pop promotion for Elektra Entertainment in New York. He was VP of promotion at Charisma. Jim Elliott is named VP of top 40 promotion for Arista Records in New York. He was a staff member of Active Industry Research, a music research and marketing firm.

Delos International appoints Rudi Simpson VP of sales and marketing in Los Angeles, Jeffrey J. Richman Northeastern regional manager in New York, and Linda Callender West Coast regional manager in Los Angeles. They were, respectively, VP of media and marketing for Delos International, director of retail store operations/software division for J&R Music World, and West Coast region-



YOUNG



CATANIA



ELLIOTT



SIMPSON



TAKEMOTO



WORKMAN



FRESTON



LEVESQUE

al manager of A&M Classics.

Wayne Lee is named managing director of Warner Music Korea in Seoul. He was area marketing director, Southeast Asia, for the U.S. Surgical Corp.

EMI Music's international offices announce several appointments. Gilbert Ohayon is appointed regional managing director for France and Benelux at EMI Music in Paris, effective Jan. 1. He will retain his position as president of EMI France. Chris Windle is named VP of international marketing for the European sector of

EMI Music in London. He was Pacific region VP for Fox Video. Hennie van Kuijeren is appointed managing director of EMI Holland, effective Jan. 1. He was VP of international marketing for the European sector of EMI Music. EMI Classics in London appoints Kick Klimbie VP of marketing and John Patrick director of international promotion and marketing services. They were, respectively, regional managing director for EMI Benelux and VP of marketing for EMI Classics.

Michelle Eagle is named director

of licensing for GNP Crescendo Records in Los Angeles. She was director of licensing for Rhino.

DISTRIBUTION. Uni Distribution Corp. in Los Angeles promotes Mavis Takemoto to VP of administration, Nancy Dean to associate director of programming, new releases and catalog product, and Chrissy Stern to associate director of advertising. They were, respectively, senior director of advertising and administration, administrative assistant, and advertising coordinator.

RELATED FIELDS. Adrian Workman is promoted to senior VP of BMG Video International in London. He was VP of the company.

Bill Freston is named VP of sales for Track Marketing Co., a joint venture with Warner Music Group, in New York. He was VP of sales and marketing for Billboard Entertainment Marketing.

Steve Levesque is promoted to VP of music at Roskin-Friedman Associates Public Relations in Los Angeles. He was senior account executive.

Neneh Cherry Brews Seasoned Batch Of Songs

BY LARRY FLICK

NEW YORK—With the release of Neneh Cherry's much anticipated second Virgin album, "Homebrew," she aims to prove that good things really do come to those who wait.

In 1989, Cherry strained at the barriers separating rap and urban/pop with the certified gold single "Buffalo Stance," and her critically lauded debut album, "Raw Like Sushi," which sold more than 2 million copies worldwide. Since then, her persona as a swaggering, streetwise youth has evolved into that of a mature young woman, whose knack for turning a clever lyrical phrase is now seasoned with a more experienced and worldly perspective.

"During the process of making this

album, I think I've found answers to some of the questions I've been asking myself for a while now," Cherry says. "I'm not saying that I'm absolutely right, but I do think I now have a better understanding of the things that shape my life and the world around me."

"Homebrew" was recorded over a period of 18 months in Cherry's London home and, unlike "Raw Like Sushi," boasts guest appearances by an array of U.S. musicians. At the top of the list are Guru and DJ Premier of Gang Starr, who appear on the assertive opening track, "Sassy," and R.E.M.'s Michael Stipe, who makes his rapping debut on "Trout," a blistering, beat-driven jam about sex education.

"The thing I respect most about Michael is his ability to write about rele-

vant issues without taking a hammer to your head," Cherry says. "He was so willing to stretch and venture off into unfamiliar territory. It was brilliant, and good fun at that."

Celebrity participation aside, the singer/rapper uses "Homebrew" as a showcase for two new and unknown U.K. acts. Trout, aka the album's producers Jonny Dollar and Cameron McVey, penned and played the music on the song of the same name, while Porter's Head, an unsigned Bristol, England-based band, collaborated on the pensive and sullen "Somedays." She says the idea was to give the set a somewhat "communal vibe of people dropping in and adding bits and pieces."

All of these elements gel into a project that is far more reflective than her debut. Cherry says she felt much less compelled to don the "aggressive young woman" veneer of her past in favor of a more subtle and introspective

mood. "After a while all of that whole thing was feeling a bit overdone and cliché. I have learned that sometimes there can be immeasurable strength in a softer touch."

She continues, "I won't allow my music to be cast from a cookie-cutter. I'm not completely the same woman I was two or three years ago; I've grown and progressed. Why shouldn't my music do the same?"

Virgin Records is well aware that

pushing Cherry's music to a pop radio mainstream that might be expecting a retreat of "Buffalo Stance" won't be easy. First single "Money Love" has been a slow mover at top 40, despite a considerable buzz at alternative formats and acclaim from the press. John Boulos, Virgin's VP of promotion, attributes the pace to the fact that the cut is "not a narrow-niche record. It has elements of rap and elements of hard rock; it stands out in an extremely positive way. It's just taking a little longer to seep in. But that's fine, we believe in this record enough to stick with it. We're nowhere near ready to throw in the towel."

Boulos points to MTV adding the videoclip to "Money Love," which was directed by John Maybury, as a necessary shot in the arm. "It completes the picture, if you will, of an artist with many more facets than originally perceived. The video com-

(Continued on page 15)



NENEH CHERRY

Roxette Takes The Show Off The Road On 'Tourism'

BY CATHERINE APPLEFELD

NEW YORK—When Roxette embarked on its first full-scale tour behind the platinum "Joyride" album last year, it took the idea of keeping a record of its travels to heart.

The result is "Tourism," an audio postcard containing nine new songs recorded in locales around the world—among them a hotel room in Buenos Aires, a nightclub in Sao Paulo, and studios in Europe and the U.S.—plus live versions of some of the Swedish duo's hits. The sporadic recording process lends a rawer feel to the album

than on many of Roxette's past efforts—an occurrence singer/songwriter Per Gessle happily embraces.

"We're very proud of having all these hits, but that doesn't mean you have to sound the same all the time," says Gessle, who with partner Marie Fredriksson has been churning out a consistent stream of glossy pop successes over the last few years. "The best pop act in the world was the Beatles, and they changed with every record."

"Tourism," which debuted last week on The Billboard 200 at No. 166 with a bullet, might, however, take some of Roxette's fans by surprise. "Most people who know Roxette from the 10, 11 hits we've had think we're all about top 40. Which is part of it, but there's also another part," he says. "When you go to a Roxette show you find such a wide audience, everyone from 12 to 55. That's a sign that what we do really works."

While Roxette has hit superstar status in Europe—proof of which includes Gessle and Fredriksson's likeness appearing on a stamp in Sweden last year—Gessle acknowledges the duo has yet to match that degree of success in the States. He cites as a main factor the lack of exposure to audiences here, despite two platinum albums and three singles that hit No. 1 on Billboard's Hot 100. In fact, the "Joyride" jaunt last February was the first time Roxette had ever played in the U.S. "Hope-

(Continued on page 15)



ROXETTE. The Swedish duo is Per Gessle and Marie Fredriksson.

Young Towers Above At Dylan Tribute; Earache, Columbia Make 'Sacrifice'

BOBFEST: Moments of transcendence at concerts are all too rare and, therefore, all the more treasured. The moment came relatively late in Columbia Records' Bob Dylan tribute concert, Oct. 16 at Madison Square Garden, but it put everything into perspective. As we watched Neil Young rip through "All Along The Watchtower" with a clean ferocity that was nothing less than inspired, we were newly awestruck at Dylan's songwriting mastery. To hear artists from all different genres interpret Dylan's work in ways that perhaps the songwriter himself never imagined only served as a testament to the amazing legacy he has already created.

It was those artists who have repeatedly shown their ability to create new works from Dylan's songs, rather than merely imitate him, who stole the show. Among the top moments: Stevie Wonder's stirring rendition of "Blowin' In The Wind," Johnny Cash and June Carter Cash's "It Ain't Me Babe" country hoedown, Eric Clapton's bluesy "If Not For You," Lou Reed's razor-sharp "Foot Of Pride," the O'Jays' gospelly "Emotionally Yours," Mary-Chapin Carpenter, Rosanne Cash, and Shawn Colvin's sweet, harmonious "You Ain't Going Nowhere," and the Clancy Brothers & Tommy Makem's "When The Ship Comes In."

Sinead O'Connor managed to grab the immediate headlines by acting like a petulant child who doesn't get her way at another kid's birthday party: When upset by audience boos, she launched into a defiant version of Bob Marley's "War" (that same tune she performed on "Saturday Night Live") instead of the planned cover, "I Believe In You," by that other Bob fellow. But the memory of her tantrum won't last nearly as long for those who were there as will the memories of Tom Petty, George Harrison, George Thorogood, Roger McGuinn, and others paying fitting tribute to Dylan.

The man of the evening didn't appear until nearly the end of the program, and when he did he pulled a great switch. After listening to more than 20 artists salute him, his first song was "A Song For Woody," in which he paid homage to one of his main inspirations, Woody Guthrie. The whole evening was like listening to a musical family tree with Dylan honoring his roots, while a new generation, represented by the likes of

Pearl Jam and Sophie B. Hawkins, showed its respect for Dylan.

Dylan will again celebrate those who came before him with a Nov. 3 release, "Good As I Been To You." The Columbia recording is a live acoustic collection of mainly traditional songs.

THEY'RE B-A-A-ACK: Rob and Fab, better known as Milli Vanilli, will make their national singing debut Monday (26) on "The Arsenio Hall Show." The duo has landed a contract with Reno, Nev.-based label Taj Records/Joss Entertainment, which released the pair's first single, "We Can Get It On," a few weeks ago. The album, titled "Rob And Fab," will be released in November. According to their publicist, Laura Kaufman, the duo decided to remain together after it was revealed that the pair was only lip-syncing on their multi-platinum Arista debut, which resulted in their having to return

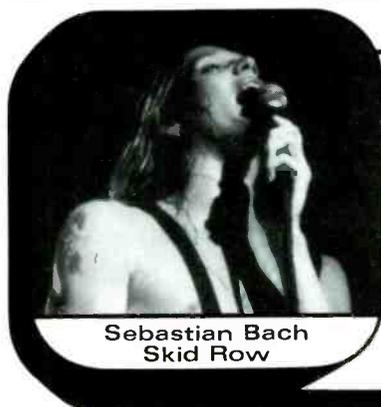
their Grammy for best new artist. She adds that they co-wrote or co-produced each of the songs on the new album.

GROW SOME FUNK OF YOUR OWN: Paisley Park will host "A Funky Little Affair" during Billboard's 14th annual Music Video Conference & Awards, Nov. 4-6 in L.A. The party will include never-before-seen footage of Prince & the New Power Generation. For all the groovy details, see The Eye, page 40.

THIS AND THAT: Nanci Griffith is moving to Elektra Entertainment from MCA Records. Her first Elektra release, "Other Voices, Other Rooms," will be in stores in early 1993. Earache Records and Columbia Records have joined together to distribute "Soul Sacrifice," a four-song EP by Earache doom-metal band Cathedral. Earache, which normally is distributed through Relativity, linked with Columbia for this one artist. The EP, released Oct. 20, will be followed by a full-length album on Earache/Columbia next year... DGC/Geffen will release "Throw-Aways," a collection of B sides and previously unreleased material from Nirvana, Dec. 22... God knows we always go to Steven Seagal movies for the music. For the millions just like us, GNP Crescendo Records has released "Music From The Films Of Steven Seagal," which includes tracks from "Hard To Kill," "Above The Law," and "Out For Justice," plus an interview with Seagal.



by Melinda Newman



Sebastian Bach
Skid Row

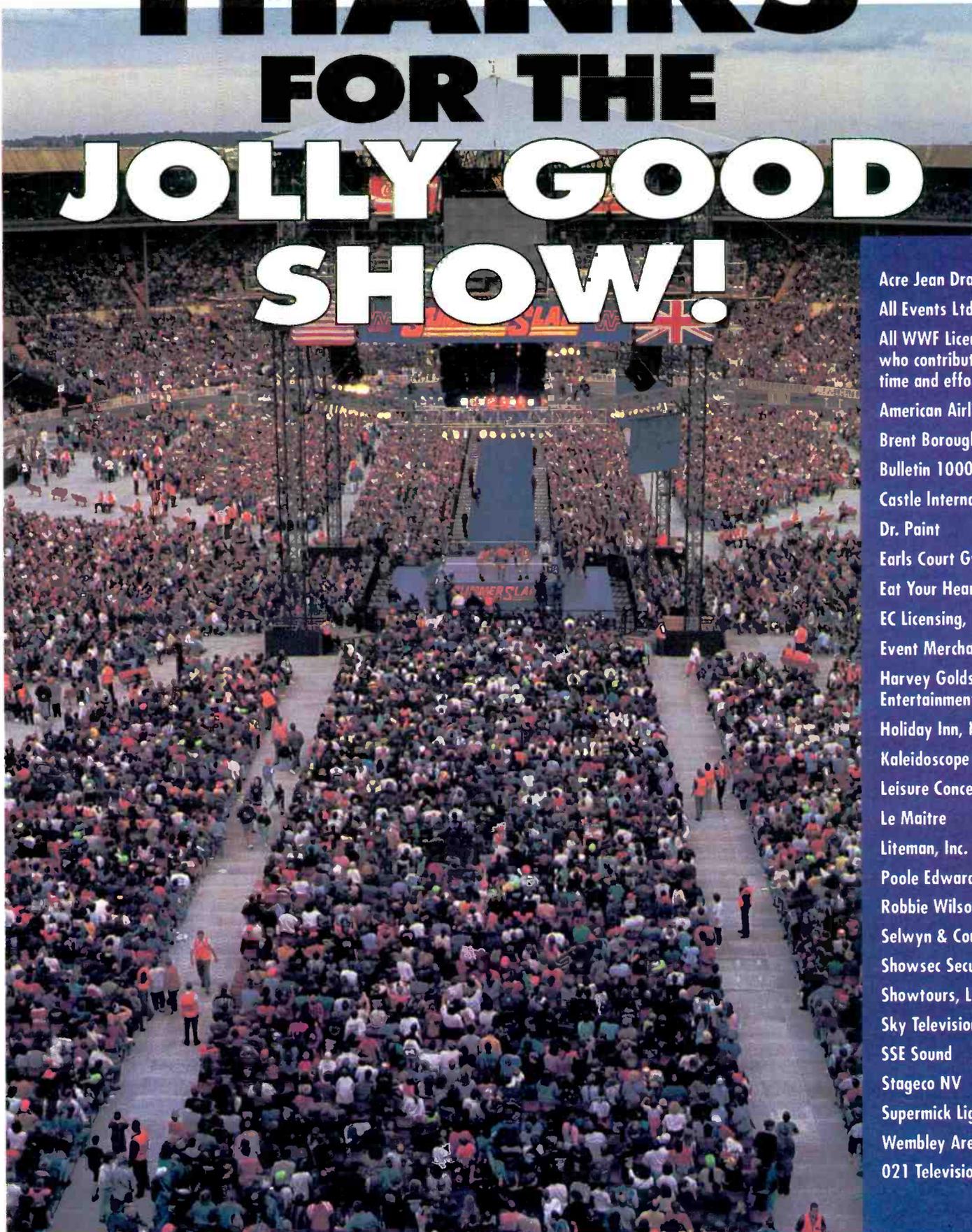
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Maxi Priest Carries Reggae Torch

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—When a spontaneous midnight music session spawned "Groovin' In The Midnight," the first single from Maxi Priest's new "fe Real" album, it set the tone for the entire project.

The track reunited Priest with coproducers David Morales, Handel Tucker, Mikey Bennett, and Sly Dunbar. "It was the first time the 'House Call' production team had reunited," says the sultry-voiced reggae singer, referring to the No. 1 R&B hit by Shabba Ranks the ensemble created. "We got together for a late-night jam in my home studio, and 'Groovin' In The Midnight' is what came out."

That illustrious start set a positive pace for the recording of the rest of

"fe Real," says Priest, who describes the Tuesday (27) Charisma release as "an intentional blend of different styles—dancehall, lovers' rock, raga-muffin, pop, and R&B," or, as he summarizes, "Maxi Priest music."

Priest's music, as diverse—and polished—as it has become, never betrays its Jamaican roots, or loses its reggae credibility. As perhaps

the only reggae artist to have earned true pop and R&B acceptance, Priest is also one of the very few to cross and conquer the great divide between the dancehall sound of the '90s and the "conscious" or traditional

reggae made famous by Bob Marley.

"From the age of 14 years, I have been paying my dancehall dues," he says, recalling his early days as a DJ with London's Saxon International Sound System, and his first dancehall appearance in Jamaica when he was stoned off the stage. Of that 1989 experience, Priest says, "That sealed it for me. I had to stand up and earn the respect of the dancehall massive [audience]."

The London-based Priest, who has a reputation for flawless "one-take" vocals, sees "fe Real" as clarifying and expanding the "rough map" he drew with its predecessor, "Bonafide," which was certified gold in the U.S. and has sold 800,000 units worldwide. Priest says the record also carries him a few miles closer to

(Continued on page 14)



MAXI PRIEST

Billboard

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Billboard's special tribute to Jimmy Jam and Terry Lewis coincides with the 10th anniversary of their company Flyte Tyme and spotlights their extraordinary success as musicians, songwriters, producers and businessmen. Their unmatched string of hits for various artists include Janet Jackson, Ralph Tresvant, Karyn White and most recently the platinum "Mo' Money" Soundtrack.

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EMI Pub Veteran Slattery Bids Music Industry Adieu

A SONG MAN RETIRES: Ed Slattery's career, like the music industry itself, started with a song. At 82, Slattery has just retired from **EMI Music Publishing** after more than 40 years with the organization and its predecessor companies. He originally entered the music field as a musician, playing the organ at a local New York City church. He later became an arranger and conductor for various radio shows, including the "American Melody Hour."

In the late '40s, he joined **The Big 3 (Robbins-Feist-Miller)**, then

owned by **MGM**. Since then, the company has seen shifts in ownership from **United Artists**; **CBS**; the partnership of **Charles Kop-**

pelman, Martin Bandier, and Stephen Swid; and, currently, **EMI Music**. The constants have been an incredible catalog of songs and Slattery himself.

Over the years, as the original **Big 3** catalog changed hands, Slattery's knowledge of the catalog proved invaluable, especially as each sale of the company meant attrition of other veteran staffers.

With the home video revolution, the publisher once again turned to Slattery's expertise. Recently, for example, he read some 300 music cue sheets from feature films in order to sort out usage of music in them to determine royalty rates.

Slattery often handled inquiries from writers or their estates. He recalls one instance in which the son of a famous composer inquired about the nature of one of the deals involving a composition by his father. After researching the matter, Slattery said to the son, "The deal may be odd, but it's not incorrect."

For Slattery, the biggest change in music publishing is, "Today, a song comes to the publisher after it's recorded. In the old days, the publisher got a song and worked like the devil to get it recorded."

CREAM OF THE CROP: In some golden-oldie acquisitions, **Bourne Music** has tapped into the top money-earners over the last two decades of the songs penned by **Alex Kramer** and his wife, the late **Joan Whitney**. The deal, drawing from the **Kramer-Whitney Inc.** catalog, includes such songs as "Candy," "Ain't Nobody Here But Us Chickens," "My Sister & I," and the closing theme of the "Your Hit Parade" show, "So Long For A While." As for "Candy" and "Ain't Nobody Home But Us Chickens," they have gotten recent exposure via a hit film, "Bugsy," and a successful Broadway musical, "Five Guys Named Moe," based on songs made famous by **Louis Jordan**, respectively.

The Bourne-Kramer ties go back more than 50 years. Bourne pub-

lished songs by **Kramer**, the renewals of which were picked up by **Bourne Music** in 1973. Also, **Bourne** founder **Saul Bourne** sat with **Kramer** on the **ASCAP** board in the early '50s. **Bourne's** wife, **Bonnie**, took over his spot on the board following her husband's death, as well as assuming the position of head of **Bourne Music**. **Bourne's** daughter, **Bebe**, is active in the firm and was in on the negotiations for the **Kramer-Whitney** deal.

WHEN GREGORY ABBOTT, the artist/writer/producer, started **GMP**

Inc., it included a production unit and a BMI-cleared music publishing company, **Grabbit Music**. That was almost a dec-

ade ago, in 1983, a period that also saw **Abbott** come up with a major pop success in 1987 with his own song, "Shake You Down," on the **Columbia** label. Although without a label home at the moment, **Abbott** is busy on the writing and production fronts. He and **Henry Gaffney** wrote the new **Jennifer Warnes** single, "Rock You Gently," on the **Private** label. He is writing and co-producing with **Mel Holder** an R&B/rap group called **Aureo**, currently being shopped. He is also co-writer with **Judd Friedman** of a song, "If You Could See Through My Eyes," by **Mona Lisa** on the **Quality** label. **Abbott's** publishing company, based in **GMP Inc.** offices in **Bergenfield, N.J.**, currently has two staff writers, while **Abbott** is working with another 10.

ART FOR FRANK'S SAKE: **Warner/Chappell Music** senior VP in **N.Y.** **Frank Military** is an artist with a bent toward abstract work. Along with the work of **Maria Cooper Janis**—wife of pianist **Byron Janis** and daughter of actor **Gary Cooper**—**Military** is exhibiting his work at the **Elysium Gallery** in **Manhattan** through **Saturday (31)**. At the **Oct. 9** opening, **Military** reports, more than 30 of his paintings were sold among 500 gathered. **Military** and **Janis** drew such luminaries as **Tony Bennett, Michael Feinstein, Liza Minnelli, Maureen McGovern, Bobby Short, Mel Torme, Judy Collins, Margaret Whiting, Brooke Shields, K.T. Sullivan, Kitty Kal-len, Judy Collins, and David Douglas Duncan**. His songwriting friends on hand included **Burton Lane, Jule Styne, Cy Coleman, George David Weiss, and Sammy Cahn**.

PRINT ON PRINT: The following are the best-selling folios from **Music Sales Inc.**:

1. The **Red Hot Chili Peppers**, **Blood Sugar Sex Magik**
2. The **Cure**, **Wish**
3. The **Cure**, **Standing On A Beach**
4. **Raffi**, **Evergreen Everblue**
5. The **Cure**, **Disintegration**.



by Irv Lichtman

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NARAS Panel Flags Dangers Of State, Local Censorship

BY DEBORAH RUSSELL

LOS ANGELES—The most “clear and present danger” of censorship in the arts today exists at the state and local level, according to a panel of experts who spoke during an Oct. 13 forum presented by the L.A. chapter of NARAS, the recording academy.

The NARAS presentation, “Censorship On Record: Warning Signs And Lyric Laws,” was held at the headquarters of A&M Records here.

“There’s a tremendous siege at the state and local level,” said David Leibowitz, executive VP and general counsel for the Recording Industry Assn. of America in Washington, D.C.

He cited the recent passage of an “erotic music” statute in the state of Washington, as well as recent legislative activity in the Louisiana and Michigan state governments.

Rep. Howard Berman (D-Calif.) rejected the notion that the nation is in the throes of an ultraconservative, right-wing, fundamentalist movement. He said he supports the rights of special-interest groups to take economic retaliation against entertainment companies that release product they find offensive, but draws the line when government agencies seek to impose limits on the distribution of that product.

“This is one of the most restricted societies in terms of the government keeping out of the affairs of the individual,” he said.

However, panelist John Battle,

producer, writer, and member of the rap group Success-N-Effect, stressed his fear regarding the proximity of Parents’ Music Resource Center founder Tipper Gore to the White House, and her potential impact on federal legislation regarding the arts.

“As an artist, I’m terrified that [Gore] could have that kind of power,” Battle said.

As co-founder of the PMRC, Gore successfully lobbied the recording industry to adopt a standardized “explicit lyric” warning sticker, which is voluntarily affixed to music recordings. She is the wife of Tennessee Senator and Democratic Vice Presidential candidate Albert Gore.

Panelist Chris Morris, senior writer in Billboard’s West Coast bureau, said it would take “extreme vigilance on the part of the artistic community” to fight censorship in the current political climate. He reminded the audience that the threat to artistic freedom transcends political party, gender, and race.

Increased economic boycotts and other legal sanctions against companies that release controversial product cause a more subtle form of censorship, warned Carol Sobel, senior staff attorney, ACLU Foundation of Southern California.

A label that finds it economically unattractive to release controversial product will find it a “whole lot cheaper” to simply cancel an artist’s contract than defend it, she said.

Music attorney/personal manager Susan Butler moderated the discussion.

MAXI PRIEST

(Continued from page 12)

his long-held dream of “picking up where Bob Marley left off, and taking reggae even further than he did,” a goal partially realized with “Close To You,” the No. 1 single off “Bonafide.”

Virgin Records, which is promoting the record for Charisma, shares Priest’s optimism about the patois-titled (it means “For Real”) new album. “We’re going out with 200,000,” says John Boulos, Virgin’s VP of promotion, “and ‘Groovin’ In The Midnight’ has had a good R&B and pop response in its first week.” Boulos

adds that a video for the single was shot in Malibu and has been serviced to appropriate video outlets.

Unlike reggae’s political pioneers, Priest doesn’t object to a mainstream push. Despite his name, his waist-length dreadlocks, and his Rasta faith, the nephew of late reggae great Jacob Miller is “not a preacher” and “not a political person.”

A world tour, starting in Europe, to promote the new album is planned for the early part of 1993. U.K. audiences will see him first. “I haven’t played in England in over three years,” he says. “I’m overdue.”

Simon Law and Gussie Clarke also produced tracks on “fe Real,” which was recorded at London’s Eden, Eastcote, and Livingston Studios, and at Music Works and C.R.S. in Kingston. The album’s executive producer is Erskine Thompson. Writers include “Close To You” team G. Benson and W. Sela, who, with Priest, share credits on the singer’s favorite cut—“Just Can’t Turn Away.”

“I really identify with those lyrics,” he says, commenting on the song’s theme. “With all the serious problems in the world, no one can afford to turn away. The only solution we have is to face them head on.” Priest may not be overly political, but, he laughs, “I do have a heart.”

Dire Straits Wraps Megatour In Spain Mark Knopfler Says This Jaunt Is His Final One

MADRID—Dire Straits said “adios” to megatours—possibly forever—with six shows in Spain that ended Oct. 9 in a damp and cold soccer stadium in the northeast city of Zaragoza. The stint wrapped more than two years of a 220-concert tour seen by approximately 7 million fans.

Spain was an apt setting. In three separate stretches, in May, August, and December, nearly half a million Spaniards saw the U.K. group led by Mark Knopfler at 18 concerts in 10 cities. Apart from the three Barcelona concerts in

October, all the gigs were open-air, in soccer stadiums or bullrings.

Knopfler had made it clear the “On Every Street” tour would be his last. But he expressed similar sentiments following the “Brothers In Arms” tour a few years ago.

Critics noted, however, he played less guitar on this October stretch—three concerts at Barcelona’s Palau Sant Jordi, a summer Olympics venue with a 17,000 capacity; two in Madrid’s 18,000-capacity bullring, the world’s largest; and Zaragoza—than he had in May and August.

Concert promotion firm Dr. Music thinks the Spanish public is completely different to those Dire Straits normally plays for. “Knopfler sometimes stands puzzled at the interminable ovations without being able to strike a note—and that’s before the concert starts,” explains Dr. Music spokesman José Puig. “The band really enjoy themselves and the sound of 20,000 people shouting ‘torero, torero,’ which means bullfighter—a term of veneration in Spain—is something you don’t get in, say, northern Europe.”

HOWELL LLEWELLYN

ARTIST DEVELOPMENTS

HOUSE OF PAIN

How likely is an Irish-American rap group to score a top-five hit? About as likely as hip-hop fans handing out stuffed leprechauns as gifts to rappers at concerts. But, improbably, both things have happened to Tommy Boy Records’ hardcore hip-hop group House Of Pain.

Fronted by rapper Everlast, once a member of Ice-T’s rappers stable the Rhyme Syndicate, the act’s first single, “Jump Around,” has crashed the top five on Billboard’s Hot 100 Singles chart and sold more than 1 million copies. Perhaps no one is more surprised about this than Everlast himself.

“When I was watching MTV and saw our video as one of the top five, then saw our single in the top five on the pop charts, I bugged,” he says. “The song wasn’t ever intended for pop radio, but other hardcore songs by Das-EFX and EPMD made it onto pop radio, too. But our song is too hardcore, with its sound and language, that radio can’t play our song to death. I trust the hip-hop audience,” he continues, “not pop radio. The pop audience’s attention span is about as long as a finger snap.”

And seemingly as fast, House Of Pain has become a household name in hip-hop circles here and abroad. Everlast and his band mates, rapper Danny Boy and DJ Lethal, recently returned from a European tour, which included a memorable gig in—you guessed it—Dublin. “We played at a pub called the Dublin Castle Inn, in front of 200 people,” Everlast recalls. “The whole front of the stage was a mosh pit. Kids came up to me and said, ‘Welcome home,’ and brought me gifts. One even handed me a small stuffed leprechaun. We got so many gifts I started to feel like a game-show host.”

Despite the steady growth of both white and Latino rappers in the overwhelmingly African-American hip-hop scene, House Of Pain’s “Irishness,” symbolized in song titles such as “Shamrocks And Shenanigans” and “Top O’ The Morning To Ya,” and an orange, white, and green logo with a shamrock, is an issue for fans and critics alike. “The media has

(Continued on next page)

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	Oakland-Alameda County Coliseum, Oakland, Calif.	Oct. 2-5	\$1,393,050 \$25	55,722 sellout	Bill Graham Presents
U2 PUBLIC ENEMY BIG AUDIO DYNAMITE II	Joe Robbie Stadium, Miami	Oct. 3	\$1,289,454 \$78.50	48,244 46,000	Cellar Door Concerts
U2 PUBLIC ENEMY BIG AUDIO DYNAMITE II	Tampa Stadium, Tampa, Fla.	Oct. 10	\$1,194,407 \$28.50	41,909 42,500	Cellar Door Concerts
GUNS N' ROSES/ METALLICA BODY COUNT	Jack Murphy Stadium, San Diego	Sept. 30	\$1,159,593 \$32.50/ \$27.50	42,167 45,938	Bill Silva Presents Avalon Attractions
NEIL DIAMOND	ARCO Arena, Sacramento, Calif.	Sept. 29-30	\$797,275 \$25	31,891 sellout	Bill Graham Presents
BONNIE RAITT ROBERT CRAY BAND	Hollywood Bowl, Los Angeles	Sept. 15	\$500,723 \$50/ \$27.50/ \$20	16,176 16,961	Bill Silva Presents Andrew Hewitt
BRUCE SPRINGSTEEN	Olympic Saddledome, Calgary, Alberta	Oct. 17	\$408,439 (\$509,568 Canadian) \$32.50	15,976 16,972	MCA Concerts Canada
DEF LEPPARD	ARCO Arena, Sacramento, Calif.	Sept. 25	\$338,640 \$25/ \$22.50	15,048 sellout	Bill Graham Presents
DEF LEPPARD	Oakland-Alameda County Coliseum, Oakland, Calif.	Sept. 26	\$334,000 \$25/ \$22.50	14,848 sellout	Bill Graham Presents
GARTH BROOKS MARTINA MCBRIDE	Reunion Arena, Dallas	Oct. 17	\$318,811 \$18/ \$13	17,722 sellout	C&M Prods.

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Soul Asylum Shines On Columbia Debut

■ BY CRAIG ROSEN

LOS ANGELES—With the release of "Grave Dancers Union," 10-year veteran act Soul Asylum is—in a sense—starting all over.

The album marks the band's debut on Columbia, after two albums on A&M and a handful of releases on the independent Twin/Tone label. "We kind of cleared house altogether," says guitarist Dan Murphy. "We got new management [Danny Heaps of Addis/Wechsler] and a new label. We kind of felt we were running into the ground. We needed to step back and see what we wanted to do."

"A record company can just work a record for a few weeks, and then they move on to the next thing. But for us," Murphy adds, "this is our lives."

After 1990's critically acclaimed "... And The Horse They Rode In On" failed to broaden the band's cult following, Soul Asylum almost called it quits. "[A&M] wanted us to record another record, but we couldn't get ourselves into the studio because we didn't have any faith," Murphy says. "I don't think they really had much faith in us at the

time either. We contemplated quitting."

Instead, the band—which includes singer/guitarist Dave Pirner, bassist Karl Mueller, and drummer Grant Young—recorded some demos on its own and played a few live dates. "Then the next thing we knew we had all kinds of offers," Murphy says. "It was kind of reassuring in a way. It was kind of a tough year. 1991 wasn't a good year for Soul Asylum."

The band talked to five labels before deciding on Columbia. "They kind of let us take charge," Murphy says. "We have been doing it for a while and we know what was wrong and right with the business end of it."

Produced by Michael Beinhorn (Red Hot Chili Peppers), "Grave Dancers Union" ranges from the hard-rock single "Somebody To Shove" to the tender ballad "Runaway Train," and is the band's most accessible work to date. "We did four weeks in preproduction and 12-13 weeks recording," Murphy says. "That's getting into Def Leppard territory."

Ironically, the band's dissatisfaction with the fate of its last album may have made the material on "Grave Dancers Union" stronger. "Sometimes that makes for good product," says Murphy. "I sound like a record guy. Good product, what's that?"

Columbia director of product marketing Nick Cucci says the label's "big plan is to make the band as successful as it can be, but at the same time, we don't want to alienate the band's very loyal fan base. It's important that when you work with a band like Soul Asylum, that you don't do anything that goes against what the band stands for, or rubs it the wrong way."

A video for "Somebody To Shove" has aired on MTV's "120 Minutes" and the song last week held at No. 12 on the Modern Rock Tracks chart. (A one-sided 12-inch promo, which also includes the album track "99%" and a cover of Smokey Robinson's "Tracks Of My Tears," was serviced to college and alternative radio.)

To build advance interest in the album, Soul Asylum recently wrapped up a two-week club tour.

After a promotional tour in Europe, the band will hit the road again in the U.S. for a full-scale tour in December. Murphy says he would not mind if the band landed the opening slot on a large tour. "But most bands won't have us, because our live reputation kind of precedes us. They think we'll be sponging all the beer out of the dressing rooms... I wish we could find a band that is playing theaters and hockey rinks. If you are a band you should take your music to the people. It doesn't matter if they have your records or not," Murphy says.

ARTIST DEVELOPMENTS

(Continued from preceding page)

questioned how Irish we are," Everlast says. "The Irishness is just something Danny Boy and I had in common and we just brought it out in our music. I guess we fit one major Irish stereotype in that we drink and get loud and rambunctious, but we don't perpetuate that stereotype in our music. I've also been asked if I feel I have the right to rap. I've been rapping for 10 years, so if I didn't have the right then, I've earned it. I've starved for this music."

GIL GRIFFIN



SOUL ASYLUM. Shown standing, from left, are Dave Pirner, Karl Mueller, and Grant Young. Shown seated is Dan Murphy.

ROXETTE TAKES THE SHOW OFF THE ROAD ON 'TOURISM'

(Continued from page 10)

fully that tour was like the same thing that we did in Europe in '89 in terms of an introduction," he says. "The media people didn't know what we were all about until we came here and played. They thought we were going to be up on stage with three dancers or something."

To ensure visibility for the band and its third U.S. release, EMI Records Group North America launched an ag-

gressive campaign, including print ads in such publications as People, Us, USA Today, and Billboard, and heavy advertising on both MTV and VH-1 touting the album's early-October release. "With the changing landscape of MTV and top 40 radio in terms of what they're programming, it was important that we were very visible commensurate with the album in stores" and not just wait for lead single "How Do You

Do!" to take off at radio, says Ken Baumstein, senior VP of marketing.

The videoclip for "How Do You Do!" is currently receiving play on VH-1. In addition, the band will make an appearance on "The Tonight Show With Jay Leno" Thursday (29).

While Baumstein says both the lead-off and second single "Queen Of Rain" are targeted at top 40 radio, Gessle expresses some disdain for the highly formatted nature of American radio. "It's no big deal in Europe to go from one direction to another," he says. "[In the U.S.], someone once told me AOR didn't want to play us because we already had a top 40 image. That seems so stupid to me, because so many of the songs are very hard-rocking."

The threat of being pigeonholed has not daunted Roxette's modus operandi, which, says Gessle, "is the '60s and '70s stuff done in a '90s way. What amazes me is that no one else is really doing what we're doing because what we are is a very traditional band, basically."

The duo will head back into the studio in February to record its next album, the material for which Gessle is currently cooking up. It is a process he clearly savors. "It would be extremely boring if I were sitting here right now and knew exactly what's going to happen on the next album. I haven't got a clue, and that's the way it should be."

NENEH CHERRY BREWS NEW ALBUM

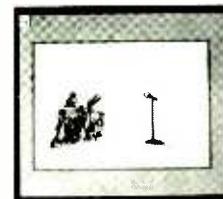
(Continued from page 10)

plements the song perfectly, and should help bring Neneh back to the audience that first embraced 'Buffalo Stance.'

The label has not planned much for Cherry beyond the first single, other than an extensive round of press and promotional appearances. A tour is being considered, but will not be launched earlier than January 1993.

"I'm excited to be back on the streets working my music," she says. "I had such a feeling of being overwhelmed and burnt out after the first album that I'm not sure how I'll deal with all of the bustle this time. But I'm feeling calmer and more clearly focused on the important things in life, like my family and music. I suspect I'll just go out there and have a wicked time."

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Trey Parlays. TV has been kind to new Epic powerhouse Trey Lorenz. His solo on "I'll Be There" during Mariah Carey's "MTV Unplugged" cablecast created awareness for the singer prior to his debut album. Now, an Oct. 13 stop on "The Arsenio Hall Show" generates a 35% sales gain and a 186-149 jump on The Billboard 200.



Izzy Is. The new No. 1 Heatseeker is a familiar face, former Guns N' Roses guitarist Izzy Stradlin. In its first week out, the debut of his new band, the Ju Ju Hounds, becomes a top-five Heatseeker in all eight regions, riding at No. 1 in three. Among the guests on the album are Nicky Hopkins and former Faces member Ian McLagan.



Chanteuse Charms. MCA's new Silas label places its flag on the map with rookie singer and composer Chante Moore. Moore's "Precious" zooms 71-48 on Top R&B Albums, while "Love's Taken Over," which she co-wrote, moves 27-21 on Hot R&B Singles. Her strongest sales base thus far is in the Pacific region. She ranks No. 37 on Heatseekers.

TOP GUN: The debut of **Izzy Stradlin & the Ju Ju Hounds**, the new band led by the former Guns N' Roses guitarist, races onto The Billboard 200 at No. 102 in its first week out and immediately becomes the top-selling Heatseeker.

With MTV running the Hounds' "Shuffle It All" for two weeks, chances are good the act will soon reach the top half of The Billboard 200, and thus have a short stay on Heatseekers. Beyond that exposure, a big ally for Stradlin is the genuine enthusiasm Geffen staffers are showing for this project; Popular Uprisings has been hearing raves about this band for months, heartfelt raves that go beyond the realm of typical hype.

Stradlin and pals are touring Europe now, and will hit Australia and Japan before the year is out. Prior to their overseas jaunt, they played a date at the Avalon in Chicago Sept. 23.

The Ju Ju Hounds kick off a U.S. tour in January... Although it gets pushed back to No. 2, **K.W.S.**, which was last week's No. 1 Heatseeker, actually sees a 2% sales increase over the prior week, and moves up 148-143 on The Billboard 200.

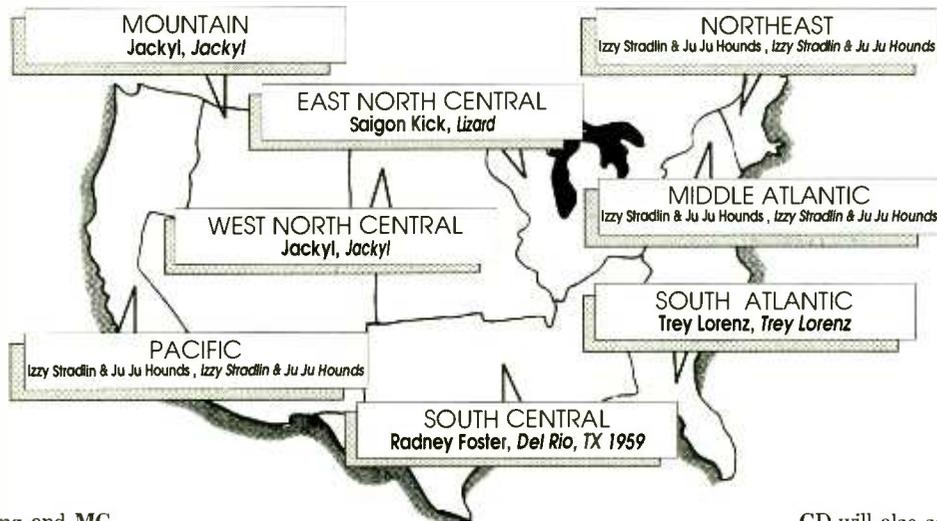
SHOWTIME: Of the 40 artists who appeared on last week's Heatseekers list, the two who see the biggest gains, respectively, are **Trey Lorenz** and **MC Serch**. Both owe thanks to shots on "The Arsenio Hall Show." Lorenz, who appeared on Oct. 13, sees a gain of more than 2,000 units, while Serch, who hit the show the following night, sees a gain of more than 1,500 pieces.

HAPPY HALLOWEEN: A band that is always in costume, **GWAR**, hopes the Halloween season will bring sales treats its way for its recently released EP, "The Road Behind," and its newest home-video title, "Tour De Scum." On Halloween, Oct. 31, the band takes its gory show to the annual Fangoria Convention, which this year is being held in Chicago. Fangoria is a monthly mag that caters to devotees of horror films. Robert

Englund, who played Freddy Krueger in the "Nightmare On Elm Street" films, and one of the actors who played Mike Myers in the "Halloween" films, will be MCs at the GVAR show.

DEF AND TRAVELING: Three developing acts on the hot

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Izzy Stradlin, Izzy Stradlin	1. Radney Foster, Del Rio, TX 1959
2. Mudhoney, Piece Of Cake	2. K.W.S., Please Don't Go
3. Trey Lorenz, Trey Lorenz	3. Jude Cole, Start The Car
4. K.W.S., Please Don't Go	4. Izzy Stradlin, Izzy Stradlin
5. MC Serch, Return Of The Product	5. Confederate Railroad, Confederate Railroad
6. Rodney O - Joe Cooley, F**K NEW YORK	6. Lo-Key?, Where Dey At?
7. A Lighter Shade Of Brown, Hip Hop Locos	7. Jackyl, Jackyl
8. The Movement, The Movement	8. Bass Patrol, Kings Of Bass
9. Charles & Eddie, Duophonic	9. McBride & The Ride, Sacred Ground
10. Jude Cole, Start The Car	10. Charles & Eddie, Duophonic

Def American label are on the concert trail. The Jayhawks, who are in the midst of a four-week run with lable mates the **Black Crowes**, start a 12-date run with **Matthew Sweet** through the Northeast and Midwest on Nov. 4. The **Red Devils** open 17 dates for **Los Lobos**, mostly in Southeast venues, starting Oct. 22. And, **Flipper** goes out with GVAR for 24 nights, starting Oct. 20, with several Southern dates, some Midwest stops, and a few East Coast stops.

QUEST FOR VISIBILITY: RCA is employing a multifaceted campaign, with ties to The Musicland Group (Musicland and Sam Goody stores), Keebler, and the Nickelodeon cable network, to build awareness of **PC Quest**.

In one phase, an ad in 16 magazines will bear a toll-free number that entitles readers to receive a copy of PC's "I Have To Go On Alone" cassette single. The packaging will include a coupon good for \$1 off the band's new "Directions" album at the Musicland chain, the largest U.S. music chain. The coupon will be good through the end of the year. In a related contest, fans can win PC Quest tour jackets, and phone calls from the band's members.

PC Quest jackets and the "Directions" CD will also serve as prizes for a 48-market, three-month tour being staged by Nickelodeon's "Double Dare" show. The prize package will also include a poster that is sponsored by Musicland, Sam Goody, and Keebler. Audiences at each of the dates are expected to number from 7,000-12,500 fans.

In select major markets, Keebler will distribute 1,000 PC Quest cassette singles to early arrivers at the "Double Dare" events. The Keebler-sponsored tapes will also include a \$1 "Directions" coupon, good at all Musicland and Goody outlets through the end of February.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	—	1	IZZY STRADLIN & THE JU JU HOUNDS	★★★ No. 1 ★★★ Geffen 24490* (10.98/15.98) 1 week at No. 1
2	1	4	K.W.S.	Next Plateau/London 828368*PLG (9.98 EQ/13.98) PLEASE DON'T GO
3	2	20	SAIGON KICK	Third Stone/Atlantic 92158*AG (10.98/15.98) LIZARD
4	6	3	TREY LORENZ	Epic 47840* (9.98 EQ/13.98) TREY LORENZ
5	7	7	MC SERCH	Def Jam/Chaos 52964/Columbia (9.98 EQ/15.98) RETURN OF THE PRODUCT
6	3	10	JACKYL	Geffen 24489* (9.98/13.98) JACKYL
7	8	5	CHARLES & EDDIE	Capitol 97150* (9.98/13.98) DUOPHONIC
8	5	8	JUDE COLE	Reprise 26898*/Warner Bros. (9.98/15.98) START THE CAR
9	—	1	MUDHONEY	Reprise 45090*/Warner Bros. (10.98/15.98) PIECE OF CAKE
10	4	25	CONFEDERATE RAILROAD	Atlantic 82335*AG (9.98/15.98) CONFEDERATE RAILROAD
11	25	2	LO-KEY?	Perspective 1003*/A&M (9.98/13.98) WHERE DEY AT?
12	14	44	TECHMASTER P.E.B.	Newtown 2208* (9.98/15.98) BASS COMPUTER
13	10	17	2 UNLIMITED	Radikal 15407*/Critique (9.98/13.98) GET READY
14	9	25	MCBRIDE & THE RIDE	MCA 10540* (9.98/13.98) SACRED GROUND
15	17	3	RADNEY FOSTER	Arista 18713* (9.98/13.98) DEL RIO, TX 1959
16	12	54	CURTIS STIGERS	Arista 18660* (9.98/13.98) CURTIS STIGERS
17	16	26	BASS BOY	Newtown 2209* (9.98/14.98) I GOT THE BASS
18	19	6	SUGAR	Rykodisc 10239* (10.98/15.98) COPPER BLUE
19	20	27	BASS PATROL	Joey Boy 3004 (8.98/13.98) THE KINGS OF BASS
20	18	27	ARC ANGELS	DGC 24465/GEFFEN (9.98/13.98) ARC ANGELS

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

21	21	5	THE MOVEMENT	Sunshine 18261*/Arista (6.93/9.98) THE MOVEMENT
22	—	1	MANOWAR	Atlantic 82423*/AG (10.98/15.98) TRIUMPH OF STEEL
23	11	2	SOUL ASYLUM	Columbia 48898 (9.98 EQ/15.98) GRAVE DANCERS UNION
24	28	6	SCREAMING TREES	Epic 48996 (9.98 EQ/13.98) SWEET OBLIVION
25	24	3	ROBBEN FORD & THE BLUE LINE	Stretc 11102*/GRP (9.98/13.98) ROBBEN FORD & BLUE LINE
26	26	9	DJ FURY	On Top 9011* (8.98/14.98) FURIOUS BASS
27	22	19	SASS JORDAN	Impact 10524*/MCA (9.98/15.98) RACINE
28	27	21	MARTINA MCBRIDE	RCA 66002* (9.98/13.98) THE TIME HAS COME
29	23	3	DARRYL & DON ELLIS	Epic 48807* (9.98 EQ/13.98) NO SIR
30	—	1	FLOTSAM & JETSAM	MCA 10678* (9.98/15.98) CUATRO
31	29	54	PRIMUS	Interscope 91659*/AG (9.98/13.98) SAILING THE SEAS OF CHEESE
32	33	23	HARDLINE	MCA 10586* (9.98/13.98) DOUBLE ECLIPSE
33	31	26	L7	Slash 26784*/Warner Bros. (9.98/13.98) BRICKS ARE HEAVY
34	32	18	SUPER CAT	Columbia 52435 (9.98/13.98) DON DADA
35	30	4	BLIND MELON	Capitol 96585* (9.98/13.98) BLIND MELON
36	38	8	UTAH SAINTS	London 869843*/PLG (6.98 EQ/9.98) SOMETHING GOOD
37	37	2	CHANTE MOORE	Silas 10605/MCA (9.98/15.98) PRECIOUS
38	35	36	SMASHING PUMPKINS	Caroline 1705* (9.98/13.98) GISH
39	—	1	RODNEY O & JOE COOLEY	Psychotic 101 (9.98/15.98) F..K NEW YORK
40	39	2	BAD 4 GOOD	Interscope 92185*/AG (9.98/15.98) REFUGEE

Chante Moore Set Heralds Silas Records Launch

BY JANINE McADAMS

NEW YORK—"I didn't want to be a dance diva, I didn't want to be this great sex symbol thing. I just want to sing music that feels good and write lyrics that feel like songs," says rising new singer Chante Moore, the first artist on new label

Silas Records. "I want to be respected. I know I'm not the best singer yet but I want to keep finding the right producers that can push me even further so that I can get better. So far it's been

the Lord and really not my talent."

Moore is loquacious and upbeat, and that is a large part of her charm. In a brief phone conversation from Los Angeles, where she resides, she crams four hours of information regarding her burgeoning vocal career. But being placed out front as the premiere artist for a brand-new label, in this case the MCA-distributed Silas Records, demands that one be outgoing and confident as well as talented.

Moore's Brit-groove first single, "Love's Taken Over," now being embraced by urban programmers in a big way, is a healthy start for both artist and label. Her recently released album, "Precious," debuted at No. 71 with a bullet on the Top R&B Albums chart last week, while "Love's Taken Over"

heads toward the singles chart's top 30.

To introduce both label and artist, Silas/MCA mounted a series of launch parties, in Los Angeles, Atlanta, Atlantic City, N.J., Chicago, and New York, where Moore performed with a live band. And retailers, programmers, press, and Uni Distribution staffers were able to see for themselves that Moore is not just another sister who sings. Her material has a uniquely adult, sophisticated feel, featuring both polished production and Moore's sweet soprano.

"The more shows she did, the better she got, the more confident she got,"

says Louil Silas, president of Silas Records and former senior A&R VP for MCA. "We could put her up against any [other artist] out there. This series gave our promoters an opportunity to see who she is and what kind of shows she could go out on. Right now we're just making sure this single survives."

A former model, the San Francisco native's pursuit of a recording career led her to a chance meeting with vocalist El DeBarge, with whom she became friendly. DeBarge asked her to duet with him on "You Know What I Like," on his "In The Storm" album. His manager, Fred Moultrie, was so impressed

with Moore's demo tape that he decided to manage her as well. Her tape had previously caught the interest of Silas, who was already putting the deal together for his forthcoming label venture. Moore's album was actually two years in the making.

According to Moore, who co-wrote six of the album's 11 tracks, Silas sent her to Chicago to polish her song craft with writer/producers Laney Stewart and Tony Haynes. One of their compositions, "Candlelight & You," was chosen to be included on the "House Party II" soundtrack and was performed by

(Continued on page 38)



Moore

'X' Film Marked By Dual Soundtracks

NEW YORK—Spike Lee's new film, "Malcolm X," will open nationwide Nov. 20. The release of the three-hour-plus autobiographical epic about the slain Muslim civil rights leader will be accompanied at music retailers by two soundtrack projects. One is a multi-artist compilation album and the other, a score.

Quincy Jones' Warner Bros.-distributed Qwest label will release "Music From 'Malcolm X,'" a multi-artist compilation featuring past hits from the '30s through the '60s, as well as two newly recorded tracks. According to Qwest president Jim Swindel, Arrested Development's "Revolution" has been chosen as the first single (Music To My Ears, Oct. 24), with Aretha Franklin's remake of the Donny Hathaway classic "Someday We'll All Be Free," produced by Arif Mardin, following.

CHRYSLIS HAS 'REVOLUTION'

Chrysalis/EMI Records Group, to which Arrested Development is signed, is promoting the "Revolution" single, which is being worked to R&B and pop formats.

Other artists included on the Qwest soundtrack are the Ink Spots, Billie Holiday, Duke Ellington, Jr. Walker, Erskine Hawkins, Louis Jordan, Ray Charles, Lionel Hampton, Joe Turner, and Ella Fitzgerald. The album will be in stores Nov. 17.

Lee's own label, 40 Acres & A Mule Music Works, will release jazzman Terence Blanchard's original score to "Malcolm X." According to Lisa Jackson, VP/GM of the Sony-distributed label, the Blanchard album includes all original and incidental music from the film and spans many styles and moods. That album will be available Nov. 10.

Lee says he did the musical research for the multi-artist Qwest soundtrack himself. "The clues [to the right music] are in the book," he says. "Malcolm mentions the music that he listens to. Because the film spans four different decades, you have an idea in your mind of who you want. You want a soundtrack to be about the greats."

Lee says Jones gave him some direction, suggesting certain tunes to include in the film, like Hampton's "Flying Home." Lee adds that Big Joe Turner's "Roll 'Em Pete" was

mentioned by name in the original James Baldwin script for the film, which Lee adapted. And, says Lee, it was "Q's" idea to reteam producer Mardin with Queen of Soul Franklin for a recording of the classic Hathaway tune for the end credits.

Lee credits Bill Stephney with suggesting rural-themed rap group Arrested Development as the right act

to record an original tune. "I love them," says Lee. "I first saw them at Sweet Jane's during the New Music Seminar, then I saw them in Paris with the Brand New Heavies, then on the tour with En Vogue. So I called [group member] Speech and I flew him up to see an early screening of the film. And the next day he wrote

(Continued on page 21)

Billboard® FOR WEEK ENDING OCTOBER 31, 1992

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	4	9	EVER SO CLEAR (M) RAP-A-LOT 53807/PRIORITY	★ ★ ★ NO. 1 ★ ★ ★ ◆ BUSHWICK BILL 1 week at No. 1
2	1	3	10	HERE IT COMES/BACK TO THE GRILL (C) (M) (T) OEF JAM/CHAOS 74414/COLUMBIA	◆ MC SERCH
3	4	6	6	BLOW YOUR MIND (M) (T) RAL/CHAOS 47557/COLUMBIA	◆ REDMAN
4	5	9	5	LOST IN THE STORM (C) (T) SELECT 64716/ELEKTRA	◆ CHUBB ROCK
5	2	1	11	360 DEGREES (WHAT GOES AROUND) (C) (M) (T) ELEKTRA 64708	◆ GRAND PUBA
6	10	10	4	RUMP SHAKER (C) (M) (T) MCA 54388	◆ WRECKX-N-EFFECT
7	6	7	7	EX GIRL TO THE NEXT GIRL (C) (T) (X) CHRYSALIS 50405/ERG	◆ GANG STARR
8	8	5	10	PEOPLE EVERYDAY (C) (T) CHRYSALIS 50397/ERG	◆ ARRESTED DEVELOPMENT
9	7	8	8	TOSS IT UP (M) (T) POLYDOR 865 861*/PLG	◆ ZHIGGE
10	11	11	5	CLEAN UP MAN (M) (T) RAP-A-LOT 53806*/PRIORITY	◆ WILLIE D
11	12	16	4	BEST KEPT SECRET (C) (T) PWL AMERICA 863 334/MERCURY	◆ DIAMOND & PSYCHOTIC NEUROTICS
12	14	15	5	LATIN LINGO (M) (T) (X) RUFFHOUSE 74478*/COLUMBIA	◆ CYPRESS HILL
13	15	18	4	TRIPPIN' OUT (C) (M) (T) COLUMBIA 74379	◆ PRINCE MARKIE DEE & SOUL CONVENTION
14	16	24	4	I MISSED THE BUS (C) (T) RUFFHOUSE 74498/COLUMBIA	◆ KRIS KROSS
15	20	22	3	HAZY SHADE OF CRIMINAL (M) (T) (X) DEF JAM 74487*/CHAOS	◆ PUBLIC ENEMY
16	9	2	12	MIC CHECKA (M) (T) ATCO EASTWEST 96159*/AG	◆ DAS EFX
17	13	13	7	AIN'T TOO MUCH WORRIED (C) (T) WRAP 118/ICHIBAN	◆ MC BREED
18	21	—	2	STRAIGHTEN IT OUT (C) (T) ELEKTRA 64711	◆ PETE ROCK & C.L. SMOOTH
19	25	—	2	NOT GONNA BE ABLE TO DO IT (C) (M) (T) BIG BEAT 10076	◆ DOUBLE XX POSSE
20	17	23	4	PSYCHO (M) (T) PENDULUM 66383*/ELEKTRA	◆ LORDS OF THE UNDERGROUND
21	18	17	6	THE FINAL FRONTIER (C) (T) PRIORITY 53810	◆ MC REN
22	22	30	3	HOOD TOOK ME UNDER (C) (T) ORPHEUS 74448/EPIC	◆ COMPTON'S MOST WANTED
23	23	27	3	BLACK PEARL (C) (M) (T) ATCO EASTWEST 98494/AG	◆ YO-YO
24	19	19	5	LONELY MONDAY MORNING (M) (T) ATCO EASTWEST 96151*/AG	◆ SNOW
25	26	29	3	TRUE FUSCHNICK (C) (T) (X) JIVE 42079	◆ FU-SCHNICKENS
26	NEW	1	1	TAKE IT EZ (M) (T) (X) RELATIVITY 1134*	◆ COMMON SENSE
27	24	12	14	CROSSOVER (C) (M) (T) (X) RAL/CHAOS 74173/COLUMBIA	◆ EPMD
28	NEW	1	1	FLEX (C) (M) (T) COLUMBIA 74373	◆ MAD COBRA
29	29	—	2	WE IN THERE (C) (T) JIVE 42071	◆ BDP
30	28	21	17	BACK TO THE HOTEL (C) (T) PROFILE 5367	◆ N2DEEP

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.



TERRI ROSSI'S
RHYTHM
SECTION

GIVE THE PEOPLE WHAT THEY WANT: Radio is embracing music that is from opposite ends of the spectrum. On one hand, dancehall is massive and taking up major playlist slots. On the other hand, smooth adult sounds are making tremendous radio gains. "Blow Your Mind," by Redman (RAL), has reports from 30 stations, with new activity at 17, including WEAS Savannah, Ga.; WEDR Miami; KMJQ Houston; and WPEG Charlotte, N.C. "Flex," by Mad Cobra (Columbia), gains 13 new reports, including WJTT Chattanooga, Tenn.; WBLK Buffalo, N.Y.; WVEE Atlanta; and WENN Birmingham, Ala. It is on 77 stations. "Slow And Sexy," by Shabba Ranks featuring Johnny Gill (Epic), is on 95 stations as it gains six, among them KACE L.A.; WYLD-FM New Orleans; and WATV Birmingham. "Groovin' In The Night," by Maxi Priest (Charisma), is on 81 stations, gaining six, including WIZF Cincinnati; WOCQ Ocean City, Md.; and WHYZ Greenville, S.C.

On the other hand, "No Ordinary Love," by Sade (Epic), grabs 24 adds and the Power Pick/Airplay award. It is on 95 stations. "Baby, I'm For Real," by After 7 (Virgin), is runner-up by one point. It gains 33 station reports, for a total of 71. "Hell Of A Situation," by Gerald Alston (Motown), gains 18, including KMMJ St. Louis; WJLB Detroit; WXYV Baltimore; and WGCI Chicago. "Goodbye My Love," by Brian McKnight (Mercury), makes a strong gain. It is on 61 stations, gaining 12, including WHJX Jacksonville, Fla.; WZFX Fayetteville, N.C.; WWIN Baltimore; and WZAK Cleveland. And then, of course there is "If I Ever Fall In Love," by Shai (Gasoline Alley), which picks up 20 stations, including WRKS New York; WZHT Montgomery, Ala.; and WMYK Norfolk, Va. "Rump Shaker," by Wreckx-N-Effect (MCA), is just that. Sales are tremendous and radio is catching up. It gains six: WVEE Atlanta; KBCE Alexandria, La.; WGOK Mobile, Ala.; WQQK Nashville; WCKX Columbus, Ohio; and KJLH Los Angeles.

SPREADING THE GOOD NEWS: One of my favorite gospel artists is scheduled to appear on a number of upcoming TV shows. Shirley Caesar, who has recorded for Word Records for 12 years, is currently in L.A. taping "The Lou Rawls Parade Of Stars." She is booked for "The Tonight Show" for mid-December, and in January will appear on the Stellar Awards broadcast.

BEST WISHES to Downtown Julie Brown, who celebrates her birthday this week at The Country Club. Brown has just inked a development deal with Columbia Pictures for her own sitcom and can be heard Sunday nights on WW1. Best of luck to the former hostess of MTV's afternoon dance show.

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

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

R&B RADIO RECURRENT MONITOR

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

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 53 1-4-ALL-4-1 (Mike Ten, BMI/Biv Ten, ASCAP/K.Wales, ASCAP/MCA, ASCAP)
 - 35 360 DEGREES (WHAT GOES AROUND) (Rushtown, ASCAP)
 - 93 50/50 LOVE (Music Corp. Of America, BMI/Gasoline Alley, BMI/Van Gogh's Ear, BMI/Warner-Tamerlane, BMI)
 - 4 AIN'T NOBODY LIKE YOU (Virgin, BMI/Bufallo Music Factory, BMI)
 - 96 AIN'T NO STOPPIN' US NOW (Warner-Tamerlane, BMI/Longitude, BMI)
 - 61 ALL I SEE (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Babydion, ASCAP)
 - 16 ALONE WITH YOU (Al B. Sure!, ASCAP/Willarie, ASCAP/EMI April, ASCAP) HL/WBM
 - 88 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)
 - 45 BABY I'M FOR REAL (Jobete, ASCAP)
 - 66 BACK TO THE HOTEL (Promuse, BMI/Deep Groove, BMI/Youges, BMI)
 - 75 BLACK PEARL (Street Knowledge, ASCAP/Down Low, BMI)
 - 78 THE BLOOD (Benny's Music, BMI/EMI Blackwood, BMI/Rhett Rhyme, ASCAP/BMG, ASCAP/Pitchford, BMI/Bust-It, BMI)
 - 71 BLOW YOUR MIND (Funky Noble, BMI/Takin' Care Of Business, BMI)
 - 99 BREAKOUT (Libert, BMI)
 - 62 CAN I TOUCH YOU (Three Boys From Newark, ASCAP)
 - 33 CAN YOU HANDLE IT (Trycep, BMI/Willesden, BMI)
 - 76 CLEAN UP MAN (N-The Water, ASCAP)
 - 83 CROSSOVER (Paricken, ASCAP)
 - 40 END OF THE ROAD (FROM BOOMERANG) (Kear, BMI/Ensign, BMI/Greenskirt, BMI) CPP
 - 50 EVER SO CLEAR (N-The Water, ASCAP)
 - 86 EVERYBODY KNEW BUT ME (Def Jam, ASCAP)
 - 73 EX GIRL TO NEXT GIRL (EMI April, ASCAP/Gifted Pearl, ASCAP)
 - 80 THE FINAL FRONTIER (Ruthless Attack, ASCAP/Microphone Mafia, ASCAP)
 - 20 FLEX (Aunt Hilda, ASCAP/Zomba, ASCAP/Shadows Int'l, BMI)
 - 34 FREE YOUR MIND (Two Tuff-Enuff, BMI/Sony Songs, BMI/Irving, BMI) CPP
 - 5 GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI)
 - 95 GIMME WHATCHA GOT (B Funk, ASCAP)
 - 56 GOODBYE MY LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
 - 27 GOOD ENOUGH (Kear, BMI/Greenskirt, BMI)
 - 41 GROOVIN' IN THE MIDNIGHT (Def Mix, ASCAP/EMI, BMI/Maxi, BMI/Virgin, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)
 - 70 HAZY SHADE OF CRIMINAL (Def American, BMI/Bring The Noise, BMI)
 - 57 HELL OF A SITUATION (Stanton's Gold, BMI/April Joy, BMI)
 - 44 HERE IT COMES (Def Jam, ASCAP/Mind Squad, ASCAP/Totally Mental, ASCAP)
 - 24 HERE WE GO AGAIN (Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI/Stone Diamond, BMI/Unit 4, ASCAP)
 - 59 HEY LOVE (CAN I HAVE A WORD) (Zomba, ASCAP/Jobete, ASCAP/Black Bull, ASCAP)
 - 64 HOLD ON GOOD THANG (Luella, ASCAP/Demtwinnz, ASCAP/EMI April, ASCAP)
 - 54 HUMPIN' AROUND (Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP) HL
 - 30 I ADORE YOU (FROM MO' MONEY) (Flyte Tyme, ASCAP/Burban Plaza, ASCAP/EMI, BMI/Orange Tree, BMI) WBM
 - 65 I COULD USE A LITTLE LOVE (RIGHT NOW) (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM
 - 17 I'D DIE WITHOUT YOU (FROM BOOMERANG) (MCA, ASCAP) HL
 - 46 I DON'T MIND (Down Low, BMI/Davone Ravone Lee, BMI)
 - 28 IF I EVER FALL IN LOVE (Gasoline Alley, BMI)
 - 10 I GOT A THANG 4 YA (New Perspective, ASCAP)
 - 29 I MISSED THE BUS (So So Def, ASCAP/Fergell, BMI/Sunset Plaza, BMI/EMI April, ASCAP) WBM
 - 36 I'M OVERJOYED (Gimme 1/2, ASCAP/Leftover Souped, BMI/ATV, BMI/Welbeck, ASCAP)
 - 47 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)
 - 67 IT'S ALRIGHT (FROM SOUTH CENTRAL) (Buff Man, BMI/Screw Box, BMI/Fat Hat, BMI)
 - 89 IT'S A MAN'S, MAN'S, MAN'S WORLD (Clamike, BMI/Dynatone, BMI/Unichappel, BMI)
 - 100 IT'S MY NATURE (Strange Motel/Proper, ASCAP)
 - 82 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)
 - 68 I'VE BEEN WATCHIN' (Harrindur, BMI/Jo Public, BMI/Bonedome, BMI/Ensign, BMI) CPP
 - 38 I WANNA LOVE YOU (FROM CLASS ACT) (WB, ASCAP/Gradington, ASCAP/MCA, ASCAP/Warner-Tamerlane, ASCAP/Music Corp. Of America, BMI) HL/WBM
 - 23 I WANT TO LOVE YOU DOWN (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Wokster, ASCAP) WBM
 - 91 I WANT (All Nations, ASCAP/Donessa's, ASCAP/Music Corp. Of America, BMI/Bright Light, BMI/Babyface, BMI/Nuttin' Butt Cuttin', BMI/MCA, BMI)
 - 72 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP)
 - 69 JUST CALL ME (John Barnes III, BMI)
 - 39 KICKIN' IT (D.A.R.P., ASCAP/Diva One, ASCAP/Polish, ASCAP/EMI April, ASCAP)
 - 42 LET'S GET CLOSER (Norcal Atlanta, BMI)
 - 13 LIFT YOUR HEAD AND SMILE (Sweetness, BMI)
 - 43 LOST IN THE STORM (ADRA, BMI/Gelalodoffatso, BMI/Trakmaster, BMI/Tisaka, ASCAP/MCA, ASCAP)
 - 15 LOVE SHOULDA BROUGHT YOU HOME (FROM BOOMERANG) (Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI)
 - 21 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP)
 - 92 LOVIN' YOU (Dickiebird, BMI/Warner-Tamerlane, BMI)
 - 51 MAKE LOVE 2 ME (Pejo, BMI/Scottsville, BMI/Walter Simmons, BMI)
 - 74 MY KINDA GIRL (Trycep, BMI/Willesden, BMI)
 - 26 MY NAME IS PRINCE (NPG, ASCAP/WB, ASCAP)
 - 37 NO ORDINARY LOVE (Angel, ASCAP/Silver Angel, ASCAP/Playhard, ASCAP)

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	7	RUMP SHAKER	WRECKX-N-EFFECT (MCA) 2 weeks at No. 1	38	60	2	GOOD ENOUGH	BOBBY BROWN (MCA)
2	2	14	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)	39	40	4	LOST IN THE STORM	CHUBB ROCK (SELECT/ELEKTRA)
3	3	12	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)	40	51	5	WORK TO DO	VANESSA WILLIAMS (WING/MERCURY)
4	4	17	JUMP AROUND	HOUSE OF PAIN (TOMMY BOY)	41	37	17	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
5	15	3	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)	42	45	5	YEAH, YEAH, YEAH!	VOICES (ZOO)
6	17	2	SLOW AND SEXY	SHABBA RANKS (EPIC)	43	35	17	GIVING HIM SOMETHING HE ...	EN VOEGUE (ATCO EASTWEST/AG)
7	5	12	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)	44	38	13	1-4-ALL-4-1	EAST COAST FAMILY (BIV 10/MOTOWN)
8	8	17	BACK TO THE HOTEL	N2DEEP (PROFILE)	45	46	3	YOU GOTTA BELIEVE	MARKY MARK (INTERSCOPE/AG)
9	6	8	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	46	34	17	THEY WANT EFF	DAS EFX (ATCO EASTWEST/AG)
10	10	8	FLEX	MAD COBRA (COLUMBIA)	47	53	4	INSIDE THAT I CRIED	CECE PENISTON (A&M)
11	9	10	RIGHT NOW	AL B. SURE! (WARNER BROS.)	48	36	14	I COULD USE A LITTLE LOVE	FREDDIE JACKSON (CAPITOL)
12	7	12	SLOW DANCE (HEY MR. DJ)	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	49	59	13	I'M STILL WAITING	JODECI (UPTOWN/MCA)
13	11	5	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)	50	41	17	MR. LOVERMAN	SHABBA RANKS (EPIC)
14	24	6	GAMES	CHUCKI BOOKER (ATLANTIC/AG)	51	47	17	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
15	13	12	SHE'S PLAYING HARD TO GET	HI-FIVE (JIVE)	52	57	3	TRIPPIN' OUT	PRINCE MARKIE DEE (COLUMBIA)
16	16	13	I WANNA LOVE YOU	JADE (GIANT/REPRISE/WARNER BROS.)	53	49	9	LOVIN' YOU	SHANICE (MOTOWN)
17	14	12	HUMPIN' AROUND	BOBBY BROWN (MCA)	54	44	16	JUS LYKE COMPTON	DJ QUIK (PROFILE)
18	18	10	ALONE WITH YOU	TEVIN CAMPBELL (QWEST/WB)	55	61	2	I WANT TO LOVE YOU DOWN	KEITH SWEAT (ELEKTRA)
19	22	7	SWEET NOVEMBER	TROOP (ATLANTIC/AG)	56	54	8	EX GIRL TO THE NEXT GIRL	GANG STARR (CHRYSALIS/ERG)
20	19	15	CROSSOVER	EPMD (RAL/CHAOS/COLUMBIA)	57	43	6	BLOW YOUR MIND	REDMAN (RAL/CHAOS/COLUMBIA)
21	20	13	360 DEGREES (WHAT GOES ...)	GRAND PUBA (ELEKTRA)	58	52	17	WELCOME TO THE GHETTO	SPICE 1 (TRIAD/JIVE)
22	12	3	MY NAME IS PRINCE	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	59	48	17	COME & TALK TO ME	JODECI (UPTOWN/MCA)
23	23	3	FOREVER LOVE	COLOR ME BADD (GIANT/REPRISE/WB)	60	56	17	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC/AG)
24	27	7	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)	61	58	10	EVER SO CLEAR	BUSHWICK BILL (RAP-A-LOT/PRIORITY)
25	31	10	HERE IT COMES	MC SERCH (DEF JAM/CHAOS/COLUMBIA)	62	64	17	GHETTO RED HOT	SUPER CAT (COLUMBIA)
26	—	1	NO ORDINARY LOVE	SADE (EPIC)	63	55	7	HOT SEX	A TRIBE CALLED QUEST (JIVE)
27	26	7	FREE YOUR MIND	EN VOEGUE (ATCO EASTWEST/AG)	64	65	15	IT'S MY CADILLAC	MC NAS-D & J.FRED (PANDISC)
28	30	4	ANYONE TO HOLD	TREY LORENZ (EPIC)	65	—	8	MY KINDA GIRL	RUDE BOYS (ATLANTIC/AG)
29	21	17	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	66	—	4	TRUE FUSCHNICK	FU-SCHNICKENS (JIVE)
30	42	3	I GOT A LOVE THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	67	63	13	MIC CHECKA	DAS EFX (ATCO EASTWEST/AG)
31	39	3	LOVE SHOULDA BROUGHT YOU ...	TONI BRAXTON (LAFACE/ARISTA)	68	67	3	STRAIGHTEN IT OUT	PETE ROCK & C.L. SMOOTH (ELEKTRA)
32	50	3	HERE WE GO AGAIN	PORTRAIT (CAPITOL)	69	—	3	PICK IT UP	HOMETEAM (LUKE)
33	25	9	KICKIN' IT	AFTER 7 (VIRGIN)	70	66	6	I ADORE YOU	CARON WHEELER (PERSPECTIVE/A&M)
34	29	10	ONE NITE STAND	FATHER M.C. (UPTOWN/MCA)	71				

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING OCT. 31, 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	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	12	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1	
2	2	3	8	BOBBY BROWN MCA 10417 (10.98/15.98)	BOBBY	2	
3	4	4	29	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3	
4	3	2	16	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1	
5	5	6	33	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	O.O.O.O.O.H.H.H...ON THE TLC TIP	3	
6	6	5	38	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3	
7	7	8	10	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	7	
8	14	21	4	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	8	
9	16	23	4	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THE MIST	9	
10	12	16	5	PUBLIC ENEMY DEF JAM 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	10	
11	8	7	12	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	5	
12	13	14	8	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	12	
13	9	11	10	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9	
14	11	9	30	EN VOGUE ▲ ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1	
15	10	10	17	SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	2	
16	21	27	5	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	16	
17	15	12	11	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	12	
18	17	13	29	KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1	
19	37	—	2	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	19	
20	18	15	14	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11	
21	25	66	3	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	21	
22	33	57	3	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	22	
23	19	17	26	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14	
24	31	47	4	CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WIILD	24	
25	27	34	6	MAD COBRA COLUMBIA 52751 (9.98 EQ/13.98)	HARD TO WET, EASY TO DRY	25	
26	NEW ►	1	1	PRINCE AND THE NEW POWER GENERATION PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♀	26	
27	20	19	71	JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1	
28	29	25	20	TROOP ATLANTIC 82393*/AG (10.98/15.98)	DEEPA	21	
29	24	30	6	CHUBB ROCK SELECT 61299/ELEKTRA (9.98/15.98)	I GOTTA GET MINE YO!	24	
30	28	32	5	WILLIE D RAP-A-LOT 57188/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	28	
31	23	22	15	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20	
32	44	77	3	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	32	
33	30	33	7	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	30	
34	22	18	28	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	1	
35	26	20	13	DJ QUIK ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	13	
36	32	24	13	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24	
37	34	26	48	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5	
38	35	31	35	CECE PENISTON ● A&M 5381* (9.98/13.98)	FINALLY	13	
39	36	28	19	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7	
40	39	35	17	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29	
41	42	39	22	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37	
42	38	29	12	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	19	
43	40	38	8	FATHER M.C. UPTOWN 10542/MCA (9.98/15.98)	CLOSE TO YOU	34	
44	41	36	16	MC REN ▲ RUTHLESS 53802/PRIORITY (6.98/9.98)	KIZZ MY BLACK AZZ	10	
45	43	37	12	RUDE BOYS ATLANTIC 82401*/AG (9.98/15.98)	RUDE HOUSE	33	
46	45	41	13	DAVID BLACK BUST IT 98015* (9.98/13.98)	LOVIN' AIN'T EASY	41	
47	47	43	15	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25	
48	71	—	2	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	48	
49	46	42	14	MILES DAVIS WARNER BROS. 26938* (10.98/15.98)	DOO-BOP	28	

50	53	52	8	ART PORTER VERVE FORECAST 511877*/VERVE (9.98 EQ/13.98)	POCKET CITY	50
51	48	40	27	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
52	72	—	2	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	52
53	57	53	23	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	53
54	51	51	52	GERALD LEVERT ● ATCO EASTWEST 91777*/AG (10.98/15.98)	PRIVATE LINE	1
55	50	49	36	GLENN JONES ATLANTIC 82352*/AG (10.98/15.98)	HERE I GO AGAIN	22
56	56	59	6	FRESH KID ICE LUKE 3007* (9.98/15.98)	FRESH KID ICE IS THE CHINAMAN	56
57	49	46	24	GANG STARR CHRYSALIS 21910*/ERG (9.98/13.98)	DAILY OPERATION	14
58	52	45	17	ERIC B. & RAKIM MCA 10594 (9.98/15.98)	DON'T SWEAT THE TECHNIQUE	9
59	NEW ►	1	1	LO-KEY? PERSPECTIVE 1003*/PLG (9.98/13.98)	WHERE DEY AT?	59
60	58	55	6	ZHIGGE POLYDOR 513241*/PLG (9.98/13.98)	ZHIGGE	55
61	55	60	19	MEN AT LARGE ATCO EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
62	67	69	60	VANESSA WILLIAMS ▲ WING 843522*/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
63	62	71	4	EVERETTE HARP MANHATTAN 96242*/CAPITOL (9.98/15.98)	EVERETTE HARP	62
64	60	78	4	JIMMY CLIFF JRS 35808* (9.98/13.98)	BREAKOUT	60
65	54	48	10	QUAD FORCE ATTITUDE 14002* (9.98/14.98)	FEEL THE REAL BASS	47
66	61	63	24	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
67	59	58	56	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
68	63	61	11	TOTALLY INSANE IN-A-MINUTE 7700* (9.98/14.98)	DIRECT FROM THE BACKSTREET	61
69	68	84	5	BOBBY CALDWELL SIN-DROME 8893* (9.98/15.98)	STUCK ON YOU	68
70	80	—	2	PRINCE MARKIE DEE AND THE SOUL CONVENTION COLUMBIA 48686 (9.98 EQ/15.98)	FREE	70
71	70	75	7	K-STONE BRYANT 4127*/ICHIBAN (9.98/15.98)	6.O.1.	70
72	NEW ►	1	1	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	72
73	74	79	3	LITTLE MILTON MALACO 7465 (9.98/16.98)	STRUGGLIN' LADY	73
74	89	—	2	SUCCESS-N-EFFECT UMOJA 8113*/ICHIBAN (9.98/16.98)	DRIVE-BY OF UH REVOLUTIONIST	74
75	91	—	2	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	75
76	64	56	37	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765*/WARNER BROS. (9.98/15.98)	MACK DADDY	19
77	79	87	3	RONNY JORDAN 4TH & BROADWAY 444047*/ISLAND (9.98 EQ/15.98)	ANTIDOTE	77
78	97	—	2	DIAMOND AND THE PSYCHOTIC NEUROTICS CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	78
79	86	—	2	NORMAN BROWN MOJAZZ 7000*/MOTOWN (9.98/13.98)	JUST BETWEEN US	79
80	81	80	8	CLARENCE CARTER ICHIBAN 1141* (9.98/15.98)	HAVE YOU MET CLARENCE CARTER...YET?	73
81	66	50	11	CHARLIE WILSON BON AMI 10587*/MCA (9.98/15.98)	YOU TURN MY LIFE AROUND	42
82	78	76	74	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
83	69	72	6	DON-E GEE STREET/ISLAND 512725*/PLG (9.98/13.98)	UNBREAKABLE	69
84	65	54	17	AL JARREAU REPRISE 26849*/WARNER BROS. (10.98/15.98)	HEAVEN AND EARTH	30
85	85	88	25	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
86	75	67	47	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
87	87	65	36	LUKE LUKE 118* (10.98/15.98)	I GOT SHIT ON MY MIND	20
88	NEW ►	1	1	SHOWBIZ & A.G. LONDON 828334*/PLG (9.98 EQ/13.98)	RUNAWAY SLAVE	88
89	88	97	16	DENISE LASALLE MALACO 7464 (9.98/15.98)	LOVE ME RIGHT	73
90	73	62	22	XCLAN POLYDOR 513225*/PLG (9.98 EQ/13.98)	XODUS	11
91	76	64	24	LIONEL RICHIE ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	7
92	94	86	27	POISON CLAN LUKE 3006* (9.98/15.98)	POISONOUS MENTALITY	62
93	NEW ►	1	1	BIG BUB ATCO EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	93
94	95	98	3	JOHNNIE TAYLOR MALACO 7463* (9.98/16.98)	THE BEST OF JOHNNIE TAYLOR...ON MALACO VOL. 1	94
95	84	74	28	THE COLLEGE BOYZ VIRGIN 86225* (9.98/13.98)	RADIO FUSION RADIO	25
96	NEW ►	1	1	SHINEHEAD ELEKTRA 61139 (10.98/15.98)	SEWALK UNIVERSITY	96
97	100	91	15	DJ FURY ON TOP 9011 (9.98/15.98)	FURIOUS BASS	71
98	93	83	9	CRIMINAL NATION NASTYMIX 7107*/ICHIBAN (9.98/15.98)	TROUBLE IN THE HOOD	75
99	99	92	47	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
100	77	68	10	THE BRAND NEW HEAVIES DELICIOUS VINYL 92178*/AG (9.98/13.98)	HEAVY RHYME EXPERIENCE: VOL. 1	49

○ 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.

'MALCOLM X' FILM MARKED BY DUAL SOUNDTRACK PROJECTS

(Continued from page 19)

'Revolution.'

A video for the track was directed by Lee and shot in Brooklyn, N.Y.—Lee's home turf and far from Arrested Development's "Tennessee" setting. The clip will include scenes from the "Malcolm X" film.

Noted jazz trumpeter and composer Blanchard's score will be mostly instrumental, largely orchestral, and much more evocative, says the artist. Having already worked on scores for Lee's "School Daze," "Jungle Fever," and "Mo' Better Blues,"

Blanchard says that previous scoring, arranging, and conducting experience was preparation for his creative work for this epic film.

"I knew when I was doing 'Jungle Fever' that I was working toward 'Malcolm X,'" says Blanchard, whose last album for Columbia, "Simply Stated," was a traditional-oriented quintet album.

Describing the album's music as "some jazz, but 90% orchestral," Blanchard says his own feelings about Malcolm X, who was killed

when Blanchard was 6, helped to flavor the music he composed. "I first heard one of his speeches when I was in a jazz workshop in high school, and during the break I heard this 'blue-eyed devil' speech. I thought, who is this madman? And everyone [in high school] was into him. It wasn't until later I understood what he was about.

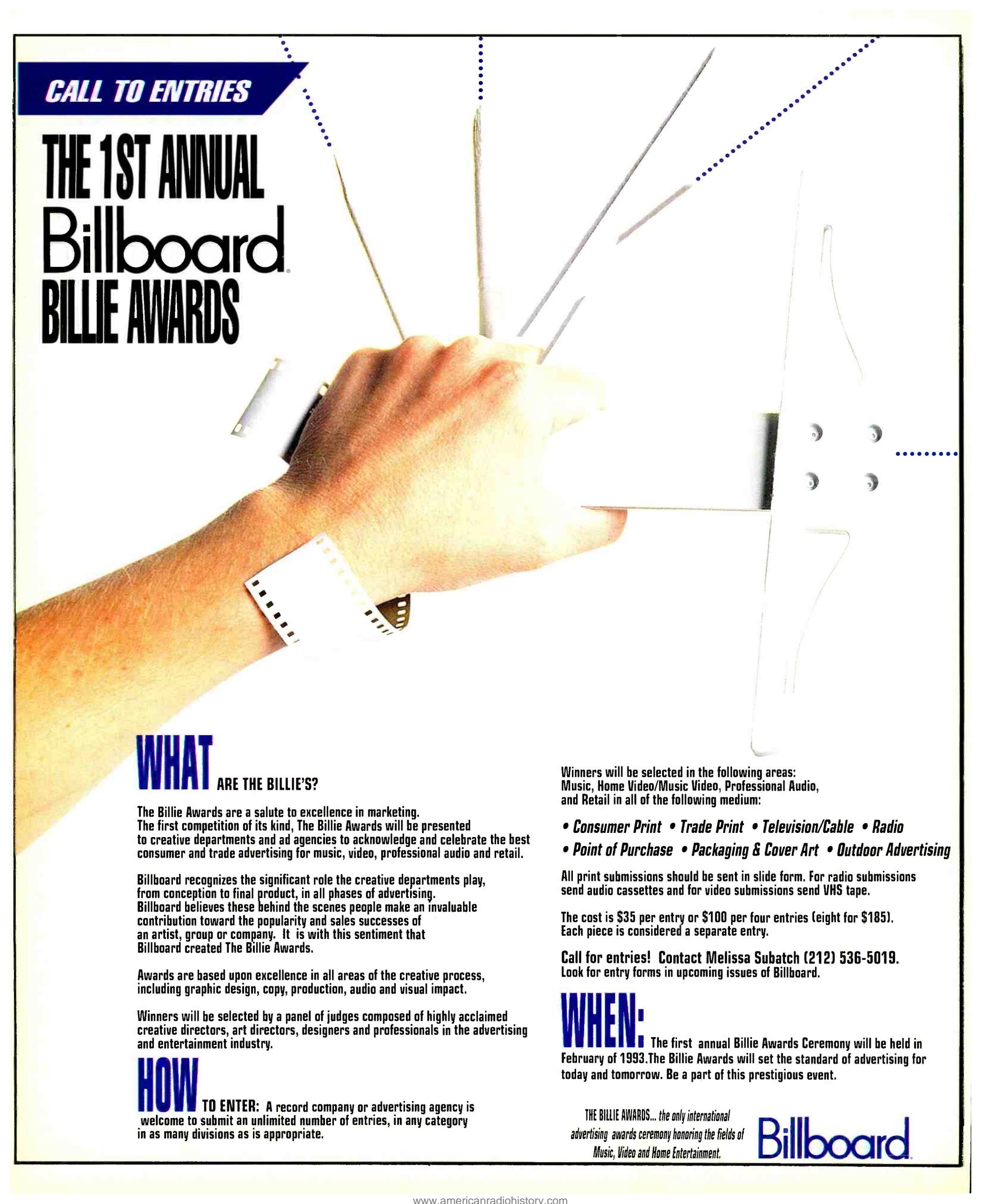
"So I drew on these frustrations and confusion," Blanchard continues. "I also grew up as a black person in America, and that's the most

important thing about this story. This guy's whole life was about searching for the truth about life in America. It was an honest and sincere search, so even when he talked about segregation and white devils he later attempted to right the wrongs and admit his mistakes. That's an incredible thing to do."

The full orchestra and classic scoring of "Malcolm X" wasn't a big transition for Blanchard, who also incorporates the voices of the Harlem Boys' Choir in some passages.

"It was a lot of fun for me," he says. "For the first time I had a lot of tonal colors to choose from, and I was excited about the prospect of writing for strings, woodwinds percussion, and brass, and even voices. Before it was just small jazz ensembles."

Lee's film "Do The Right Thing" also had two soundtrack projects in the stores: a multi-artist compilation on Motown and a Columbia-issued score by his father, composer Bill Lee. JANINE McADAMS



CALL TO ENTRIES

THE 1ST ANNUAL Billboard BILLIE AWARDS

WHAT ARE THE BILLIE'S?

The Billie Awards are a salute to excellence in marketing. The first competition of its kind, The Billie Awards will be presented to creative departments and ad agencies to acknowledge and celebrate the best consumer and trade advertising for music, video, professional audio and retail.

Billboard recognizes the significant role the creative departments play, from conception to final product, in all phases of advertising. Billboard believes these behind the scenes people make an invaluable contribution toward the popularity and sales successes of an artist, group or company. It is with this sentiment that Billboard created The Billie Awards.

Awards are based upon excellence in all areas of the creative process, including graphic design, copy, production, audio and visual impact.

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A record company or advertising agency is welcome to submit an unlimited number of entries, in any category in as many divisions as is appropriate.

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Music, Home Video/Music Video, Professional Audio,
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- *Point of Purchase* • *Packaging & Cover Art* • *Outdoor Advertising*

All print submissions should be sent in slide form. For radio submissions send audio cassettes and for video submissions send VHS tape.

The cost is \$35 per entry or \$100 per four entries (eight for \$185). Each piece is considered a separate entry.

Call for entries! Contact Melissa Subatch (212) 536-5019. Look for entry forms in upcoming issues of Billboard.

WHEN:

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Billboard

Tyrell's 'Day'; Compilation Craze; Nunnally's Deal

TURNTABLE TREATS: Top of the singles heap this week is "One Day" by the **Tyrell Corporation** (Cooltempo, U.K.), the latest in a long line of flawless singles from this sorely underrated British act.

Singer **Joe Watson** continues to hone his unusual voice into a sterling instrument of music and emotion. He's backed up by a dramatic garage groove and gospel-tinged choir chants. **Roger S.** provides a few simmering remixes, though we're most taken with the more song-oriented (but totally beat/break-conscious) original version. As this star-worthy act inches closer to completing its first album, we're boggled by the fact that no U.S. major has snapped it up.

Wake up, folks!

New York club and drag personality **RuPaul** sashays back into action with "Supermodel (You Better Work!)" (Tommy Boy), a fun and attitudinal disco/house affair that elevates the voguing phenomenon to a new level. Producer **Eric Kupper** lays a limber bass line beneath light and frothy synths—but it's all about those fierce "chantay" chants in the background. Flip the record over, and check out "House Of Love," an equally festive, retro-minded romp that has a more traditional (and effective) song structure.

Speaking of flamboyant divas, **Patti LaBelle** struts down the runway with her signature flair on "All



by Larry Flick

Right Now" (MCA), a slammin' urban/funk jam that's easily her best recording in years. She whoops and wails over a kinetic syncopated beat, while **En Vogue**-style harmonies swirl around her. The hook is irresistible, and will appeal to club pundits with R&B tastes. A smoother, house-inspired remix would ensure more across-the-board play, though track works just fine as it stands.

Newcomer **Bridgett Grace** reveals a voice that must be heard on "Can U Feel It" by production team **Q-Bik Muz** (Undercurrent, Detroit). In its original form, this cut is a soaring slice of techno/NRG that will slide into rave and pop programs. Flip it over, and lose yourself inside two steamy house mixes. Can't wait to hear Grace take on more than a few anthemic chants.

Pirates Of The Caribbean concoct a hearty stew of deep-house, trance, and salsa flavors on "Te Quiero" (AV8, Boston), a delicious jam that is tailor-made for sunrise sets and underground programs. Comparisons to **Louie Vega** and **Kenny Gonzalez's** "Masters At Work" mixes are likely at first, though you are likely to discover a more Latin vibe that gives the track its own distinctive sound. An intriguing first effort.

The latest of **Strictly Rhythm's** (New York) much-ballyhooed "blue label"/artist development records is "Just Us," by **Joey Washington &**

the **Men's Club**, an R&B-driven houser that is easily its best release in a couple of months. Washington delivers a vocal that is warm and sincere enough to distract you from his limited range. He's supported by rich harmonies and a muscular bass line. For a harder, more garage beat, go for the "Bop To Da Track" mix on the B side.

COMPILATION CRAZY: In an age when nearly every record originating from clubland has to be on some sort of album, where would we be without CD compilations? Some consider them useless tossoffs, though we believe these discs are the only way to maintain the concept of developing some acts through singles before albums. Here's a rundown of new and upcoming sets to be aware of:

Tribal America/I.R.S. issues its second effort of this ilk with "Save The Last Trance For Me," a sterling collection that carefully bridges the gap dividing deep-house and Eurotrance. This is one of those rare times when each track deserves a spin. Overflowing with potential chart hits... **Nova Mute** imports the unique vibe of Berlin's famed **Tresor** club and indie label via a set with the same name. This is cream-of-the-crop techno that stands apart from the typical fare that is glutting the rave scene at the moment. In particular, take note of "Der Klang Der Familie" and "Drugs Work." Pretty intense stuff... On the R&B tip, U.K.-based **Expansion Records** gets deep with "Soul Sauce, Vol. 1," an album that continues to herald remnants of last year's rare-groove/acid-jazz trend. The cool hook is how the set pays homage to folks like **Rockie Robbins**, **Ronnie McNeir**, and **Keni Burke**—

innovative artists who are the reason why **Brand New Heavies** and the like exist. Of the newcomers, **Helen Baylor** rises above as someone to keep an eye on... The third installment of the ongoing "Hit The Decks" series on **Music Factory** (U.K.) continues to shine the spotlight on some of Europe's best scratching and mixing DJs. **Carl Cox**, **Slipmatt & Lime** (aka SL2), and **Unity** are among the agile spinners clocking in a blasting array of techno tracks. A cathartic sensory assault.

TID-BEATS: After a brief run as a solo artist on **Giant Records**, **Keith Nunnally** is back working with former collaborator **Steve "Silk" Hurley** and has signed a deal with **I.D. Records**. You should remember that Nunnally and Hurley made house music history with the classic "Jack Your Body" as **JM Silk**. No word yet whether or not they will resume recording under their old name... The latest in the edition of **Testa Communications'** traveling series of **DJ Expos** lands in Chicago, Nov. 9-12. It will be held at the Sheraton. Topics of discussion will include the latest innovations in mobile DJ equipment, club promotion, and spinning with CDs... Glad to hear that **Nova Mute** has inked cool rave act **G.T.O.** to a U.S. album deal. Look for a new single, "Love Is In The Air," to drop next month, with a five-song EP due in January. That set will also feature the group's international hit, "Elevation"... Venerable freestyle indie **Micmac Records** is about to enter the techno fray with a new subsidiary, **Adrenalin Records**. Its first single will be "Lone Raver" by **Drastic Measures**... Though it won't be out domestically on MCA until January 1993, European pop and club pundits are already feasting on "Harmony," the latest album by **Londonbeat** (Anxious/BMG, U.K.). Once again, the quartet serves impeccable harmonies and lushly produced hooks and grooves, while the set is, on the whole, more stylistically varied. Most conducive to clubs are the house-inflected "Lover You Send Me Colours" and the peppy "All Born Equal." Look for it.



Carrying On. KKXX (Power 106) L.A. recently hosted a rave in honor of RCA diva **Martha Wash**, who performed her first solo single, "Carry On." The track is currently No. 25 on Billboard's Club Play Chart. She has just completed an album that will be released in January 1993. Pictured standing, from left, are Steve Wall, program director, KKXX; Michelle Santosuosso, national director of dance and crossover promotion, RCA; Gary Richards, manager of dance and crossover promotion/West Coast, RCA; Wash; Terry Anzaldo, national director, West Coast promotion and national dance radio, RCA; and Carmen Caccitore, manager of dance and crossover/East Coast, RCA. Kneeling in front is Barry Pinlac, local promotion manager, RCA.

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- MIMI MOUSE DONT YOU LOVE
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- MILLI CO (CENTO PER CENTO)
- MIL BEE FOR YOUR LOVE
- MAJIDA MATA
- DOUBLE FM presents AMESIA
- JILLERA OPEN YOUR MIND
- SEA INTERCOURSE SEAS RHYTHM
- MILLIE & CO WITH LEAVE ME W/IN
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Hot Dance Breakouts

CLUB PLAY

- LEASH CALLED LOVE THE SUGARCUBES ELEKTRA
- WHAT ARE YOU UNDER? DEFINITION OF SOUND CHARISMA
- IF YOU DON'T LOVE ME PREFAB SPROUT EPIC
- A MILLION COLORS CHANNEL X CAROLINE
- LOVE CAN MOVE MOUNTAINS CELINE DION EPIC

MAXI-SINGLES SALES

- CARRY ON MARTHA WASH RCA
- HERE WE GO AGAIN PORTRAIT CAPITOL
- READ MY LIPS A THOUSAND POINTS OF NIGHT POLYDOR
- IN MY NEIGHBORHOOD SPICE 1 TRIAD
- PLAY WITH ME (JANE) THOMPSON TWINS WARNER BROS.

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	3	5	6	STINKIN' THINKIN' ELEKTRA 66363	HAPPY MONDAYS
2	2	4	7	SAVED MY LIFE EPIC 74410	LIL LOUIS & THE WORLD
3	9	20	5	SAMBA FREEZE 50019	HOUSE OF GYPSIES
4	1	2	8	HYPNOTIZED GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
5	4	3	7	GROOVY BEAT GUERILLA 13865/I.R.S.	D.O.P.
6	13	21	5	EVAPOR-8 VIRGIN 12599	ALTERN 8
7	12	13	7	FREE LOVE WARNER BROS. 40529	JULIET ROBERTS
8	14	22	5	WORK TO DO WING 863 541/MERCURY	VANESSA WILLIAMS
9	21	34	3	FOLLOW YOUR HEART VIRGIN 12613	INNER CITY
10	17	29	4	SO MUCH LOVE A&M 0071	MALAIKA
11	6	8	9	PEOPLE EVERYDAY CHRYSALIS 19756/ERG	ARRESTED DEVELOPMENT
12	5	1	9	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) COLUMBIA 74431	C+C MUSIC FACTORY
13	11	12	7	OBSESSION GIANT 40545/WARNER BROS.	ARMY OF LOVERS
14	8	6	10	THE COLOUR OF LOVE GIANT 40401/WARNER BROS.	THE REESE PROJECT/RACHEL KAPP
15	28	45	3	ARE YOU READY TO FLY? EPIC 74729	ROZALLA
16	19	27	5	YOU LIED TO ME POLYDOR 863 453/PLG	CATHY DENNIS
17	16	23	5	HEART EPIC 74464	KATHY SLEDGE
18	22	32	5	I'LL KEEP HOLDIN' ON ACTIVE 66385/ELEKTRA	DSK
19	26	30	5	TIMEBOMB TOMMY BOY 540	808 STATE
20	7	7	9	SOMETHING GOOD LONDON 869 843/PLG	UTAH SAINTS
★ ★ ★ Power Pick ★ ★ ★					
21	44	—	2	WHAT ABOUT THIS LOVE? MCA 54485	MR. FINGERS
22	15	9	8	LOOK TO THE FUTURE MUTE 66395/ELEKTRA	FORTAN 5 FEATURING LARRY GRAHAM
23	10	10	7	TAKE A CHANCE ON ME MUTE PROMO/ELEKTRA	ERASURE
24	36	46	3	PEACE & LOVE INC. TOMMY BOY 544/WARNER BROS.	INFORMATION SOCIETY
25	46	—	2	CARRY ON RCA 62367	MARTHA WASH
26	27	28	7	STYLOPHONIA RADIKAL/SBK 12308/ERG	TWO LITTLE BOYS
27	43	—	2	SOUL FREEDOM (FREE YOUR SOUL) ESQUIRE 74336	DEGREES OF MOTION FEATURING BITI
28	45	—	2	SESAME'S TREET PYROTECH 10082/ATLANTIC	SMART E'S
29	35	43	3	EDGE OF NO CONTROL MUTE 66370/ELEKTRA	MEAT BEAT MANIFESTO
30	25	15	11	WE CAN MAKE IT RELATIVITY 1131	TRACIE DAVES
31	39	—	2	TRUE FUSCHNICK JIVE 42078	FU-SCHNICKENS
32	41	—	2	UNDERSTAND THIS GROOVE RCA 62371	SOUND FACTORY
33	31	16	8	HUMPIN' AROUND MCA 54343	BOBBY BROWN
34	20	18	9	PACIFIC SYMPHONY SONIC 2008/INSTINCT	TRANSFORMER 2
35	33	35	5	LET ME GO COLUMBIA 74451	T42
36	40	42	4	REAL LOVE UPTOWN 54456/MCA	MARY J. BLIGE
37	47	47	3	JUST CALL ME MOTOWN 0631	GOOD GIRLS
38	49	—	2	A LITTLE LOVE DOUBLE J 55008/SALSOL	AURRA
39	24	19	13	YOU GOTTA BELIEVE (ATOMIC SLIDE) INVASION 36009	FIERCE RULING DIVA
40	37	38	5	HOUSE OF MAGIC CHEETAH 9511	D.J. MAGIC MIKE
41	23	14	8	FUCK YOU SBK 19764/ERG	OTTORONGO
42	48	—	2	SEE THE DAY BIG BEAT 10064/ATLANTIC	ANN CONSUELO
43	34	31	9	I BELIEVE IN YOU NETTWERK 13864/I.R.S.	THE FINAL CUT
★ ★ ★ Hot Shot Debut ★ ★ ★					
44	NEW	1	1	TUMBLIN' DOWN E-LEGAL 846210	HERMANN
45	NEW	1	1	FREE YOUR MIND ATCO EASTWEST 96128/ATLANTIC	EN VOGUE
46	NEW	1	1	EROTICA MAVERICK/SIRE 40585/WARNER BROS.	MADONNA
47	42	41	3	HEARTBEAT VIRGIN PROMO	RYUICHI SAKAMOTO
48	NEW	1	1	MY NAME IS PRINCE PAISLEY PARK 40700/WARNER BROS.	PRINCE & THE N.P.G.
49	NEW	1	1	WALKIN' ON FFRR 350 006/LONDON	SHEER BRONZE
50	18	17	13	MY PEACE OF HEAVEN ATCO EASTWEST 96153/ATLANTIC	TEN CITY

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	3	11	LSI (LOVE SEX INTELLIGENCE) (T) (X) EPIC 74401	THE SHAMEN
2	2	4	13	RHYTHM IS A DANCER (M) (T) ARISTA 1-2445	SNAP
3	4	5	7	SAVED MY LIFE (M) (T) EPIC 74410	LIL LOUIS & THE WORLD
4	8	12	6	SESAME'S TREET (M) (T) (X) PYROTECH 10082/AG	SMART E'S
5	6	8	7	REAL LOVE (M) (T) (X) UPTOWN 54456/MCA	MARY J. BLIGE
6	9	11	7	YOU LIED TO ME (M) (T) (X) POLYDOR 863 453/PLG	CATHY DENNIS
7	10	13	6	WORK TO DO (T) (X) WING 863 541/MERCURY	VANESSA WILLIAMS
8	13	24	5	RUMP SHAKER (M) (T) MCA 54389	WRECKX-N-EFFECT
9	12	19	5	FREE YOUR MIND (M) (T) (X) ATCO EASTWEST 96128/AG	EN VOGUE
10	7	6	10	THE COLOUR OF LOVE (T) (X) GIANT 40401/WARNER BROS.	THE REESE PROJECT/RACHEL KAPP
11	14	29	3	ARE YOU READY TO FLY? (T) (X) EPIC 74729	ROZALLA
12	17	25	5	BLOW YOUR MIND (M) (T) RAL/CHAOS 74424/COLUMBIA	REDMAN
13	3	1	14	THE HITMAN (M) (T) INTERSCOPE 96168/AG	AB LOGIC
14	5	2	9	HUMPIN' AROUND (M) (T) (X) MCA 54343	BOBBY BROWN
15	20	21	5	HEART (T) EPIC 74464	KATHY SLEDGE
16	11	10	9	FREE LOVE (T) (X) WARNER BROS. 40529	JULIET ROBERTS
17	15	18	6	PUMP THAT BODY (M) (T) EPIC 74369	STEVIE B
18	16	16	8	HYPNOTIZED (T) (X) GREAT JONES 530 617/ISLAND	CLUBLAND FEATURING ZEMYA HAMILTON
19	22	26	4	SAMBA (M) (T) FREEZE 50019	HOUSE OF GYPSIES
20	18	14	11	PEOPLE EVERYDAY (T) CHRYSALIS 19756/ERG	ARRESTED DEVELOPMENT
21	24	27	6	HOUSE OF MAGIC (M) (T) (X) CHEETAH 9511	D.J. MAGIC MIKE
22	28	42	3	OBSESSION (T) (X) GIANT 40545/WARNER BROS.	ARMY OF LOVERS
23	36	46	3	WHAT ABOUT THIS LOVE? (M) (T) (X) MCA 54485	MR. FINGERS
24	29	34	5	HE SAID SHE SAID (M) (T) CUTTING 264	GIGGLES
★ ★ ★ Power Pick ★ ★ ★					
25	48	—	2	YOU GOTTA BELIEVE (M) (T) INTERSCOPE 98492/AG	MARKY MARK & THE FUNKY BUNCH
26	27	31	8	SOMETHING GOOD (T) LONDON 869 843/PLG	UTAH SAINTS
★ ★ ★ Hot Shot Debut ★ ★ ★					
27	NEW	1	1	SLOW AND SEXY (M) (T) (X) EPIC 74742	SHABBA RANKS (FEATURING JOHNNY GILL)
28	37	—	2	PEACE & LOVE INC. (M) (T) (X) TOMMY BOY 544/WARNER BROS.	INFORMATION SOCIETY
29	19	7	10	EVERYBODY'S FREE (TO FEEL GOOD) (T) (X) EPIC 74444	ROZALLA
30	33	36	5	PSYCHO (M) (T) PENDULUM 66383/ELEKTRA	LORDS OF THE UNDERGROUND
31	23	15	18	JUMP! (M) (T) SUNSHINE 1-2456/ARISTA	THE MOVEMENT
32	NEW	1	1	STINKIN' THINKIN' (T) ELEKTRA 66363	HAPPY MONDAYS
33	44	—	2	GOOD TIME (M) (T) ATCO EASTWEST 96143/AG	TRILOGY
34	21	9	12	DISAPPOINTED (T) (X) WARNER BROS. 40562	ELECTRONIC
35	25	17	9	KEEP IT COMIN' (DANCE TILL YOU CAN'T...) (M) (T) (X) COLUMBIA 74431	C+C MUSIC FACTORY
36	30	32	6	HOT SEX (M) (T) (X) JIVE 42094	A TRIBE CALLED QUEST
37	39	44	4	TIMEBOMB (M) (T) (X) TOMMY BOY 540	808 STATE
38	35	39	9	SHE'S PLAYING HARD TO GET (T) JIVE 42066	HI-FIVE
39	43	43	3	STRAIGHTEN IT OUT (T) ELEKTRA 66382	PETE ROCK & C.L. SMOOTH
40	NEW	1	1	I WANNA LOVE YOU (T) (X) GIANT 40595/WARNER BROS.	JADE
41	46	—	2	FIRE/JERICO (T) (X) ELEKTRA 66370	THE PRODIGY
42	32	28	18	PLEASE DON'T GO (M) (T) (X) NEXT PLATEAU 50187	K.W.S.
43	31	22	9	ONE NITE STAND (M) (T) (X) UPTOWN 54446/MCA	FATHER M.C.
44	38	30	20	JUMP AROUND (M) (T) (X) TOMMY BOY 526	HOUSE OF PAIN
45	49	49	4	HAZY SHADE OF CRIMINAL (M) (T) (X) DEF JAM/CHAOS 74487/COLUMBIA	PUBLIC ENEMY
46	NEW	1	1	SEE THE DAY (M) (T) BIG BEAT 10064/AG	ANN CONSUELO
47	26	20	6	REAL COOL WORLD (T) (X) WARNER BROS. 40575	DAVID BOWIE
48	NEW	1	1	LOST IN THE STORM (T) SELECT 66386/ELEKTRA	CHUBB ROCK
49	50	45	4	LATIN LINGO (M) (T) (X) RUFFHOUSE 74478/COLUMBIA	CYPRESS HILL
50	40	33	10	360 DEGREES (WHAT GOES AROUND) (M) (T) ELEKTRA 66405	GRAND PUBA

○ 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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Chipmunks Are Ready To Overrun Country!

BY DEBBIE HOLLEY

NASHVILLE—Move over Garth. Look out Billy Ray. Alvin & the Chipmunks have recorded a country album, "Chipmunks In Low Places," marking the group's first venture in the genre since the gold-selling "Urban Chipmunk" 10 years ago.

A flurry of marketing, promotion, and merchandising activity has been outlined for the album—the Chipmunks' first for Epic Records. Label officials expect the album, which climbs to No. 33 in its third week on the Top Country Albums chart and moves to 128 with a bullet on The Billboard 200, to sell like "gangbusters" through Christmas.

Along with five new songs, the 11-song collection features covers of "Achy Breaky Heart," "There Ain't

Nothin' Wrong With The Radio," "Stand By Your Man," "Don't Rock The Jukebox," "Down At The Twist And Shout," and "I Feel Lucky."

"This is my favorite album yet," squeaks Alvin of his newest release, "my best work ever. But, if I did an album tomorrow, that would be my best work. I'm a character of the moment."

On several numbers, the group is paired with guest artists such as Cyrus, Aaron Tippin, Tammy Wynette, Charlie Daniels, Alan Jackson, and Waylon Jennings. Alvin, Simon, Theodore, and Brittany (Alvin's female friend who leads Jeanette and Eleanor as the Chipettes) exchange jokes and dialog with the artists. The album was produced by John Boylan, Janice Korman (the voice of Theodore, Brittany, Jeanette, and Eleanor), and Ross Bagdasarian Jr. (the voice of Alvin, Simon,

and David Seville—the Chipmunks' mentor). Bagdasarian is the son of the Chipmunks' creator, Ross Bagdasarian Sr., who died in 1972.

Released Sept. 29 on the Epic/Chipmunk label, in association with Sony Kids' Music, "Chipmunks In Low Places" is described as the first in a series of albums from the new worldwide relationship between Sony Music and Bagdasarian Productions, creators and worldwide owners of the Chipmunks characters.

Elise Kolesky, director of sales for jazz and kids music, Sony Music Distribution, says, "You'd think with the number of people involved with this project, it would have been a total nightmare—Epic, Epic/Nashville, Sony Distribution, and Sony Kids—but everyone came to the table with different and very good ideas."

Ken Komisar, Epic's West Coast A&R executive, brought the deal to the table after meeting with Bagdasarian about another Epic project.

"The country record is what resulted from that conversation," says Komisar. "It made so much sense to do a country record by the Chipmunks. Country is a family-oriented market; children are people's favorites no matter what; here was the country thing which is the hottest music going. Tie it all together and you've got a hit."

Komisar describes the Chipmunks as a "classic property." "Disney just made a major investment in terms of releasing videos into the marketplace," says Komisar.

According to Kolesky, pre-orders on the country album were about 80,000. "We're at 200,000 today and I would bet this is a gold record by Christmas." Additionally, Epic has rereleased a remixed and remastered version of "A Chipmunk Christmas." The new album has a suggested list price of \$9.98 for cassette and \$13.98 for CD; the Christmas record, categorized under Sony's "Best Value" line, lists for \$7.98 cassette and \$11.98 CD.

ALVIN AT THE MALL

A mall tour, coordinated by Promotion Management Network, which handled Michael Damien's mall tour several years ago, is under way. During their mall stops, the Chipmunks participate in a myriad of activities. "They may be part of a Santa parade, meet-and-greets throughout the mall, or introduced at center court to perform with video and music," says Kolesky. The 45 stops scheduled through Dec. 19 include Baltimore; Rockhill, S.C.; Savannah, Ga.; and Los Angeles.

"Depending on the budgets at the various malls," explains Kolesky, "there will be everything from print advertising to television spots to newspaper inserts in addition to mall signage. Promotion Management Network has given us carte blanche to do whatever we need to do with the various retailers in the malls—we're working

with everyone from Musicland to Camelot and Blockbuster, Waldenbooks and various Trans World stores."

Sony will have a video of "I Ain't No Dang Cartoon" ready in November. That, too, will be part of the mall tour. "We are simply going to overrun these malls with chipmunks," says Kolesky.

Accounts have been supplied with Chipmunk paraphernalia ranging from small figurines to posters and mini-standups of Alvin. Kolesky says details of a major promotion effort staged with a large retailer are being ironed out.

Other Chipmunks exposure slated for the coming months includes the current cartoon series, which is syndicated on Fox Television. The specials "A Chipmunks Christmas" and "Rockin' Through The Decades" are to air on the USA Network on four dates during December, adds Kolesky. Additionally, USA Network will run a "Jammin' With The Chipmunks," sweepstakes from Dec. 7-27 via 80 60-second spots. The first 100,000 copies of the CD have a sticker detailing the sweepstakes.

Among the sweepstakes prizes are the Disney home videos "Rockin' Through The Decades" and "Chipmunks Christmas." "We're cross-promoting the stuff," says Bagdasarian, "so if we have product coming out with Disney, they'll also promote some of the records we're putting out with the Sony folks."

Also, Kolesky says the albums will receive exposure, on a premium level, with Del Monte snack cups. Consumers purchase two Del Monte snack products and send in the UPC codes in order to receive one of the premium giveaways. "We were able to do an insert that goes out with the premiums that shows pictures of the country record as well as the Christmas record," says Kolesky. "We tagged Tower Records on this nationally. It goes out with 125,000 of the premiums which might include a Chipmunks flashlight, key chain, or whatever."

Two live Christmas tours with the
(Continued on page 29)

Sad Songs Say So Much About Country The Soft Touch Opens Floodgates To Genre's Fans

HEAR 'EM AND WEEP: Critics trivialize it when they call it "cry-in-your-beer music," but in truth country music is an unabashedly misty-eyed medium, occasionally maudlin, almost always sentimental.

That emotional softness may be another reason for its widening appeal. Where else can we find this sensation? Until rock came along with its youthful swagger, studied bravado, and ersatz toughness, a lot of pop music was tender at the center—or at least around the edges. It recognized the cathartic value of a good cry and was willing to do what was necessary to induce one.

But of all the popular formats, country was the least emotionally guarded, primarily because it dealt with the hard life of the rural poor. Here, there was much to grieve about—sickness, early death, abandonment, dislocation from home, deprivation, as well as the full range of romantic calamities. It

sounds sentimental merely to cite such blows to the soul. And to dwell on them—as the lyrics do in "Holding Things Together," "Everything That Glitters," "He Stopped Loving Her Today," "Jesus And Mama," "The Dance," "He Would Be Sixteen," *ad infinitum*—is to open the floodgates.

Country fans listen to these sad stories and relish the vicarious grief they generate. The songs are a warning and a preview and a liberation from the harshness one cultivates to confront the world—three minutes of cleansing and letting go, after which we can all return to being as nasty as we wanna be.

MAKING THE ROUNDS: The incomparable Gene Watson has just released a new album, "In Other Words," on PolyGram Canada. Those who have come to country music in recent months should know that Watson is one of the greatest country vocal stylists of all time, a fact made evident in such recordings as "One Sided Conversation," "Farewell Party," and "Nothing Sure Looked Good On You" . . . E.D. Harp has been named operations manager for A.M.I. Records. The Hendersonville, Tenn., label recently purchased Adobe Sound Studios in that city . . . The Texas Music Office in Austin has published its 1992 "Texas Recording And Production Guide," available

at no charge from the governor's office in Austin.

The Amusement & Music Operators Assn. proclaimed Billy Ray Cyrus three times a winner at its recent convention in Nashville. The coin-machine trade group honored Cyrus' "Achy Breaky Heart" as top jukebox record in both pop and country and also crowned the singer as Rising Star . . . Cyrus was also honored as new touring artist of the year at the Country Music Assn.'s SRO convention. Other SRO award-winners: Garth Brooks, touring artist of the year; Jack McFadden, top manager; Joe

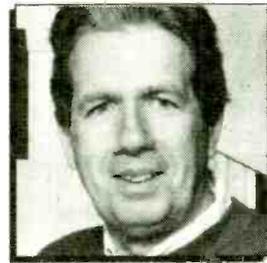
Harris, top booking agent; Buddy Lee Attractions, top booking agency; Terry Elam, top road manager (for Vince Gill); Joe Gehl (of the Gehl Group), top talent buyer/promoter; Evelyn Shriver, top publicist; Grand Palace (Branson, Mo.), top venue; Billy Bob's Texas (Fort Worth); top club/theater; Jamboree In The Hills (Wheeling, W.Va.), top festival/special

event; and Concert Staging (Hendersonville, Tenn.), top support services company. The late booking agent Dave Douds was memorialized with the Chairman's Award.

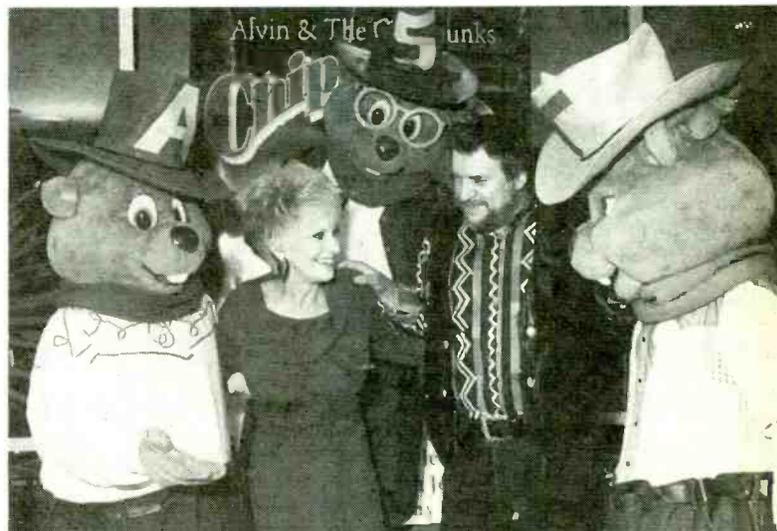
A compliant but less-than-contrite Lynn Anderson spent the weekend of Oct. 17-18 in the Nashville jail on a contempt-of-court citation. Anderson was sentenced to jail for calling her ex-husband a "derogatory name" in front of his and her children and for "swearing" in their presence. Said Anderson in a prepared statement: "I am serving this time, even though I feel my freedom of speech has been violated, and [I] doubt very seriously that any woman has ever received a similar sentence. If, in fact, an individual can go to jail for making a derogatory remark about a spouse, a boyfriend, or girlfriend, then the streets will soon be deserted."

MCA Records' Mark Collie appears in a series of television commercials on behalf of the Heart Of Tennessee Oldsmobile Dealers . . . John McEuen has arranged and produced the score of the 10-hour TV miniseries, "The Wild West." The series is syndicated by Lorimar. Among the acts performing on the soundtrack are Gary Morris, Crystal Gayle, Pam Tillis, Marty Stuart, Michael Martin Murphey, Rodney Dillard, Bill Miller, Don Edwards, Red Steagall, the Sons Of The San Joaquin, Peter Rowan, the Nashville Mandolin Ensemble, the

(Continued on next page)



by Edward Morris



Country legends Tammy Wynette and Waylon Jennings chat with critter legends Alvin & the Chipmunks during the album release party for the rodents' "Chipmunks In Low Places." Wynette and Jennings both are featured on the album, along with Billy Ray Cyrus, Alan Jackson, Aaron Tippin, and Charlie Daniels. Pictured, from left, are Alvin, Wynette, Simon, Jennings, and Theodore.

Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING OCT. 31, 1992

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	4	GARTH BROOKS LIBERTY 98743* (10.98/16.98)	THE CHASE	1	
2	2	2	22	BILLY RAY CYRUS ▲ ⁴ MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
3	3	3	8	GARTH BROOKS LIBERTY 98742* (9.98/15.98)	BEYOND THE SEASON	2	
4	4	4	62	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3	
5	7	8	29	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	1	
6	5	5	7	VINCE GILL MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3	
7	6	6	58	GARTH BROOKS ▲ ⁸ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
8	8	7	110	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
9	9	9	5	GEORGE STRAIT MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	9	
10	24	—	2	ALAN JACKSON ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	10	
11	11	13	36	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
12	10	10	16	MARY-CHAPIN CARPENTER ● COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6	
13	12	12	9	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6	
14	13	14	181	GARTH BROOKS ▲ ³ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
15	14	16	5	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14	
16	20	21	10	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11	
17	17	18	55	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
18	19	19	14	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2	
19	16	11	9	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4	
20	15	15	7	TRISHA YEARWOOD MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	13	
21	18	17	8	COLLIN RAYE EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10	
22	31	—	2	TANYA TUCKER LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	22	
23	21	22	75	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
24	55	—	2	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	24	
25	22	20	5	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20	
26	23	26	3	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23	
27	26	23	10	RICKY VAN SHELTON COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9	
28	28	25	29	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
29	25	24	51	SUZY BOGDUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15	
30	32	31	49	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17	
31	29	27	56	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22	
32	27	28	84	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
33	42	52	3	ALVIN & THE CHIPMUNKS SONY KIDS 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	33	
34	30	29	73	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	
35	33	32	73	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
36	35	34	15	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12	
37	34	30	12	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9	
38	36	33	79	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	8	
39	49	—	2	SUZY BOGDUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	39	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	38	36	68	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
41	37	37	4	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
42	39	35	68	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6
43	45	—	2	KATHY MATTEA MERCURY 512567* (9.98 EQ/13.98)	LONESOME STANDARD TIME	43
44	40	40	25	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	36
45	41	39	32	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
46	NEW	—	1	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	46
47	46	41	62	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
48	43	38	10	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
49	48	43	8	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	39
50	53	47	133	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
51	44	45	56	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
52	51	49	25	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
53	52	46	102	DWIGHT YOAKAM ● REPRISE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
54	54	50	47	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
55	57	51	3	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	51
56	47	44	105	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
57	70	—	2	TRAVIS TRITT A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR WARNER BROS. 45029* (10.98/15.98)	A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR	57
58	50	42	26	GEORGE STRAIT ● MCA 10532* (10.98/15.98)	HOLDING MY OWN	5
59	58	48	22	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
60	56	59	147	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
61	60	53	137	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
62	59	68	3	MIKE REID COLUMBIA 48967*/SONY (9.98 EQ/13.98)	TWILIGHT TOWN	59
63	65	63	136	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
64	62	54	110	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
65	66	62	219	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
66	61	72	27	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
67	64	60	52	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
68	72	67	54	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
69	74	64	22	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
70	63	61	78	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10
71	68	55	33	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
72	75	65	181	CLINT BLACK ▲ ² RCA 9668 (9.98/13.98)	KILLIN' TIME	1
73	71	56	21	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	49
74	73	66	40	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12
75	69	58	23	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34

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

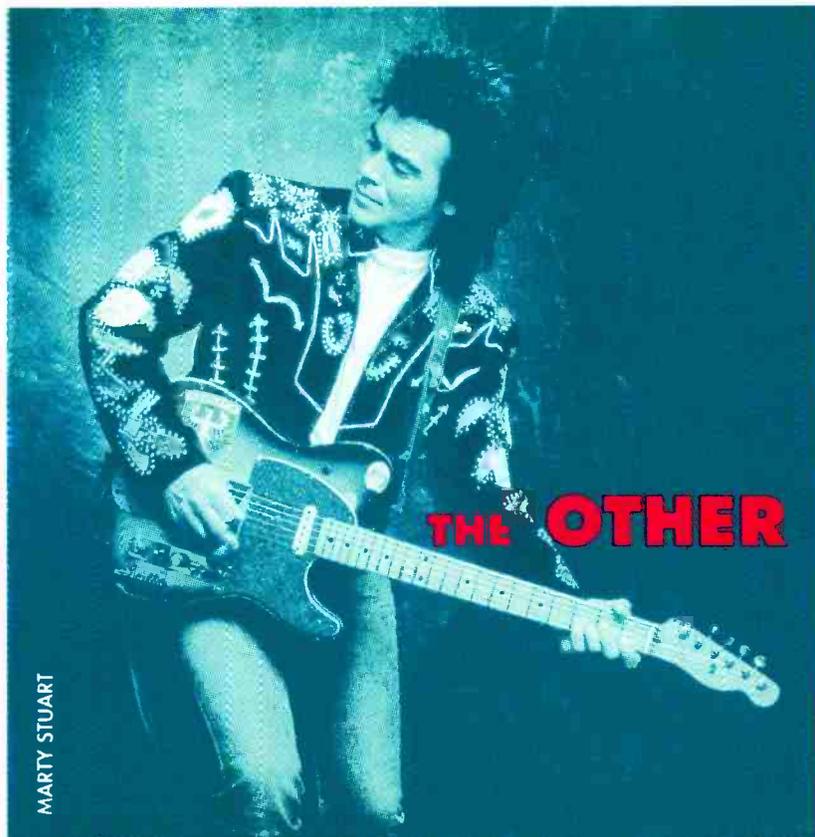
Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING OCTOBER 31, 1992

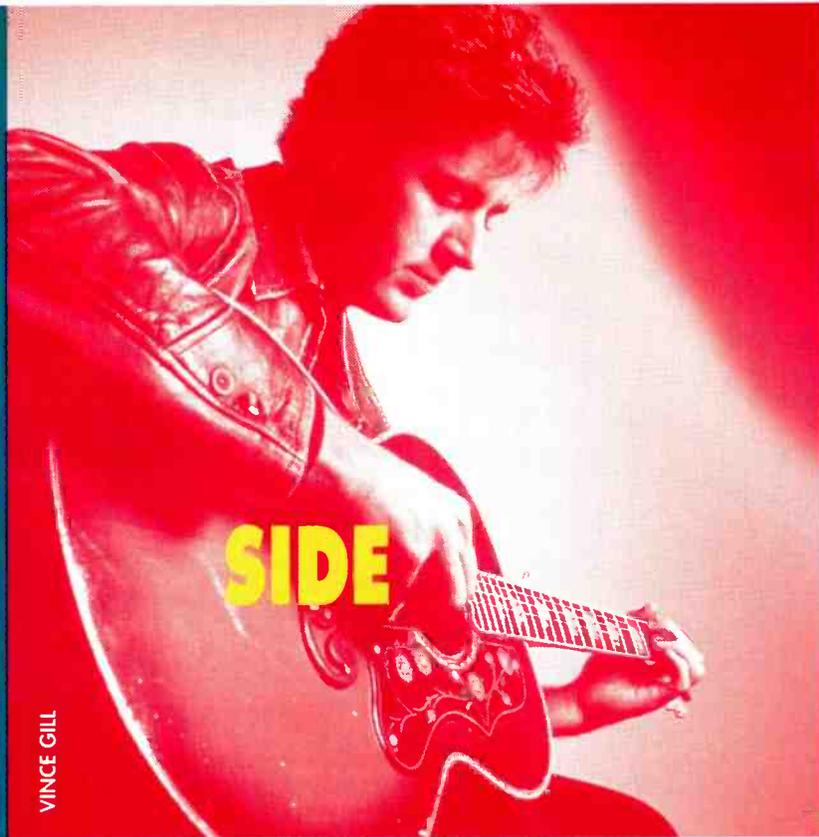
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	76
2	2	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	62
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	76
4	4	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	76
5	5	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	21
6	6	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	76
7	8	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	19
8	7	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	47
9	11	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	66
10	9	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	75
11	13	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	69
12	12	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	75
13	15	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	71

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
14	16	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	74
15	14	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	56
16	17	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	76
17	10	RAY PRICE COLUMBIA 08866*/SONY (5.98 EQ/9.98)	GREATEST HITS	2
18	21	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	45
19	18	DWIGHT YOAKAM ● REPRISE 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	37
20	19	THE JUDDS ▲ CURB 5916/RCA (7.98/12.98)	HEARTLAND	76
21	25	DAVID ALLAN COE COLUMBIA 35427/SONY (6.98 EQ)	GREATEST HITS	6
22	20	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	59
23	24	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	54
24	—	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	59
25	—	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	75

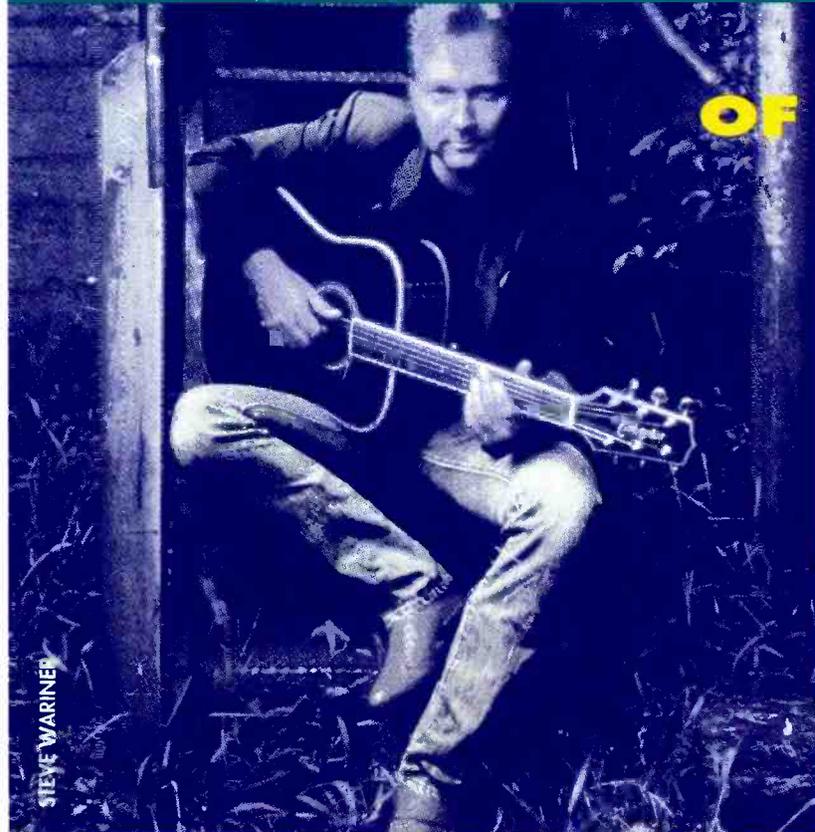
Catalog albums are older titles which are registering significant sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.



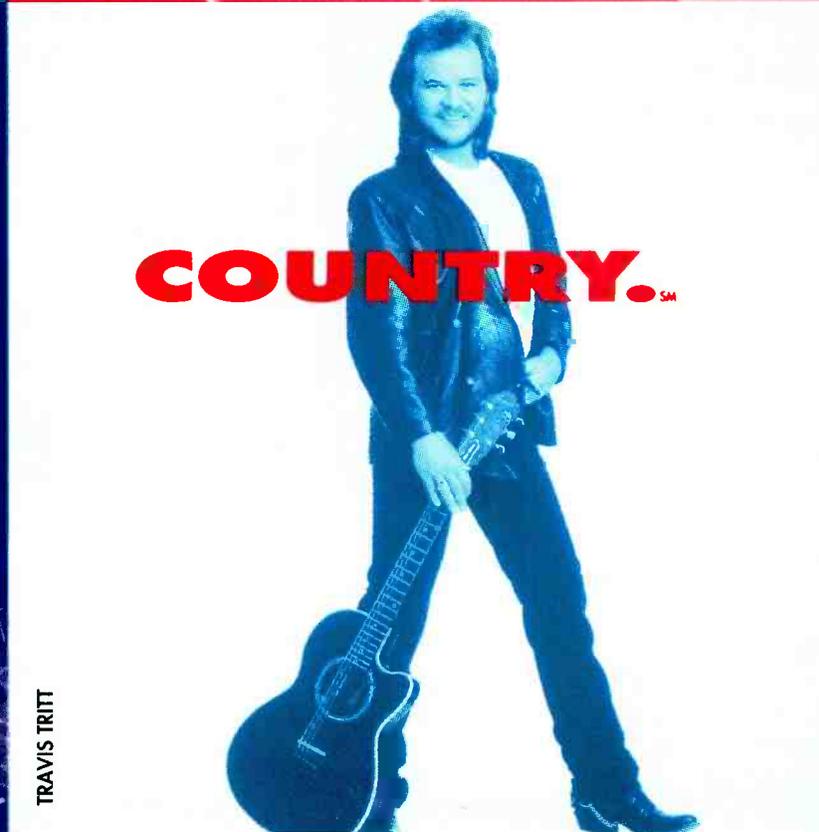
MARTY STUART



VINCE GILL



STEVE WARINER



TRAVIS TRITT

THEY STRIKE A CHORD with young adults, especially young women who are buying the records that are topping the charts. And there's only one place where young fans can see them and dozens more artists just like them—**CMT**: Country Music Television.

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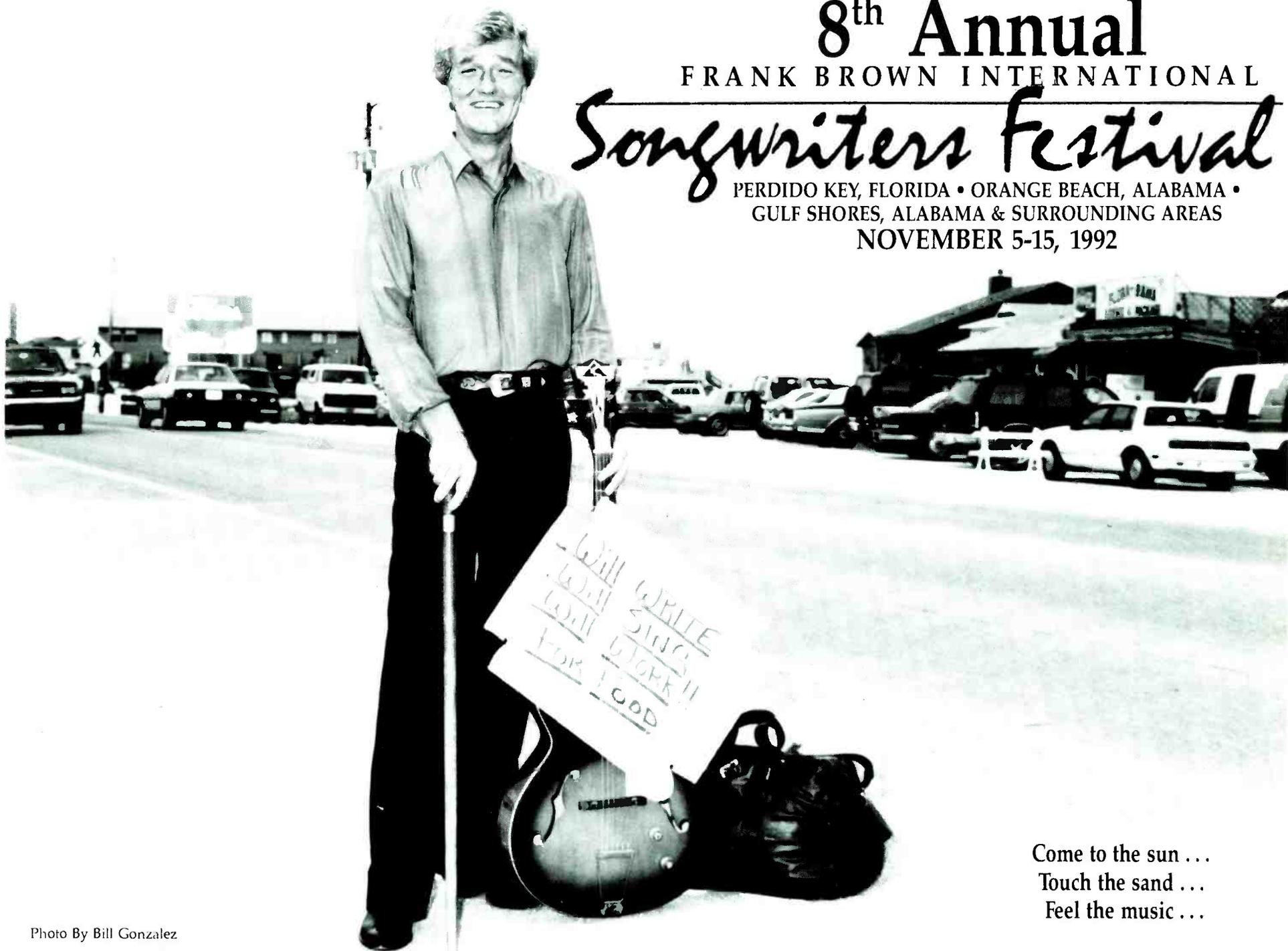


Photo By Bill Gonzalez

8th Annual FRANK BROWN INTERNATIONAL Songwriters Festival

PERDIDO KEY, FLORIDA • ORANGE BEACH, ALABAMA •
GULF SHORES, ALABAMA & SURROUNDING AREAS
NOVEMBER 5-15, 1992

Come to the sun ...
Touch the sand ...
Feel the music ...

Are you looking for a great entertainer?

Reports of the *alleged* demise of Mickey Newbury have been greatly exaggerated! Mickey is alive and well and is available to perform world wide. Come join Mickey on the beach at the Flora-Bama Lounge during the Frank Brown International Songwriters Festival. For more information on Mickey, contact his manager, Owsley Manier, at (615) 383-1694.

Frank Brown Songwriters Festival Goals:

- To increase recognition of songwriters and their artistic talents
- To provide songwriters with an opportunity to interact with their peers on the beautiful Gulf Coast
- To provide an opportunity for the professional growth of aspiring songwriters through seminars and exposure to some of the greatest talents in the industry.

ASCAP Songwriters Seminar November 14th

Topics will include songwriting, copyright protection, publishing, and recording.

Seminar will be held at Perdido Beach Resort. Call (205) 981-8777 for information.

Perdido Beach Resort is offering special rates for the Songwriters Festival. Call (800) 634-8001 for reservations.

Last year, over 60 established and aspiring songwriters participated in the Frank Brown International Songwriters Festival. This year, the Festival has expanded to several venues to help accommodate the writers and patrons interested in attending. The following are a few of the writers planning to attend:

JAN BUCKINGHAM	ROCK KILLOUGH	JEFF RAYMOND
LARRY BUTLER	KEN LAMBERT	BILLY RAY REYNOLDS
JERRY CARRIGAN	RED LANE	ALAN RHODY
WAYNE CARSON	JIMMY LOUIS	BO ROBERTS
HANK COCHRAN	PETER McCANN	VERNON RUST
WILD BILL EMERSON	MICKEY NEWBURY	WHITEY SHAFER
DONNIE FRITZ	SPOONER OLDHAM	BILLY JOE SHAVER
J HAWKINS	JAMIE O'HARA	SONNY THROCKMORTON
LARRY HENLEY	DAN PENN	MACK VICKERY
JIM HURT	NORBERT PUTNAM	LARRY JON WILSON
	JIM VEST & THE TENNESSEE FAT CATS	

As always, all our plans are subject to change with and without notice. Call (205) 981-8777 for more information.

Lite
BEER

Sponsored By: Perdido Records **NAIRID** • Bama Blues Publishing (BMI) • Flora Bama Music (ASCAP) • Lite Beer
• Flora Bama Lounge • The Night Reef at Perdido Beach Resort • The Marina Cafe at Zeke's Landing
NORTHWEST AIRLINES - OFFICIAL AIRLINE OF FBISF

FLORA-BAMA

CHIPMUNKS TAKING THE COUNTRY

(Continued from page 25)

Chipmunks characters are in the works—a 13-day excursion called “The Christmas Tour: Heartbeat” that runs Nov. 23-Dec. 28 and the 11-date “Christmas Tour: Strawberry,” which runs Dec. 4-20. The “Rockin’ Through The Decades” tour, in conjunction with the television special, and most of which took place this past summer, has four stops left. Bagdasarian says a

country tour could hit the road by March next year.

One advantage to working with character stars is that they can be in several places at the same time. In fact, Kolesky says, “Alvin, Theodore, and Simon are in Connecticut and Pennsylvania Nov. 14. I have three Alvins running all over the country right now and a Theodore and Simon out and about somewhere, too.”

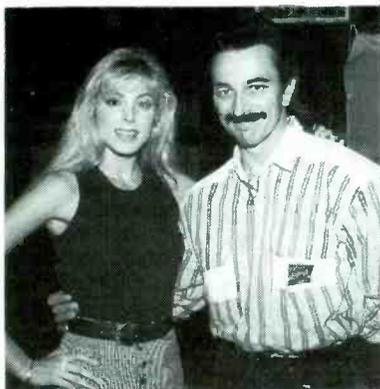
RADIO RESPONDS

On the radio facet, Jack Lameier Epic/Nashville’s VP of promotion, says his department is providing album service and Chipmunk IDs to country stations.

“There is definitely a Chipmunk phenomena happening out there,” says Lameier. “‘Achy Breaky Heart’ is getting played during morning and afternoon drive in a lot of markets.” It debuts as an album cut on the Hot Country Singles & Tracks chart at No. 71 this week.

“We are also experiencing play in other markets on the Aaron Tippin cut as well as getting some hits back through the regional staff for nearly every other cut on the album.”

“This is all taking off so fast,” says Bagdasarian, “faster than nearly any other Chipmunk album, with perhaps the only exception being my dad’s first Chipmunk release in 1958, where he sold 4½ million records in seven weeks.”



Maple Meet. Aaron Tippin visits backstage with Marla Maples during a recent trip to New York, where he attended the Broadway musical “The Will Rogers Follies,” in which Maples is a leading lady. Later the same evening, Tippin entertained in nearby New Jersey as part of “The Hard Way” tour with Clint Black.

Radney Foster Brings It Home Alone Sans Bill Lloyd, Arista Artist Returns To ‘Del Rio’

NASHVILLE—“Del Rio, TX, 1959,” the title of Radney Foster’s Arista solo debut album, signifies its direction.

“It goes back to my roots,” says the former half of Foster & Lloyd, also formerly of Del Rio, Texas.

“It’s very much a country record than Foster & Lloyd’s. Those were kind of ‘Buck Owens meets the Beatles, Everly Brothers, and Byrds.’ This one’s more Haggard and the Austin singer/songwriters like Guy Clark and Waylon, and the things that made me want to come to country music in the first place as a kid.”

Lyricaly, Foster acknowledges “Del Rio” also departs from his earlier duo work.

“There’s more storytelling, which is one of the things I brought to Foster & Lloyd. The songs are more autobiographical and personal, though part of that has to do with the nature of a duo, which lends itself to [songs like] ‘Wake Up Little Susie’—lighter, funner songs. Bill [Lloyd] and I tried to write things of depth, and we accomplished that in some respects, but even then, we planted our tongues in our cheeks on a regular basis.”

After three Foster & Lloyd albums for RCA, the duo, which scored well with the college/alternative crowd, amicably split two years ago. Arista/Nashville head Tim DuBois, who once mana-

ged Foster & Lloyd and has known Foster since he was a camp counselor for DuBois’ daughter, notes Arista’s earnest effort to set “Del Rio” apart.

There were positives and negatives with Foster & Lloyd, quite honestly,” says DuBois, who secured Foster’s signing with a handshake in the Bluebird Cafe’s kitchen following an acoustic showcase.

“There were definite positives in their press following, but there were a few negatives with radio, and a few at retail because of their less-than-sterling sales performance. They were a little ahead of their time for the mid-to-late ‘80s: edgy, intellectual—not mainstream country at that point.”

DuBois claims credit for “holding [Foster’s] feet to the fire and making him dig deep as a writer. There’s a lot of country commercialism [in ‘Del Rio’], and a lot of musical integrity, obviously.”

That the project is off to a good start is also obvious, as first single “Just Call Me Lonesome” continues climbing while DuBois reports that an initial album shipment of near 100,000 doubled original expectations.

“Radney’s our only new artist for 1992,” DuBois adds, “and he’s his own best salesperson.” Exploiting this asset, Arista has “worked [Foster’s] tail off around the country,” presenting

him at “acoustic luncheon” performances for radio personnel, and showcasing him at the Handleman meet.

“I think Nashville’s changed a lot in the last five years,” Foster concludes. “Foster & Lloyd would put out a record, and people would say, ‘Geez, college kids are playing and buying this? We can’t play it!’ Now it’s, ‘College kids? Get it out quick!’”

FOR THE RECORD

In an Oct. 24 story announcing the new Country Music Assn. officers and directors, the following persons were inadvertently left out of the new-officers category: Fritz Portner, PPK AG, Zurich, International VP; Hal Durham, Grand Ole Opry, secretary; Norm Epstein, KZLA/KLAC, Burbank, Calif., assistant secretary; Wayne Halper, Liberty Records, treasurer; Joe Sullivan, Americana Television Network, Branson, Mo., assistant treasurer; Coyote Calhoun, WAMZ Louisville, Ky., sergeant at arms; Luke Lewis, Mercury Nashville, assistant sergeant at arms; Evelyn Shriver, Shriver Public Relations, historian; Bob Baker, CMT, assistant historian.

Warner/Elektra/Asylum Music, Inc. Salutes Jon Ims and Rites of Passage Music, recipients of this year’s Robert J. Burton Award for the most performed country song of the year, “She’s In Love With The Boy”

We congratulate our other ASCAP and BMI Award Winners:

“Here We Are” **Beth Nielsen Chapman** Macy Place Music

“One Of Those Things” **Pam Tillis** Blood, Sweat & Ink Music

“Down Home” **Josh Leo** Mopage Music.



**A
DANGEROUSLY
BRILLIANT
COLLECTION
OF NEW
COUNTRY GEMS**



◆
**The New Album
CLOSE TO THE EDGE**
In Stores
October 27th

◆
**The New Single
"IN A WEEK OR TWO"**
Going For Adds
November 2nd

◆
**The New Video
"IN A WEEK OR TWO"**
Airing Nationally
October 26th

Management
Ted Hacker
International Artist Management

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**EXCITEMENT IS SPELLED CMA!
THANKS FOR SHARING THAT EXCITEMENT WITH US
1992 VOCAL GROUP OF THE YEAR!**

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	12	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYONNONA (C) (V) CURB 54449/MCA
2	3	6	12	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON (V) BNA 62312
3	4	8	12	THE GREATEST MAN I NEVER KNEW T. BROWN, R. MCENTIRE (R. LEIGH, L. MARTINE, JR.)	REBA MCENTIRE (V) MCA 54441
4	2	1	12	IF I DIDN'T HAVE YOU K. LEHNING (S. EWING, M. D. BARNES)	◆ RANDY TRAVIS (V) WARNER BROS. 18792
5	6	9	13	CAFE ON THE CORNER R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
6	9	13	12	LETTING GO J. BOWEN, S. BOGGUSS (D. CRIDER, M. ROLLINGS)	◆ SUZY BOGGUSS (V) LIBERTY 57801
7	10	10	10	LORD HAVE MERCY ON THE WORKING MAN G. BROWN (KOSTAS)	◆ TRAVIS TRITT (V) WARNER BROS. 18779
8	15	18	9	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN (V) BNA 62333
9	12	14	11	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS (V) ARISTA 1-2454
10	13	17	20	BUBBA SHOT THE JUKE BOX M. WRIGHT (D. LINDE)	MARK CHESNUTT (V) MCA 54471
11	16	20	6	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA (V) RCA 62236
12	14	12	8	WE SHALL BE FREE A. REYNOLDS (S. DAVIS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 57994
13	19	19	10	IF THERE HADN'T BEEN YOU C. HOWARD, T. SHAPIRO (T. SHAPIRO, R. HELLMAN)	◆ BILLY DEAN (V) SBK 57884/LIBERTY
14	18	21	10	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE (V) MCA 54448
15	5	5	16	GOING OUT OF MY MIND S. GIBSON, T. BROWN (KOSTAS, T. MCBRIDE)	◆ MCBRIDE & THE RIDE (V) MCA 54413
16	7	4	18	JESUS AND MAMA B. BECKETT (D. B. MAYO, J. D. HICKS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
17	11	3	14	IN THIS LIFE G. FUNDIS, J. HOBBS (M. REID, A. SHAMBLIN)	◆ COLLIN RAYE (C) (V) EPIC 74421
18	17	16	12	NEXT THING SMOKIN' B. MONTGOMERY, J. SLATE (J. DIFFIE, D. MORRISON, J. SLATE)	JOE DIFFIE (V) EPIC 74415
19	24	34	5	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT (V) MCA 54478
20	21	23	12	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2448
21	22	26	8	NOW THAT'S COUNTRY R. BENNETT, T. BROWN (M. STUART)	◆ MARTY STUART (V) MCA 54477
22	25	36	6	TWO SPARROWS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER LIBERTY ALBUM CUT
23	23	29	6	LONESOME STANDARD TIME B. MAHER (J. RUSHING, L. CORNELL)	◆ KATHY MATTEA (V) MERCURY 868 343
24	8	7	13	WRONG SIDE OF MEMPHIS G. FUNDIS (M. BERG, G. HARRISON)	◆ TRISHA YEARWOOD (V) MCA 54414
25	20	11	15	LOVE'S GOT A HOLD ON YOU S. HENDRICKS, S. STEGALL (K. STEGALL, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 1-2447
26	31	40	7	LOST AND FOUND S. HENDRICKS, D. COOK (D. COOK, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 1-2460
27	30	44	6	BURN ONE DOWN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, F. MILLER)	CLINT BLACK (V) RCA 62337
28	42	—	2	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON (V) ARISTA 12463
29	34	39	6	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM (V) CURB 87243
30	27	32	8	NOT TOO MUCH TO ASK J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER WITH JOE DIFFIE (V) COLUMBIA 74485
31	33	37	8	WHEN SHE CRIES J. LEO, RESTLESS HEART (M. BEESON, S. LENAIRE)	◆ RESTLESS HEART (V) RCA 62334
32	43	63	3	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL (V) MCA 54489
33	32	25	18	I STILL BELIEVE IN YOU T. BROWN (V. GILL, J. B. JARVIS)	◆ VINCE GILL (V) MCA 54406
34	39	42	8	CRASH COURSE IN THE BLUES S. HENDRICKS, T. DUBOIS (S. WARINER, J. JARVIS, D. COOK)	◆ STEVE WARINER (V) ARISTA 1-2461
35	28	24	17	WARNING LABELS D. JOHNSON (K. WILLIAMS, O. TURMAN)	◆ DOUG STONE (V) EPIC 74399
36	26	15	17	NOWHERE BOUND M. POWELL, T. DUBOIS (M. POWELL, J. MEDDERS)	◆ DIAMOND RIO (V) ARISTA 1-2441
37	29	22	17	SO MUCH LIKE MY DAD J. BOWEN, G. STRAIT (C. MOMAN, E. EMMONS)	GEORGE STRAIT (V) MCA 54439
38	46	50	4	SOMEBODY PAINTS THE WALL J. STROUD (E. KAHANAK, N. LARKIN, T. SMITH, C. BROWDER)	TRACY LAWRENCE ATLANTIC ALBUM CUT
39	36	30	20	WE TELL OURSELVES J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 62194

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	37	35	20	RUNNIN' BEHIND J. STROUD (E. HILL, M. D. SANDERS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
41	35	27	18	COULD'VE BEEN ME J. SCAIFE, J. COTTON (R. NIELSEN, M. POWELL)	◆ BILLY RAY CYRUS (C) (D) (V) MERCURY 866 998
42	41	41	20	I WOULDN'T HAVE IT ANY OTHER WAY E. GORDY, JR. (A. TIPPIN, B. CURRY)	◆ AARON TIPPIN (V) RCA 62241
43	50	62	3	WHER'M I GONNA LIVE? J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY 864 502
44	40	31	20	YOU AND FOREVER AND ME J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, S. HARRIS)	◆ LITTLE TEXAS (V) WARNER BROS. 18867
45	51	53	5	ANYWHERE BUT HERE B. CANNON, N. WILSON (B. CANNON, J. S. SHERRILL, B. DIPIERO)	◆ SAMMY KERSHAW (V) WARNER BROS. 1864 316
46	44	38	15	WHATCHA GONNA DO WITH A COWBOY A. REYNOLDS, J. CRUTCHFIELD (G. BROOKS, M. D. SANDERS)	CHRIS LEDOUX (V) LIBERTY 57885
47	52	55	5	LOVE WITHOUT MERCY S. HENDRICKS, B. BECKETT (D. PFRIMMER, M. REID)	◆ LEE ROY PARNELL (V) ARISTA 1-2462
48	54	57	5	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
49	56	58	4	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
50	49	47	19	WHAT KIND OF LOVE L. KLEIN (R. CROWELL, W. JENNINGS, R. ORBISON)	RODNEY CROWELL (C) (V) COLUMBIA 74360
51	53	54	6	WHO NEEDS IT R. PENNINGTON (B. MASON, J. MEHAFFEY)	◆ CLINTON GREGORY (V) STEP ONE 442
52	71	—	2	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON (V) COLUMBIA 74731
53	47	43	11	THAT'S ME P. WORLEY, E. SEAY (T. HASELDEN, B. ALAN)	◆ MARTINA MCBRIDE (V) RCA 62291
54	60	—	2	I WAS BORN WITH A BROKEN HEART E. GORDY, JR. (A. TIPPIN, J. MCBRIDE)	AARON TIPPIN (V) RCA 62338
55	59	65	3	I DON'T NEED YOUR ROCKIN' CHAIR E. GORDY, JR. (B. YATES, F. DYCUS, K. K. PHILLIPS)	◆ GEORGE JONES (V) MCA 54470
56	45	45	8	L.A. TO THE MOON R. MILSAP, R. GALBRAITH, T. COLLINS (S. LONGACRE, L. WILSON)	RONNIE MILSAP (V) RCA 62332
57	48	28	13	HEY MISTER (I NEED THIS JOB) R. BYRNE, K. STEGALL (K. CHATER, R. ARMAND)	◆ SHENANDOAH (V) RCA 62290
58	72	—	2	SUSPICIOUS MINDS P. ANDERSON (M. JAMES)	DWIGHT YOAKAM EPIC ALBUM CUT
59	61	61	4	A STREET MAN NAMED DESIRE J. BOWEN, R. ALVES (B. MCCORVEY, R. ALVES, G. HARRISON)	◆ PIRATES OF THE MISSISSIPPI (V) LIBERTY 57995
60	62	69	3	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
61	63	66	4	WELCOME TO THE CLUB J. STROUD, B. GALLIMORE (S. SESKIN, A. PESSIS)	◆ TIM MCGRAW CURB PROMO SINGLE
62	58	51	15	WEAR MY RING AROUND YOUR NECK S. BUCKINGHAM (B. CARROLL, R. MOODY)	◆ RICKY VAN SHELTON (V) COLUMBIA 74418
63	NEW ▶	1	1	STANDING ON THE PROMISES B. BECKETT (L. CARTWRIGHT, A. SHAMBLIN)	◆ LIONEL CARTWRIGHT (V) MCA 54514
64	NEW ▶	1	1	HE WOULD BE SIXTEEN S. BOGARD, R. GILES (J. COLUCCI, C. BLACK, A. ROBERTS)	◆ MICHELLE WRIGHT (V) ARISTA 12480
65	68	73	3	CAN I COME ON HOME TO YOU H. BELLAMY, D. BELLAMY (D. BELLAMY)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND
66	NEW ▶	1	1	THAT'S GOOD J. STROUD (T. MENSY, T. HASELDEN)	◆ TIM MENSY (V) GIANT 18742
67	64	64	15	ONE TIME AROUND S. BOGARD, R. GILES (C. HARTFORD, D. PFRIMMER)	MICHELLE WRIGHT (V) ARISTA 1-2444
68	73	—	2	LITTLE TEARS B. CHANCEY, P. WORLEY (M. HENDERSON, M. IRWIN)	◆ JOY WHITE (V) COLUMBIA 74412
69	57	48	10	KEEP ON WALKIN' P. BUNETTA, R. CHUDACOFF (M. REID, A. MCBROOM)	◆ MIKE REID (V) COLUMBIA 74443
70	65	70	3	BABY DON'T YOU KNOW B. MAHER (J. O'HARA)	STACY DEAN CAMPBELL (V) COLUMBIA 74491
71	NEW ▶	1	1	ACHY BREAKY HEART J. BOYLAN, J. KARMAN, R. BAGDASARIAN (D. VON TRESS)	ALVIN & THE CHIPMUNKS SONY KIDS 74776/EPIC
72	70	74	19	TOO MUCH J. BOWEN, R. ALVES (G. CLARK, L. R. PARNELL)	◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
73	NEW ▶	1	1	SOMEBODY'S IN LOVE R. LANDIS (S. BOGARD, M. CLARK)	◆ LISA STEWART (V) BNA 62311
74	67	67	11	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	71	17	ME AND MY BABY B. BANNISTER, P. OVERSTREET (P. OVERSTREET, P. DAVIS)	PAUL OVERSTREET (V) RCA 62254

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	4	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
2	2	2	5	WHAT KIND OF FOOL DO YOU THINK I AM S. HENDRICKS, B. BECKETT (A. CARMICHAEL, G. GRIFFIN)	LEE ROY PARNELL ARISTA
3	—	—	1	I'LL THINK OF SOMETHING M. WRIGHT (J. FOSTER, B. RICE)	◆ MARK CHESNUTT MCA
4	3	5	3	IF YOUR HEART AIN'T BUSY TONIGHT J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER LIBERTY
5	4	3	3	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
6	6	4	11	ACHY BREAKY HEART J. SCAIFE, J. COTTON (D. VON TRESS)	◆ BILLY RAY CYRUS MERCURY
7	5	6	6	I SAW THE LIGHT T. BROWN (L. ANGELLE, A. GOLD)	WYONNONA CURB
8	8	—	2	TAKE A LITTLE TRIP J. LEO, L. M. LEE, ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA RCA
9	7	9	15	SOME GIRLS DO R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN CURB
10	9	10	9	WHEN IT COMES TO YOU J. STROUD, J. ANDERSON (M. KNOPFLER)	◆ JOHN ANDERSON BNA
11	11	11	4	BILLY THE KID C. HOWARD, T. SHAPIRO (B. DEAN, P. NELSON)	◆ BILLY DEAN SBK
12	16	12	11	ROCK MY BABY R. BYRNE, K. STEGALL (B. SPENCER, P. WHITLEY, C. WRIGHT)	◆ SHENANDOAH RCA
13	12	14	12	NORMA JEAN RILEY M. POWELL, T. DUBOIS (M. POWELL, D. TRUMAN, R. HONEY)	DIAMOND RIO ARISTA

14	13	13	13	BACKROADS S. BUCKINGHAM (C. MAJORS)	RICKY VAN SHELTON COLUMBIA
15	10	7	3	A WOMAN LOVES S. HENDRICKS, T. DUBOIS (S. BOGARD, R. GILES)	STEVE WARINER ARISTA
16	22	18	16	EVERY SECOND J. FULLER, J. HOBBS (W. PERRY, G. SMITH)	COLLIN RAYE EPIC
17	14	8	7	THE RIVER A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS LIBERTY
18	18	16	17	NEON MOON S. HENDRICKS, D. COOK (R. DUNN)	BROOKS & DUNN ARISTA
19	15	19	18	PAST THE POINT OF RESCUE A. REYNOLDS, J. ROONEY (M. HANLY)	◆ HAL KETCHUM CURB
20	19	20	26	STRAIGHT TEQUILA NIGHT J. STROUD, J. ANDERSON (K. ROBBINS, D. HUPP)	◆ JOHN ANDERSON BNA
21	21	22	14	SACRED GROUND S. GIBSON, T. BROWN (V. RUST, K. BROOKS)	◆ MCBRIDE & THE RIDE MCA
22	17	15	18	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E. GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN RCA
23	20	17	16	OLD FLAMES HAVE NEW NAMES M. WRIGHT (B. BRADDOCK, R. VAN HOY)	MARK CHESNUTT MCA
24	—	—	43	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. JIMS)	◆ TRISHA YEARWOOD MCA
25	23	—	2	THIS ONE'S GONNA HURT YOU R. BENNETT, T. BROWN (M. STUART)	◆ MARTY STUART & TRAVIS TRITT 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 TWO WEEKS in a row for Wynonna Judd. Her "No One Else On Earth" remains atop Hot Country Singles & Tracks. Co-written by Stewart Harris, Sam Lorber, and Jill Colucci, the song was born in 1988. The original concept began with Colucci. She says, "I originally got inspired when I first heard this female artist with acoustic guitars named Melissa Etheridge. It was such a breath of fresh air to me to hear something that organic on pop radio. I was so inspired by that. When Stewart, Sam, and I went to write 'No One Else On Earth,' I was hearing it very acoustic-guitar-oriented. We got the groove going and started working on the song." Colucci usually sings on her own demos, however this time she had to fly back to L.A., leaving Harris and Lorber in charge of recording the demo. Of this she says, "I was thinking acoustic guitar. I'm in L.A. when I get the tape and, man, there were horns. It wasn't exactly how I heard [the song] in my head. It was different. But it was fantastic. It was very soulful, just rockin'." Because of the way the demo was cut, she thought any chance of the song being recorded by a country artist was simply out of the question. It was pitched to a select group of artists, and Harris recorded the song with B.J. Thomas. But the track was cut from Thomas' album. Then one day, while in EMI Publishing's Nashville office, the song-pluggers were getting songs together to pitch Judd's producer, Tony Brown. She was asked if she had a song, and Colucci said "No One Else On Earth." The song was then put on a tape and sent to Brown. Says Colucci, "[Brown] just loved it, and the rest is history."

THE MOST ACTIVE TRACK on the singles chart for the second consecutive week is "She's Got The Rhythm (I've Got The Blues)" (42-28), by Alan Jackson, followed by "I Cross My Heart" (24-19), by George Strait; "Don't Let Our Love Start Slippin' Away" (43-32), by Vince Gill; "Watch Me" (15-8), by Lorrie Morgan; "Wher'm I Gonna Live" (50-43), by Billy Ray Cyrus; "Sure Love" (34-29), by Hal Ketchum; "Lost & Found" (31-26), by Brooks & Dunn; "Burn One Down" (30-27), by Clint Black; "Wild Man" (71-52), by Ricky Van Shelton; and "Two Sparrows In A Hurricane" (25-22), by Tanya Tucker.

SALES OF COUNTRY albums fell off the torrid pace of the past three weeks. However, increases in sales were generated by "A Lot About Livin' (And A Little About Love)" (24-10), by Alan Jackson; "Can't Run From Yourself" (31-22), by Tanya Tucker; "Watch Me" (55-24), by Lorrie Morgan; "Chipmunks In Low Places" (42-33), by Alvin & the Chipmunks; and "Voices In The Wind" (49-39), by Suzy Bogguss.

MOVIES USING COUNTRY artists now have a new standard to live up to. George Strait's screen debut in "Pure Country" is very strong. Credit must be given to the film's producer and director, Jerry Weintraub and Christopher Cain, for their efforts in developing a script that takes advantage of Strait's natural talents. The film is warm, with a nice gentle pace. The casting is excellent. Lesley Ann Warren captures the role of a caring, yet greedy, manager in an impressive and familiar way. Most of those in attendance at the Nashville premiere agreed the film's magic is generated by the ease with which Strait and co-star Isabel Glasser interact. Not since Kenny Rogers' emergence as "The Gambler" has a recording star been placed in as friendly a film environment. Once again, the world of country music shines.

Coupon Promo Heats Up Sampler Offered With Food Purchases

NASHVILLE—Hot country music is now available in the frozen-food section, thanks to a joint promotion of the Country Music Assn. and the Con Agra Food Corp., maker of the Banquet line of frozen dinners.

Under the promotion, which is expected to continue through next spring, Con Agra/Banquet is offering a free 11-cut album in return for six proof-of-purchase coupons.

The coupons will appear on approximately 40 million packages. In early November, an advertisement heralding the promotion will run in Sunday supplements that have a total circulation of 50 million.

Joe Aniello, CMA's marketing director, says all the major country labels were invited to participate. "Each label submitted a couple of choices," he explains, "and Con Agra picked the ones they wanted to get the right balance between males and females, ballads

and up-tempo, etc."

Called "Country Music's Rising Stars," the cassette features these artists and songs: Michelle Wright, "Take It Like A Man" (Arista); Tim Mensy, "This Ol' Heart" (Giant); Martina McBride, "That's Me" (RCA); Cleve Francis, "You Do My Heart Good" (Liberty); Neal McCoy, "Mountains On The Moon" (Atlantic); Ronna Reeves, "The More I Learn" (Mercury); the Remingtons, "Eternally Blue" (BNA); Tracy Bird, "Back In The Swing Of Things" (MCA); Little Texas, "Down In The Valley" (Warner Bros.); Mike Reid, "I Can't Make You Love Me" (Columbia); Darryl & Don Ellis, "I Knew You'd Come Around" (Epic).

Aniello says publishers/writers will be paid the full mechanical rate on the first 250,000 albums and three-fourths rate on the rest.

The cassettes are manufactured by NTC, Nashville. **EDWARD MORRIS**

CMT Push For Black, Chesnutt

NASHVILLE—Country Music Television will conduct promotions involving Clint Black and Mark Chesnutt over the next several weeks.

The Black effort—jointly sponsored with RCA Records and Target Stores—runs Oct. 26-Nov. 20. Called the "Lost Hat" contest, it is inspired by Black's current "no hat" look. Viewers of CMT are asked to locate the cowboy hat superimposed on four of Black's music videos and then submit the names of the videos involved and the locations within the videos where the hat is spotted.

CMT will air a series of 60-second spots during the promotion, and the 498 Target outlets will display signs about the promotion as well as announce it on the in-house video network.

The grand prize is an all-expenses-paid seven-day trip for two to a Black concert in Europe. Other winners will be given "The Hard Way" T-shirts (named for Black's current RCA album), autographed CDs, and CMT caps.

All entries are due by Nov. 23, and Black will call the grand-prize winner Dec. 1 to announce the results.

The Chesnutt promo—"CMT's Jukebox Jam"—is a sweepstakes co-sponsored with the Amusement & Music Operators Assn., Nov. 2-Dec. 3. To spotlight it, CMT will run four 30-second spots a day. Additionally, there will be easelback display boards and tear-off information sheets at approximately 15,000 jukebox locations. Each jukebox involved in the promotion will also carry six special title strips that highlight Chesnutt and other MCA artists and CMT.

First prize in the drawing is a CD jukebox programmed with 100 MCA singles, which Chesnutt will help deliver personally. He will also notify the top prize winner with a call Dec. 5.

NASHVILLE SCENE

(Continued from page 25)

Goodhouse Family, and the American Brass Band.

MARK YOUR CALENDAR: Upcoming guest speakers for the Nashville office of the Songwriters Guild of America are songwriter **Mark Irwin** ("Here In The Real World"), 7 p.m. Wednesday (28), free to members, \$2 for nonmembers; producer **Keith Thomas**, 7 p.m. Nov. 4, free to members, \$2 for nonmembers; Asylum Records A&R chief **John Condon**, 7 p.m. Nov. 9 (song critiques), free to members; financial planners **John Russell** and **Joseph Marabeti**, 6 p.m. Nov. 16, free to all; RCA Records A&R rep **Josh Leo**, 7 p.m. Dec. 7 (song critiques), free to members... **Conway Twitty**, **George Jones**, **Vince Gill**, and **Vern Gosdin** will do a benefit concert for the 100 Plus Club and Christmas For Kids, Nov. 5 at the Grand Ole Opry House. Tickets are available through Ticketmaster. The 100 Plus Club provides services to the families of policemen and firemen killed in the line of duty. Christmas For Kids gives money to underprivi-

leged children for a "Christmas shopping spree."

Kathy Mattea and **Mark Chesnutt** will present a free concert at Nashville's Riverfront Park at 4 p.m. Nov. 8, as the finale to a fund-raising walk for AIDS prevention. The 5-kilometer walk begins in the park at noon, proceeds through Music Row, and then returns to the starting point. **Jo Walker Meador**, former executive director of the Country Music Assn., is honorary chairperson of the event. Additional information is available from Nashville CARES at 615-385-1510... **Brenda Lee** and **Pinkard & Bowden** will sing at a \$75-a-plate dinner at Loews Vanderbilt Plaza Nov. 11, to raise funds for Nashville's Jewish Community Center. The banquet is part of the JCC's 90th-anniversary celebration, during which the organization aims to raise \$1 million for scholarship assistance for its various educational and social services.

The Dollywood theme park in Pigeon Forge, Tenn., bows its third annual "Smoky Mountain Christmas" spectacle Nov. 13. It will continue through Jan. 3.

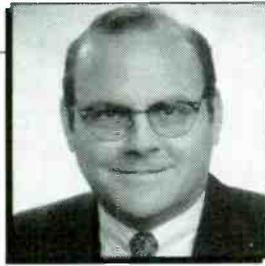
COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
71 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI)	64 HE WOULD BE SIXTEEN (EMI April, ASCAP/Heartland Express, ASCAP/Five Bar-B, ASCAP/Sony Cross Keys, ASCAP/My Lady, ASCAP/Walimik, ASCAP)
45 ANYWHERE BUT HERE (Pri, ASCAP/Buddy Cannon, ASCAP/Little Big Town, BMI/American Made, BMI/Broad New Town, BMI/Did Wolf, BMI/Music Corp. Of America, BMI) WBM/HL	57 HEY MISTER (I NEED THIS JOB) (Careers-BMG, BMI/Padre Hotel, BMI/Willesden, BMI) HL
70 BABY DON'T YOU KNOW (Jamie O'Hara, ASCAP)	19 I CROSS MY HEART (Warner-Elektra-Asylum, BMI/Dorff, BMI/Zena, ASCAP) WBM
10 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Lunde Manor, BMI/Right Key, BMI) WBM	55 I DON'T NEED YOUR ROCKIN' CHAIR (16 Stars, BMI/Warner, SESAC/Noreale, SESAC/Dynda Jam, SESAC/Texas Wedge, ASCAP)
27 BURN ONE DOWN (Howlin' Hits, ASCAP) CPP	4 IF I DIDN'T HAVE YOU (Acuff-Rose, BMI/Irving, BMI/Hardscratch, BMI) CPP
5 CAFE ON THE CORNER (Beginner, ASCAP) WBM	13 IF THERE HADN'T BEEN YOU (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI) HL/CPP
65 CAN I COME ON HOME TO YOU (David Bellamy, ASCAP)	11 I'M IN A HURRY (AND DON'T KNOW WHY) (Murray, BMI/VanWarmer, ASCAP)
41 COULD'VE BEEN ME (Englishtown, BMI/Warner-Tamerlane, BMI) WBM	17 IN THIS LIFE (Almo, ASCAP/Bno Blues, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP) CPP
34 CRASH COURSE IN THE BLUES (Steve Warner, BMI/Irving, BMI/Sony Tree, BMI/Inspector Barlow, ASCAP) HL/CPP/CLM	33 I STILL BELIEVE IN YOU (Benefit, BMI/Inspector Barlow, ASCAP/Bug, ASCAP) WBM
32 DON'T LET OUR LOVE START SLIPPIN' AWAY (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI)	54 I WAS BORN WITH A BROKEN HEART (Careers-BMG, BMI/EMI April, ASCAP)
14 EVEN THE MAN IN THE MOON IS CRYIN' (BGM, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL	42 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP) CPP
15 GOING OUT OF MY MIND (Songs Of PolyGram, BMI/Seven Angels, BMI/Songs Of McBride, BMI) HL	16 JESUS AND MAMA (Tom Collins, BMI) CPP
3 THE GREATEST MAN I NEVER KNEW (EMI April, ASCAP/Lion Heated, ASCAP/Laying Martine, Jr., BMI) HL	
74 HELP, I'M WHITE AND I CAN'T GET DOWN (Almarie,	

20 JUST CALL ME LONESOME (St. Julien, ASCAP/Polygram, ASCAP/Poor House Hollow, ASCAP) HL	21 NOW THAT'S COUNTRY (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	22 TWO SPARROWS IN A HURRICANE (Murray, BMI)
69 KEEP ON WALKIN' (Almo, ASCAP/Bno Blues, ASCAP/McBroom, BMI) CPP	67 ONE TIME AROUND (Sony Tree, BMI/Zomba, ASCAP) HL	35 WARNING LABELS (Sony Cross Keys, ASCAP/Sony Tree, BMI) HL
56 L.A. TO THE MOON (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM	40 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP) HL	8 WATCH ME (Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/CPP
6 LETTING GO (Warner-Tamerlane, BMI/Zesty Zack's, BMI) WBM	2 SEMINOLE WIND (Almo, ASCAP/Holmes Creek, ASCAP) CPP	62 WEAR MY RING AROUND YOUR NECK (Lollipop, BMI) CPP
48 LIFE'S A DANCE (Hayes Street, ASCAP/Almo, ASCAP/Love This Town, ASCAP) WBM/CPP	9 SHAKE THE SUGAR TREE (Sony Tree, BMI) HL	61 WELCOME TO THE CLUB (Love This Town, ASCAP/Endless Frogs, ASCAP)
68 LITTLE TEARS (Colgems-EMI, ASCAP/EMI April, ASCAP)	28 SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) (Matthe Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP)	12 WE SHALL BE FREE (EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM/CPP
23 LONESOME STANDARD TIME (EMI April, ASCAP/The Old Professor's Music, ASCAP/BMG Songs, ASCAP/Mighty Chord, ASCAP) WBM/HL	38 SOMEBODY PAINTS THE WALL (Lust-4-Fun, ASCAP/Zomba, ASCAP/Joyna, ASCAP/Noted, ASCAP)	39 WE TELL OURSELVES (ASCAP) CPP
7 LORD HAVE MERCY ON THE WORKING MAN (Songs Of PolyGram, BMI) HL	73 SOMEBODY'S IN LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Flying Outchman, BMI)	46 WHATCHA GONNA DO WITH A COWBOY (Major Bob, ASCAP/Mid-Summer, ASCAP) CPP
26 LOST AND FOUND (Sony Cross Keys, ASCAP) HL	60 SOMEWHERE OTHER THAN THE NIGHT (Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP)	50 WHAT KIND OF LOVE (Sony Cross Keys, ASCAP/Blue Sky Rider, BMI/Orbisongs, BMI) HL
25 LOVE'S GOT A HOLD ON YOU (Warner-Tamerlane, BMI/Just Cuts, BMI/Pattt Hurt, BMI) WBM	37 SO MUCH LIKE MY DAD (Rightsong, BMI/Chips Moman, BMI/Attaduo, BMI) HL	49 WHAT WERE YOU THINKIN' (Square West, ASCAP/Howlin' Hits, ASCAP)
47 LOVE WITHOUT MERCY (Polygram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP) HL	63 STANDING ON THE PROMISES (Warner-Tamerlane, BMI/Long Run, BMI/Almo, ASCAP/Hayes Street, ASCAP/Allen Shumblin, ASCAP)	31 WHEN SHE CRIES (EMI April, ASCAP/Son Mare, BMI) WBM
75 ME AND MY BABY (Scarlet Moon, BMI/Paul And Jonathan Songs, BMI) CLM	59 A STREET MAN NAMED DESIRE (Great Cumberland, BMI/Flawfactor, BMI/Longitude, BMI/August Wind, BMI)	43 WHEN' I GONNA LIVE? (Pri, BMI/Sly Oog, BMI/Pri, ASCAP/Music Express, ASCAP)
18 NEXT THING SMOKIN' (Forrest Hills, BMI/Songwriters Ink, BMI/Dut Of Slate, BMI/Texas Wedge, ASCAP/Pitch 'N' Run, ASCAP) CPP	29 SURE LOVE (Foreshadow, BMI/Songs Of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP) CLM/HL	51 WHO NEEDS IT (Moweville, BMI/Careers-BMG, BMI/Monk Family, BMI) HL
1 NO ONE ELSE ON EARTH (Sony Tree, BMI/Edisto Sound, BMI/Sony Cross Keys, ASCAP/EMI Golden Torch, ASCAP/Heart Street, ASCAP) HL/CPP	58 SUSPICIOUS MINDS (Screen Gems-EMI, BMI)	52 WILD MAN (WB, ASCAP/Long Acre, SESAC/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI)
30 NOT TOO MUCH TO ASK (EMI April, ASCAP/Getareafjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP	66 THAT'S GOOD (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI)	24 WRONG SIDE OF MEMPHIS (Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM
36 NOWHERE BOUND (Resaca Beach, BMI/Warner-Tamerlane, BMI/Julie Medders, BMI/Designee, BMI) WBM	53 THAT'S ME (Millhouse, BMI/Shedhouse, ASCAP) HL	44 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI) CPP/HL
	72 TOO MUCH (EMI April, ASCAP) HL	

Artists & Music

Latin Notas



by John Lannert

RUIZ GETS USED TO KINGLY ATTENTION: What a difference a year makes. In 1991, Rey Ruiz was in the Dominican Republic performing with the Havana cabaret troupe *Tropicana Show* when he decided to seek political asylum from his native Cuba. Now the handsome singer is a **Sony Tropical** artist attracting major radio and press notice as his hook-laden leadoff single "No Me Acostumbro" scoots up the Hot Latin Tracks chart.

Moreover, Ruiz also is copping heated applause for his riveting live performances, as witnessed during his kinetic 40-minute showcase Oct. 15 at Miami's Club Mystique. Though fronting a band he was not familiar with, Ruiz—who possesses a magnificently muscular light baritone—comfortably cruised through several appetizing salsa tracks from his eponymous debut album.

Ruiz, 26, checks off label mate **Gilberto Santa Rosa** and **RMM's Oscar D'León** as his primary stylistic influences, while crediting Sony A&R manager **Jorge Luis Piloto** for helping him shape his vocal personality in the studio.

To build his salsero profile, Ruiz wisely relocated from Miami to San Juan in July. Ruiz, who now will begin performing dates around the island, notes his first Puerto Rico show was well received. "I couldn't believe the warm response," he recalls. "The audience congratulated me and made me feel great. It was super."

CHILE CON SALSA: RMM's **Celia Cruz** and **Tito Puente** are booked to top the bill at the inaugural "Primer

Festival De Salsa En Lationamérica" Saturday (31) at the Estadio Atlético Del Estadio Nacional in Santiago, Chile. The seven-hour musical happening—co-promoted by **Prodin Interamericana**, **Prodisc**, and **Ralph Mercado**—also features dance contests, a fashion show, and artist exhibits.

The event, in effect, will duplicate Mercado's New York salsa fests, with a musical lineup consisting of RMM's finest vocalists, such as **Oscar D'León**, **Cheo Feliciano**, **José Alberto "El Canario," Tito Nieves**, **Tony Vega**, **Ismael Miranda**, **Domingo Quiñones**, **Santos Colón**, and **Millie P.** Peruvian act **Anibal López Y Orquesta La Única** and the **Eddie Torres Dance Co.** round out the talent.

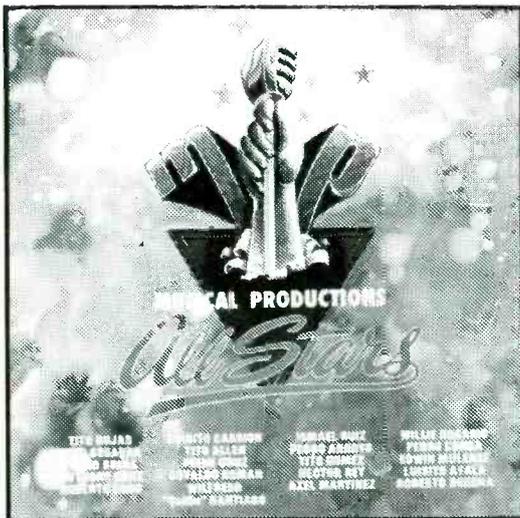
SONY CERTS SEVEN: Sony Discos, the only U.S. Hispanic label using an outside accounting firm to certify domestic album sales, has certified seven new titles: Double-platinum (200,000 units sold): "Calor," **Julio Iglesias**; "Mi Mexico," **Ana Gabriel**. Platinum (100,000 units sold): "Arriba El Norte, Arriba El Sur," **Vicente Fernández/Ramón Ayala**; "Magneto," **Magneto**; "Caminando," **Rubén Blades**; "Silueta," **Ana Gabriel**; and "Uno Mismo," **Tony Vega**, who is an RMM/Sony artist.

RELEASE UPDATE: **Miguel Tomás'** throbbing Warner single "Yo Sé" has been released as a 12-inch single. **Carlos Sarli** remixed... Also just released on a CD-5 via **Soho Sounds/Sony** are "Condón" by **M.C. Whiz**, along with "Think Strong" by **Present Moment**... Sultry thrush **Paulina Rubio**, former vocalist of Mexican outfit **Timbiriche**, has shipped her **Capitol/EMI Latin** debut named after her nickname "La Chica Dorada"... Sony's new tropical imprint **Sony Tropical** has shipped **Gilberto Santa Rosa's** latest effort "Dos Tiempos A Un Tiempo"... Finally, one retail flash: **Manhattan Latin Music Distributor** is due to launch its retail operation Nov. 1.

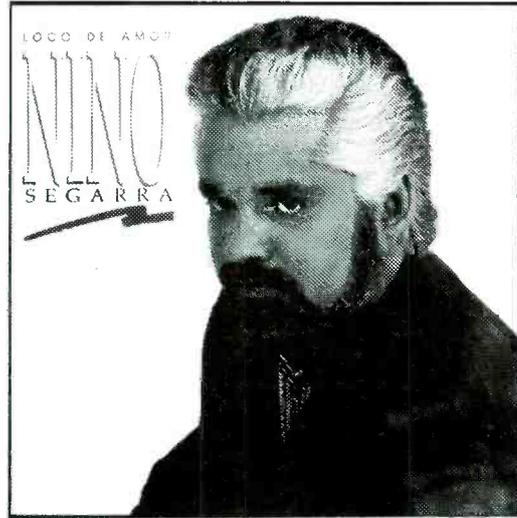
OFF THE BEATEN PATH: As usual, there are numer-

(Continued on next page)

MP ALL STARS NINO SEGARRA



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Top Latin Albums

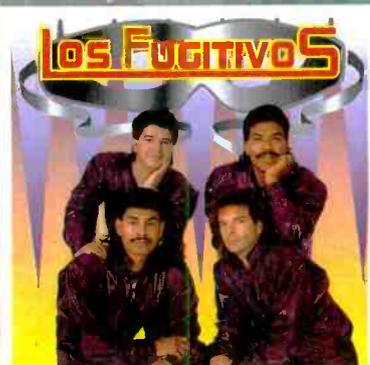
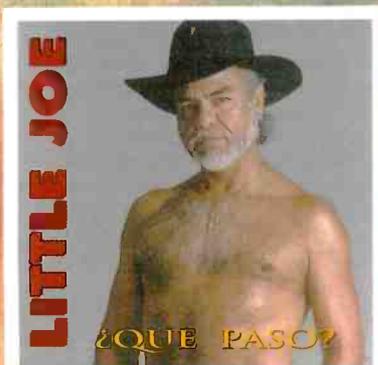
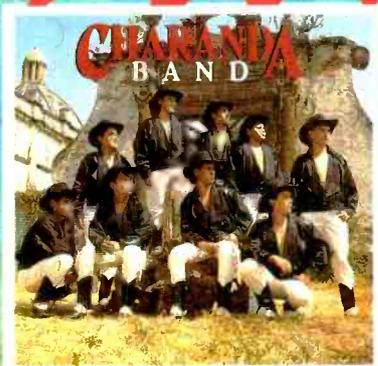
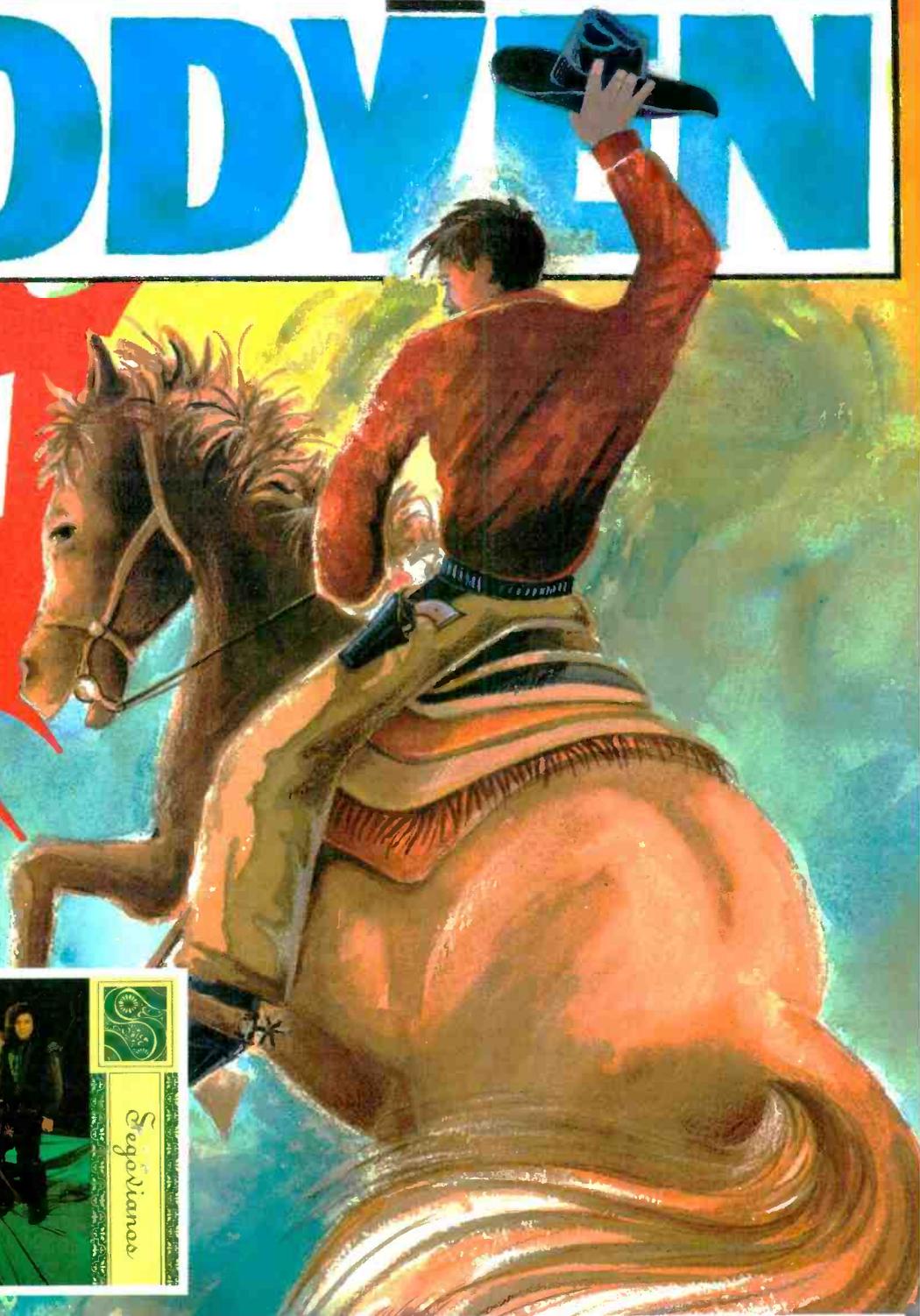
Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE		LABEL & NUMBER/DISTRIBUTING LABEL
			ARTIST	TITLE	
1	1	15	JON SECADA	JON SECADA	SBK 98845/CAPITOL-EMI LATIN
2	2	15	ANA GABRIEL	SILUETA	SONY 80818
3	3	47	LUIS MIGUEL	ROMANCE	WEA LATINA 75805
4	5	13	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVIISA
5	12	23	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
6	4	21	JULIO IGLESIAS	CALOR	SONY 80763
7	6	21	MIJARES	MARIA BONITA	CAPITOL-EMI LATIN 42687
8	9	13	H2O	DE OTRO PLANETA	SONY 80821
9	7	11	CHAYANNE	PROVOCAME	SONY 80831
10	16	39	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
11	11	3	GIPSY KINGS	LIVE	ELEKTRA 61390
12	17	7	BACHATA MAGIC	BACHATA MAGIC	RTP 80820/TH-RODVEN
13	13	33	LOS BUKIS	QUIEREME	FONOVIISA 9040
14	10	35	RICKY MARTIN	RICKY MARTIN	SONY 80695
15	20	3	LUIS MIGUEL	AMERICA Y EN VIVO	WEA LATINA 90720
16	14	21	RAPHAEL	AVE FENIX	SONY 80767
17	—	1	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/CAPITOL-EMI LATIN
18	18	7	MIGUEL TOMAS	MIGUEL TOMAS	WARNER 26797
19	24	3	RICHARD CLAYDERMAN	AMERICA LATINA	QUALITY 19123/TH-RODVEN
20	8	13	ROCIO DURCAL	EL CONCIERTO... EN VIVO	ARIOLA 3344/BMG
21	19	23	JULIAN	VUELA MI IMAGINACION	WEA LATINA 75878
22	21	5	LUNNA	YO QUE TE ADORE	CAPITOL-EMI LATIN 42611
23	—	19	YOLANDITA MONGE	CARA DE ANGEL	WEA LATINA 77467
24	15	49	MAGNETO	MAGNETO	SONY 80670
25	23	13	FERNANDO ALLENDE	FERNANDO ALLENDE	WARNER 26848
1	2	11	OSCAR D'LEON	EL REY DE LOS SONEROS	SONERO 80823/SONY
2	1	21	JERRY RIVERA	CUENTA CONMIGO	DISCOS INTERNATIONAL 80776/SONY
3	5	5	CANA BRAVA	NO ME FALTES NUNCA	PLATANO 5002
4	4	5	ALEX D'CASTRO	REGALAME ESTA NOCHE	TH-RODVEN 2962
5	11	3	LINDA RONSTADT	FRENESI	ELEKTRA 61383
6	6	15	OLGA TANON	SOLA	WEA LATINA 77478
7	7	5	KID POWER POSSE	LOS NENES DE LA MEDICINA	PRIME 3399/BMG
8	3	37	TITO ROJAS	TITO ROJAS	M.P.I. 6061
9	18	29	LALO RODRIGUEZ	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
10	12	15	ROKABANDA	LA ROKA	J&N 748
11	8	17	FRANKIE RUIZ	MI LIBERTAD	TH-RODVEN 2946
12	—	1	REY RUIZ	REY RUIZ	SONY 80848
13	20	3	TONO ROSARIO	RETORNO A LAS RAICES	PRIME 3392/BMG
14	9	51	GILBERTO SANTA ROSA	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
15	10	27	ZONA ROJA	ORQUESTA ZONA ROJA	CANDELA 001/TTH
16	—	1	RUBEN BLADES	AMOR Y CONTROL	DISCOS INTERNATIONAL 80839/SONY
17	13	7	RUBEN DJ	TODO MOVIDO	RTP 80853/TH-RODVEN
18	14	7	VAN LESTER	SOY LA VOZ	SONERO 80811/SONY
19	—	1	XAVIER	PARA SIEMPRE	CAPITOL-EMI LATIN 42665
20	—	7	MAYRA Y SELINES	MAYRA Y SELINES	18.75 PARADISC 3305/BMG
21	—	1	SONORA PONSENA	GUERREANDO	INCA 1086
22	16	11	JOHNNY RAY	SALSA CON CLASE/LOS 3...	RTP 80846/TH-RODVEN
23	15	17	MIAMI BAND	MIAMI BAND	RTP 80768/TH-RODVEN
24	17	57	EDDIE SANTIAGO	SOY EL MISMO	CAPITOL-EMI LATIN 42296
25	—	1	ORQUESTA DE LA LUZ	SOMOS DIFERENTES	RMM 80851/SONY
1	1	21	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
2	2	17	VICENTE FERNANDEZ	QUE DE RARO TIENE	DISCOS INT'L 80809/SONY
3	3	11	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
4	4	7	BANDA MACHOS	CASIMIRA	FONOVIISA 5161
5	8	19	ALEJANDRO FERNANDEZ	ALEJANDRO FERNANDEZ	SONY 80770
6	7	37	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
7	5	55	LA MAFIA	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
8	6	25	LUCERO	LUCERO DE MEXICO	FONOVIISA 9039
9	—	1	BANDA SUPER BANDIDO	NOS DIERON LAS DIEZ	ANDREA 7021
10	2	5	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY 80847
11	9	11	FLACO JIMENEZ	PARTNERS	REPRISE 26822/WARNER
12	13	39	LINDA RONSTADT	MAS CANCIONES	ELEKTRA 61239
13	19	5	BANDA VALLARTA SHOW	ESA CHICA ME VACILA	FONOVIISA 9058
14	11	35	EMILIO NAVAIRA	UNSHUNG HIGHWAYS	CAPITOL-EMI LATIN 42626
15	18	15	LOS ACUARIO	LAS MISMAS PIEDRAS	MAR INT'L 304
16	14	39	ROCIO BANQUELLS	A MI VIEJO	CAPITOL-EMI LATIN 42620
17	12	63	ANA GABRIEL	MI MEXICO	SONY 80605
18	10	13	GRUPO MOJADO	LA GORDA	FONOVIISA 5154
19	20	11	CHALINO SANCHEZ	ADIOS A CHALINO	MUSART 75B/BALBOA
20	21	57	LOS ACUARIO	LA HIELERA	MAR INT'L 291
21	—	3	LIBERACION	CON MAS AMOR	FONOVIISA 3031
22	—	3	LOS BARON DE APODACA	PARA TODOS	FONOVIISA 8097
23	25	53	MAZZ	LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
24	—	21	GRUPO VENNUS	Y SI TE QUIERO	MAR INT'L 271
25	15	17	ANGELICA MARIA	INTERPRETA RANCHERO Y NORTENO	SONY 80771

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RIDING INTO
THE WESTERN
FRONTIER



Artists & Music

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	33	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP 27 weeks at No. 1
2	4	15	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
3	2	23	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
4	3	33	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
5	6	43	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
6	5	23	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
7	8	43	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
8	10	21	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
9	7	55	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
10	11	25	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
11	NEW ▶		JOHN P. KEE TYSCOT 1403*/SPECTRA	WE WALK BY FAITH
12	12	9	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW
13	9	21	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
14	24	5	SANDRA CROUCH SPARROW 1325*	WITH ALL MY HEART
15	13	25	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
16	14	7	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
17	15	11	FLORIDA MASS CHOIR MALACO 6011	NOW, I CAN SEE
18	29	3	MELVIN WILLIAMS BLACKBERRY 2203301211/SPECTRA	IN LIVING COLOR - "LIVE"
19	16	15	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
20	18	63	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
21	19	27	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
22	17	35	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
23	20	5	BEAU WILLIAMS LIGHT 730806*/SPECTRA	LOVE
24	21	23	WEST ANGELES C.O.G.I.C SPARROW 1319*	SAINTS IN PRAISE VOL.III
25	37	7	PASTOR MURPHY PACE III & THE VOICES OF POWER BLACKBERRY 2203301110/SPECTRA	LOOKING FOR THE PROMISE
26	23	5	THE GOSPEL MUSIC WORKSHOP OF AMERICA SAVOY 7105*/MALACO	LIVE FROM SALT LAKE CITY
27	NEW ▶		VARIOUS ARTISTS REPRISE 26980*/WARNER BROS.	HANDEL'S MESSIAH A SOULFUL CELEBRATION
28	25	5	MISSISSIPPI CHILDREN'S CHOIR MALACO 4454*	CHILDREN OF THE KING
29	33	7	BEN TANKARD TRIBUTE 790113*/SPECTRA	KEYS TO LIFE
30	32	9	JAMES BIGNON & DELIVERANCE AIR 10181	USE ME
31	28	27	WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
32	30	73	DOROTHY NORWOOD/NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
33	NEW ▶		CHICAGO MASS CHOIR LIGHT 750769*/SPECTRA	HE THAT BELIEVETH
34	35	57	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
35	31	7	VARIOUS ARTISTS CGI 0004*/A&M	SALUTE TO THE CARAVANS
36	38	25	REV. LAWRENCE THOMISON & THE MUSIC CITY MASS CHOIR NEW HAVEN 20014*	NEVER LET GO OF HIS HAND
37	NEW ▶		MARVIN WINANS SELAH 7509*/SPARROW	PERFECTING CHURCH
38	26	9	FAIRFIELD FOUR WARNER BROS. 26945*	STANDING IN THE SAFETY ZONE
39	27	7	THE N.C. MASS CHOIR FEAT. CHRISTOPHER GRAY LIGHT 730830*/SPECTRA	SING IN THE SPIRIT
40	36	13	REV. PAUL JONES PURE 001	I WON'T COMPLAIN

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



by Lisa Collins

GOSPEL POW-WOW: Last week in Detroit, Oct. 20-21, the leaders of all the major gospel conventions and groups converged for a two-day summit to discuss strategies for expanding their agendas to address such social issues as AIDS, illiteracy, child abuse, and teen sex within their respective forums. Those slated to attend included Al Hobbs (Gospel Music Workshop of America); John P. Kee (VIP—Victory In Praise Seminar); Shirley Caesar (Shirley Caesar's Evangelistic Crusade); the Rev. Otis Floyd (Free Spirit Convention); Bobby Jones (The Bobby Jones Gospel Explosion); Hoyett Owens (Singsation); Dr. Margaret Douroux (the L.A.-based Gospel Heritage House); Edwin Hawkins (The Edwin Hawkins Music & Arts Seminar); and the Rev. Kenneth Moales (National Convention of Choirs and Choruses).

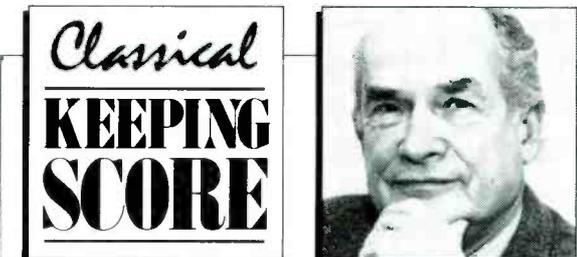
Inspired by Kee's recent hurricane response efforts, GMWA executive director Ed Smith called the meeting planners together to outline priorities for a collective plan of action. Said Smith, "If we can network and work together to find resources for those social ills most often affecting blacks, it could truly be meaningful."

THIS TIME LAST YEAR, things weren't going so well for the Rev. James Moore, who was outspoken about what he saw as the unfair treatment he'd received from his label, Malaco Records. "Since then, things have not changed," he says now. "I'm not as bitter as I was last year. I've just learned to go with the flow, though I wish the world could know how the record company antagonized me, over problems I was having in my personal life, which had nothing

to do with them. But some positive things are happening." In fact, 1992 has been a great year for Moore. He's got new management, his own gospel label—Shebac Records—and a current album, "Live In Detroit" (his last release on Malaco), that is No. 3 on the Top Gospel Albums chart. But, says Moore, "the reason I'm no longer bitter is that sometimes when we go into situations naive and blind and without good representation... we have to blame ourselves. It's still a disgrace, being that it's gospel. But now I'm trying to inspire young artists not to go into this business blind."

STELLAR NOMINEES: Leading the list of nominees for the eighth annual Stellar Awards (to be presented Nov. 5 in Los Angeles) is the New York Restoration Choir, which pockets five nominations, including song, album, and choir of the year (contemporary). Other artists racking up multiple nominations include the Mississippi Mass Choir, War On Sin, and the late Thomas Whitfield, each of whom garners four nominations. Shirley Caesar, James Moore, and the Rev. Timothy Wright are all tied at three apiece. Among the biggest surprises is a nomination for best video going to Daryl Coley. What's so surprising is that Coley didn't do a video. Stellar representatives were unavailable for comment.

AMONG A HANDFUL OF new killer releases is John P. Kee & the New Life Community Choir's "We Walk By Faith"... It looks like Marvin Winans has another hit on his hands with newly released *Perfecting Praise Choir*, a live project featuring his own Detroit-based church choir. The cut making the most noise—"Worthy Is The Lamb"—features evangelist Ionia Locke, an associate pastor at the church... And Blackberry Records is beginning to gather steam with its latest release from Melvin Williams, "In Living Color 'Live'"... The list of production credits for BeBe Winans is getting even more impressive. Latest to join the growing roster of artists Winans has worked with is Chante Moore, the debut artist from Silas Records. The tune is titled "Because You're Mine."



by Is Horowitz

THE GOULD STANDARD: Like others who watch and listen as the musical scene unfolds, I have been spending lots of time with Glenn Gould lately.

The first installment in a massive outpouring of Gould reissues by Sony Classical is now at hand to remind us once again of the unique place he occupied, and the growing influence he still exerts 10 years after his death.

At the same time, we have the release of a dozen videos featuring Gould in a variety of roles. The canvas is broader here and, in some cases, even more absorbing.

His eccentricities at the piano, viewed close up, are often revelatory. Far from distracting, they add another dimension to the musical experience.

On the purely audio side, the Gould Edition calls for 46 albums, comprising 75 midprice discs, to be issued through September 1994. All are being reprocessed using the label's "super-bit mapping" technology to retain most of the advantages of new 20-bit digital transfers.

Despite the project's already outsize proportions, Andreas Packhauser, Sony's director of secondary exploitation, suggests it may grow still larger.

"We look on it as an edition in progress," he says. "We're discovering new things almost daily."

Material has come largely from Sony's own vaults, but a variety of other sources have been tapped, among them live broadcast and concert tapes, as well as film and TV performances.

The video project arose two years ago, says Kevin Wood, Sony Classical's video project manager, with the

offer of video rights to a dozen Gould programs telecast in France. As it turned out, Sony then went to CBC, in Canada, where most of the original material was stored, to make digital transfers of the tapes and film and reassemble them in new thematic programs.

In all, says Wood, 32 hours of Gould visual material was screened to come up with the 10 hours and 40 minutes of playing time in the 12 programs. He says six more Gould videos will be released in October 1993. All are being made available on laserdisc and VHS.

RINGING IN ANEW: For more than 25 years, London Records' landmark recording of Wagner's "Ring" has been an adornment of the catalog, and will likely remain so for years to come. Nevertheless, the label kicks off a new cycle with "Die Walküre" early in November, with the Cleveland Orchestra under the direction of Christoph von Dohnanyi. Soloists include Robert Hale, Gabriella Schnaut, and Alessandro Marc.

The recording sessions, in Cleveland's Severance Hall, follow a week of rehearsals and concert performances. The other operas in the cycle will be performed and recorded over the next few years. The project, financed in part by a \$1 million grant from the Rheinberger Foundation, is being launched as a feature of the orchestra's 75th season.

PASSING NOTES: Violinist Midori is doing her part to counter the musical drought in schools. She has established the Midori Foundation to provide lecture demonstrations for children by artists drawn from professional and conservatory ranks. Midori will also be a participant in the program.

Future plans include artist residency programs at selected schools and the production of music education/appreciation videos for school distribution. The foundation has offices in New York, Los Angeles, and Tokyo.

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by Bob Darden

STEVEN CURTIS CHAPMAN is the guy who kept Michael W. Smith out of the No. 1 spot on the Top Contemporary Christian albums chart until a few weeks ago. He's also been selling out venues across the U.S. and appearing on national TV shows.

When the dust settles, you just have to figure Sparrow artist Chapman has arrived with "Great Adventure."

"Well, the difference between 'Great Adventure' and previous releases is that we now have a studio with people like Phil Naish, Michael Card, and others," he says. "For the first time, I've had access to the recording process to experiment with the things I've always wanted to try—without a clock ticking. And that was a big difference."

"This was my most aggressive record," he adds. "I've wanted to do this before. But when I traveled with just my guitar and accompaniment tracks, I couldn't do it. We'd come to a place on the record where [studio guitarist] Dan Huff would say, 'I hear a really smokin' guitar solo here,' and I'd have to pass because it would look silly for me to stand up there playing that solo on an acoustic guitar!"

Chapman's previous release, "For The Sake Of The Call," focused on Christian discipleship. But "Great Adventure" harks back to his earlier releases.

"I wanted something that would appeal to the guy off the street, something that would portray the Gospel in a simple, yet arresting way," he says. "Being on shows like

'Crook & Chase' and 'Nashville Now' has meant that the opportunity has been there. Of course, with it now come questions like, 'Are you the next crossover artist?' All I can say is that I'm interested in communicating this message, not to alienate people, but to invite them."

Although the soft-spoken Chapman may be the first major beneficiary of Sparrow's new owners, EMI/Liberty, he says things actually began to turn around with the release of "For The Sake Of The Call" and the subsequent tour.

"With that release we were able to tour with a band and add first-rate sound and lights," he says. "The challenge became to keep our message as intimate as before, to keep dancing with the One who brought you, to be as honest and as open as I can be during those two hours on stage... Hopefully, we'll be able to continue encouraging and challenging our audiences where we are."

Chapman, who has won 12 Dove Awards and a Grammy, admits his level of success is already beyond what he'd ever dreamed of—or hoped for: "My wife and I have to catch ourselves periodically or we get caught up in all this talk about a gold record. If 'Great Adventure' doesn't go gold, it'll be considered something of a failure. It's then we have to remember it wasn't but a few years ago we were hoping our records would sell 40,000 units so we'd have enough money to pay for the album and live until the tour, and that the record label would keep us for another release."

Ultimately, Chapman says, his real challenge is to not compromise, to not change what he's doing or saying just to sell a few more units. "I really want to remain faithful to the ability God gave me," he says, "to keep my integrity, to write songs from my heart. And if one of those love songs is to my wife instead of being about spiritual love, then I need to feel I can do that, too. And if something happens with one of our songs and a mainstream label wants to work it, to make a video or something, I'm not going to fight that unless God tells me otherwise."

Top Contemporary Christian™

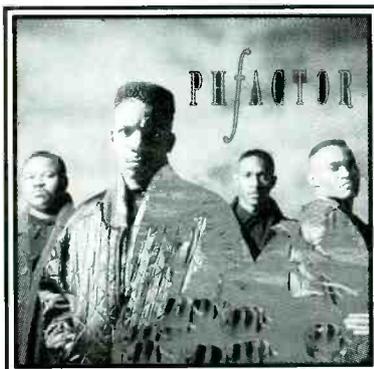
Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	7	MICHAEL W. SMITH REUNION 0071*/WORD	CHANGE YOUR WORLD 3 weeks at No. 1
2	2	15	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE
3	3	15	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY
4	5	5	MICHAEL CARD SPARROW 1321*	THE WORD: RECAPTURING
5	NEW▶		AMY GRANT MYRRH 6962*/WORD	HOME FOR CHRISTMAS
6	12	3	WAYNE WATSON WORD 4232*	HOW TIME FLIES
7	9	15	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
8	4	15	WHITE HEART STARSONG 8247*	TALES OF WONDER
9	NEW▶		4 HIM BENSON 2960*	THE BASICS OF LIFE
10	8	49	CARMAN BENSON 2809*	ADDICTED TO JESUS
11	15	3	CARMAN WORD 9345*	YO KIDS
12	6	83	AMY GRANT ▲ ³ WORD 6907*	HEART IN MOTION
13	10	9	RAY BOLTZ WORD 52991*/EPIC	SEASONS CHANGE
14	24	31	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
15	7	19	RICH MULLINS REUNION 0072*/WORD	THE WORLD AS BEST I REMEMBER VOL.2
16	11	105	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN
17	13	43	PETRA WORD 48859*/EPIC	UNSEEN POWER
18	NEW▶		BRIDE STARSONG 8261*	SNAKES IN THE PLAYGROUND
19	21	5	KIM BOYCE SPARROW 4132*	FACTS OF LOVE
20	14	53	MICHAEL ENGLISH WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
21	25	5	CARMAN MINISTRIES STARSONG 8250*	HIGH PRAISES VOLUME 2
22	26	13	VERN JACKSON TBN 0001*	HIGHER THAN I'VE EVER BEEN
23	18	105	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
24	17	23	JON GIBSON FRONTLINE 9285*	FOREVER FRIENDS
25	32	21	VARIOUS ARTISTS SPARROW 1330*	CORAM DEO
26	16	15	VARIOUS ARTISTS SPARROW 1329*	NO COMPROMISE REMEMBERING MUSIC OF K. GREEN
27	23	93	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
28	19	67	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
29	30	17	DINO BENSON 2912*	SOMEWHERE IN TIME
30	20	13	LARNELLE HARRIS BENSON 2902*	I CHOOSE JOY
31	27	21	WEST ANGELES C.O.G.I.C SPARROW 1319*	SAINTS IN PRAISE VOL.III
32	35	7	PRAY FOR RAIN VIRED 2202*/SPARROW	PRAY FOR RAIN
33	28	3	PAUL OVERSTREET WORD 9357*	LOVE IS STRONG
34	33	83	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
35	NEW▶		ANGELO & VERONICA BENSON 2904*	HIGHER PLACE
36	22	67	RICH MULLINS REUNION 0066* WORD	THE WORLD AS BEST I REMEMBER
37	36	29	FIRST CALL DAYSRING 6925*/WORD	HUMAN SONG
38	34	47	KATHY TROCCOLI REUNION 0725*/WORD	PURE ATTRACTION
39	38	7	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
40	29	323	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION

● 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.

Patrick Henderson Joins The Fold...

No one in recent years has contributed more to the development of Traditional and Contemporary Urban Gospel music than the award-winning writer/producer Patrick Henderson. And it is with great pride that Word/Epic announces a special recording association with him.



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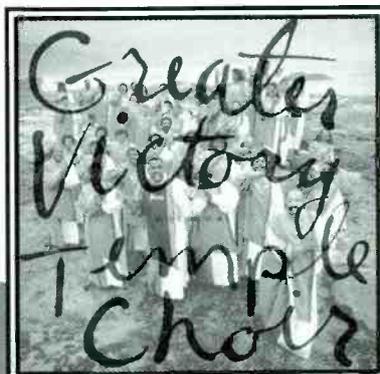
"PH FACTOR" ET/EK 53175

Thousands who watched them perform with Michael Bolton and Celine Dion were instantly captivated by this dynamic foursome. PH stands for Patrick Henderson and never before has he presented Contemporary Urban Gospel with more polish and flair.

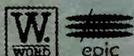
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Swee' Pea Goes The Distance For Miles; Great 'X'-Pectations; Denon Digs Deep

MILES FROM SWEE' PEA: At last glance, Joe Henderson was still reaping rewards from "Lush Life," his brilliant homage to composer Billy Strayhorn that affirmed what many insiders have known for too long—namely, that both Strayhorn (who enjoyed the moniker Swee' Pea) and Henderson are talents deserving wide, wider, *widest* recognition. (The album is still charting, after 33 weeks.) As a follow-up, the tenorist has just completed a long-planned record dedicated to Miles Davis (you'll see a lot of those in the months, years, decades ahead). The spin here is that Henderson is cover-

Score." The release, masterminded by Terence Blanchard, will coincide with the opening of Lee's much-anticipated biopic. This is the fourth collaboration between the trumpeter and film maker (including the Grammy-nominated "Mo' Better Blues"). Featured on the recording: The Boys Choir Of Harlem, Branford Marsalis, Taurus Mateen, Troy Davis, Sir Roland Hanna, Jerry Dodgion, and Britt Woodman. (For more on the project, see story, page 19.)

Not to be outdone in the rush-to-"X" sweepstakes, Gramavision has issued Anthony Davis' opera, "X, The Life And Times Of Malcolm X"; and Red Baron is about to release David Murray's "MX (A Tribute To Malcolm X)." I don't know if any spoken-word records exist of Malcolm's autobiography, but expect those too—in fact, expect anything "X"-related at this point.

BEBOP HITS MIDDLE-AGE In Stride: Denon, which last year purchased the legendary Savoy catalog, is finally inaugurating its much-promised reissue project, ballyhooed to include the entire catalog of Savoy back issues. (This appears to be a *serious* program.) As many as 100 titles will surface in this first year. As a hook, Denon is tying its efforts to the 50th anniversary of Savoy; the bebop-and-beyond label was founded in Newark, N.J., in 1942. The midpriced series of discs will offer remastered sound. First up among the 100? Ten titles, by Charlie Parker (with two issues), Cannonball Adderley, Lee Morgan, Stan Getz, Gigi Gryce, Curtis Fuller, Donald Byrd, Hank Jones, and Art Blakey.



by Jeff Levenson

ing an assortment of Miles' lesser-recorded tunes, compositions the Great One either wrote or introduced to the world. (So what? you ask. No, that's not one of them.) I hear tell that "Flamenco Sketches" (or "Pfrancing" or "Teo") may put this project over the top. His side-kicks on the date? John Scofield, Dave Holland, and Al Foster—all of whom served with His Coolness at one time or another (as did Henderson, briefly, in 1967, alongside hornmate Wayne Shorter, though no recordings substantiate the fact).

'X' MARKS THE BLITZ: Columbia, in conjunction with Spike Lee's 40 Acres & A Mule Music Works, is getting set to issue "Malcolm X, The Original Motion Picture

CHIPS OFF THE OL' BLOCK: A recent story in *downbeat*, "Jazz Children," cited a number of offspring who are currently making noise following in the footsteps of their more celebrated parents. Among those highlighted were Joshua and Dewey Redman, Ravi and John Coltrane, John and Bucky Pizzarelli, Maxine and Max Roach, Rene and Jackie McLean, and T.S. and Thelonious Monk. Let's add to the list singer Carmen Bradford, whose dad is trumpeter Bobby Bradford. After years of fronting the Basie Band, beltmeister Carmen is going out on her own with "Finally Yours," her first solo album, on Amazing.



Worth The Wait. Columbia recording artist Harry Connick Jr., center, receives a gold plaque for sales of his debut album, "Harry Connick, Jr.," which was released in 1987. This latest award gives Connick a total of two gold and three platinum albums. Presenting the award are Columbia president Don Ienner and Connick's manager, Ann Marie Wilkins.

MOORE SET HERALDS SILAS LAUNCH

(Continued from page 19)

Moore with Qwest vocalist Keith Washington. Their version is also included on Moore's album. The trio also penned the up-tempo "Who Do I Turn To," a favorite of Moore's for its energy.

Veteran jazz fusion master George Duke also contributes his production skills on six tracks. "I was definitely excited about getting George," says Moore. "When Louil and the staff sat down to discuss the album, I told them all the people I admired. I said I love George Duke. And less than a week later, I was in the studio with him."

Other veterans guesting on "Precious" include BeBe Winans, who wrote and produced "Because You're Mine"; veteran writer/producer Vassal Benford, with whom Moore wrote "It's Alright"; and British producer Simon "The Funky Ginger" Law for "Love's Taken Over."

"This is one of the hottest records on the streets of the U.K.," says Silas. "That's why we wanted Simon Law, he's a superstar in London. We're planning to do a British promo tour for radio so the programmers can meet her." The label plans to maximize expo-

sure for Moore through several means. A video for the single was shot in Paris and is getting play on BET, MTV, and local outlets. Silas says the single will also be serviced to AC and top 40 formats once the "black base" is secured. Moore also appeared on the popular "Quiet Storm Live" program broadcast by Vaughn Harper on WBLS New York. And Silas adds that the showcase series was so successful he is looking for ways to send her on a club tour in an acoustic setting in the next year.

Though the process of finally getting out there has been a long one, Moore is philosophical and optimistic.

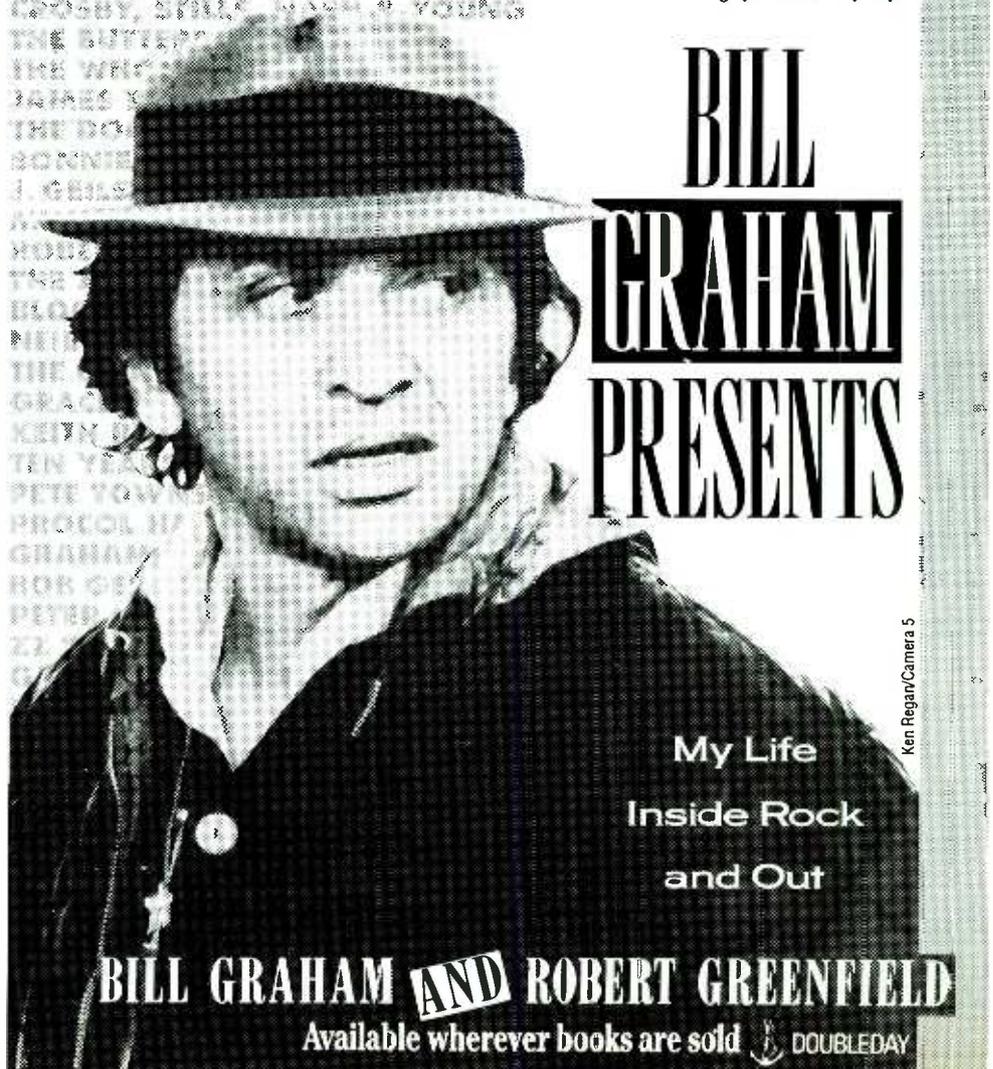
"It took a lot of patience even to get to that point [of being signed], so I was pretty good at waiting," says Moore, who grew up singing only gospel music and is a devout Christian. "With the album being on Silas Records, the deal wasn't closed yet, so we were waiting. We were ready with the album a long time ago. But I'm used to competition; I used to be in beauty pageants when I was younger and it made me competition-friendly, I think. I do get worried, though, but I keep my faith."

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JERRY GARCIA
ERIC CLAPTON
OJIS REDDING
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THE STONES
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SANTANA
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THE FILLMORE EAST
THE FILLMORE WEST
WINTERLAND
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THE BUTTERFLY
THE WHO
JAMES TAYLOR
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J. GEARS
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anyone other than the
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—Digby Diehl, *Playboy*

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Ken Regan/Camera 5

the Medialine

RS' Music-Editor Apparent Outlines His Game Plan

IS DETENTE BREAKING out in music magazine circles? David Fricke, who soon takes over as music editor of *Rolling Stone*, says he welcomes the recent arrival of new players *Details*, *Entertainment Weekly*, and *Vibe*.

"For me, as a music fan and writer, the more publications and voices that are out there the better," he says. "I don't believe in exclusivity of information." No one will mistake Fricke for *Rolling Stone's* ad director, who's no doubt eyeing the steady drum-beat of big-dollar competition a bit more warily.

Fricke says those other weeklies and monthlies will not affect *Rolling Stone's* direction. "Our coverage of rap or rock or any type of music is not dictated by what other magazines do," he says. He admits that after he's been on the "hot seat" a while that view may change.

Fricke, who joined *Rolling Stone* as a senior writer in 1985, replaces *James Henke* as music editor. The new title gives Fricke jurisdiction over all the

magazine's music coverage. One recent change there has been the abolishment of the "New Faces" page. Fricke admits some record label people, eager to expose new artists, were disappointed by the move. He explains "there was a feeling that the format itself had outrun its usefulness. People came to expect it and the idea of music publishing is you don't want to be predictable."

The commitment to exposing new artists has not diminished, he says. Instead, it will take different forms, such as live reviews rather than "400 words on here's a band and here's how they formed."

As for coverage of rap and country in *RS* to date, Fricke says he is happy with both. To those who suggest the mag has overlooked rap, Fricke answers, "We put *Ice-T* on the cover. End of the story."

Will *RS* readers see *Garth* or *Trisha* on the cover in '93? "Let me put it this way," he says, "there are no plans *not* to put someone like that on the cover." **ERIC BOEHLERT**

IN PRINT

SEX

By Madonna

(Warner Books, \$49.95)

What if you did something shocking and nobody's hair stood on end? Granted, that's not a likely scenario when you're an international superstar who has just been photographed acting out wild sexual fantasies with all make and manner of partners (toss in a dog and an elderly, white-haired gent and you should be home free on that score). But Madonna has been jolting the public so consistently for so long now that we've become almost numb to the juice.

Still we can't help hearing the buzz when the switch is pulled again...

The "Sex" object in question this time is an alluring one, sheathed in a come-hither/hands-off! shiny-silver Mylar wrapper: It is safe "Sex" for the '90s, only what is being protected here is the book's shock value, a highly perishable currency not to be squandered on browsers (an adage about boys, cows, and free milk comes to mind). Pony up the dough, though, and the

sensory barrage resumes: The book boasts aluminum covers bound spiral-notebook style. A 5-inch CD single, a rawer version of the "Erotica" track, is packed inside. This is fun stuff.

But move on. Bondage dominates the opening pages. Nipple rings, whips, and knives to the crotch are part of the sex-pain-power theme. Chic photographer Steven Meisel shot these pictures in New York, and they are the most disturbing. There is little joy in this sex.

More playful are the scenes set in Miami, which Meisel shot mostly outdoors and which boast a grab-bag of celebs in various states of undress (Naomi Campbell, Big Daddy Kane, Vanilla Ice, Isabella Rossellini). Noteworthy is hitchhiker Madonna in wig, heels, and Kelly bag (period).

Is it erotic? For all the flesh rubbing up against leather, there are few sparks; the scenes are too well calculated. But Madonna, a master of mainstreaming the cultural fringes, is nonetheless sure to raise some heat. And isn't that the point? **MARILYN A. GILLEN**

ON SCREEN

PURE COUNTRY

(Warner Bros.)

"Pure Country" isn't much, except entertaining. The story unravels as predictably as a line dance (hero goes here, crisis there, and step-step to happy ending); the actors aren't extraordinary; and the pace is that of the old horse given to inexperienced riders.

But none of that matters somehow, and the reason isn't hard to pinpoint: George Strait. A real-life country star, Strait plays Dusty, a fictional country star at the top of his game. One night on stage, however, before the volcano

erupts but after the fireworks, Dusty decides he's had too much glitz—and splits. There's no place like down home to find his spirit again, not to mention true love and a good barber (goodbye glam-era ponytail and whiskers).

Strait makes his film debut here and, though raw, seems a natural—greatly aided, of course, by the perfect-fit role and gentle tone of the film. He displays a powerful screen presence, and suggests a real flair for comedy. Still, he is best when he is singing his hot new songs (available on the MCA soundtrack), which he does often, on stages and back porches. **M.A.G.**

Billboard THE CLIP LIST™

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

 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Continuous programming 1515 Broadway, New York, NY 10036</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018</p>	 <p>THE NASHVILLE NETWORK The Heart of Country The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p>
<p>ADDS</p> <p>U2, Who's Gonna Ride... Bobby Brown, Good Enough The Heights, How Do You Talk... Snap, Rhythm Is A Dancer N2Deep, Back To The Hotel Screaming Trees, Nearly Lost You Suicidal Tendencies, Nobody Hears</p>	<p>ADDS</p> <p>En Vogue, Free Your Mind Gloria Estefan, Always Tomorrow The Heights, How Do You Talk... Richard Marx, Chains Around My Heart The Cages, Hometown Carole King, Now And Forever Spin Doctors, Little Miss... Jennifer Warnes, Rock You Gently</p>	<p>ADDS</p> <p>After 7, Baby I'm For Real Ce Ce Peniston, Inside That I Cried Freddie Jackson, Me And Mrs. Jones Me Phi Me, Black Sunshine Mr. Lee With R. Kelly, Hey Love Shabba Ranks, Slow And Sexy</p>	<p>ADDS</p> <p>Michelle Wright, He Would Be Sixteen Deborah Allen, Rock Me</p>
<p>EXCLUSIVE</p> <p>Bon Jovi, Keep The Faith Bobby Brown, Good Enough Guns N' Roses, Yesterdays U2, Who's Gonna Ride...</p>	<p>ARTIST OF THE MONTH</p> <p>Bob Marley, Various Clips</p>	<p>HEAVY</p> <p>Mary J. Blige, Real Love Arrested Development, People... Al B. Sure!, Right Now Hi-Five, She's Playing Hard To Get Troop, Sweet November Miki Howard, Ain't Nobody Like You Jade, I Wanna Love You Chuckii Booker, Games After 7, Kickin' It East Coast Family, 1-4 All 4-1 Trey Lorenz, Someone To Hold TLC, What About Your Friends Voices, Yeah, Yeah, Yeah Vanessa Williams, Work To Do Lo-Key?, I Got A Thang 4 You Father MC, One Night Stand R. Kelly, Slow Dance Special Generation, Lift Your... Bobby Brown, Humpin' Around Men At Large, You Me Prince, My Name Is Prince</p>	<p>HEAVY</p> <p>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... 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 Kathy Mattea, Lonesome... McBride & The Ride, Going Out... Lorrie Morgan, Watch Me Restless Heart, When She Cries Sawyer Brown, Cafe On The Corner Shenandoah, Hey Mister George Strait, I Cross My Heart Marty Stuart, Now That's Country Pam Tillis, Shake The Sugar Tree Randy Travis, If I Didn't Have You Travis Tritt, Lord Have Mercy... Tanya Tucker, Two Sparrows... Wynonna, No One Else On Earth Trisha Yearwood, Wrong Side...</p>
<p>HEAVY</p> <p>Boyz II Men, End Of The Road Eric Clapton, Layla Def Leppard, Have You Ever... En Vogue, Free Your Mind R.E.M., Drive Red Hot Chili Peppers, Breaking... Saigon Kick, Love Is On The Way Spin Doctors, Little Miss...</p>	<p>GREATEST HITS</p> <p>Charles & Eddie, Would I Lie To You Eric Clapton, Layla (Unplugged) The Jackson Five, Who's Loving You Elton John, The Last Song Annie Lennox, Walking On... Patty Smyth, Sometimes Love... Swing Out Sister, Am I The Same Girl</p>	<p>HEAVY</p> <p>Peter Gabriel, Digging In The Dirt Jon Secada, Do You Believe In Us Michael W. Smith, I Will Be... Curtis Stigers, Never Saw A Miracle</p>	<p>HEAVY</p> <p>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... 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 Kathy Mattea, Lonesome... McBride & The Ride, Going Out... Lorrie Morgan, Watch Me Restless Heart, When She Cries Sawyer Brown, Cafe On The Corner Shenandoah, Hey Mister George Strait, I Cross My Heart Marty Stuart, Now That's Country Pam Tillis, Shake The Sugar Tree Randy Travis, If I Didn't Have You Travis Tritt, Lord Have Mercy... Tanya Tucker, Two Sparrows... Wynonna, No One Else On Earth Trisha Yearwood, Wrong Side...</p>
<p>BUZZ BIN</p> <p>10,000 Maniacs, These Are Days Alice In Chains, Them Bones Soul Asylum, Somebody To Shove Utah Saints, Something Good</p>	<p>WHAT'S NEW</p> <p>10,000 Maniacs, These Are Days Nona Gaye, I'm Overjoyed Vince Gill, I Still Believe In You Los Lobos, Kiko And... Branford Marsalis, B.B.'s Blues The Rembrandts, Johnny Have... Roxette, How Do You Do Vanessa Williams, Work To Do</p>	<p>MEDIUM</p> <p>En Vogue, Free Your Mind Ho Frat Ho, Education Keith Sweat, I Want To Love You Down Kris Kross, I Missed The Bus P.M. Dawn, I'd Die Without You Rachelle Ferrell, 'Til You... Toni Braxton, Love Should Have... Wreckx-N-Effect, Rump Shaker</p>	<p>LIGHT</p> <p>Toy Caldwell, Midnight Promises Glenn Frey, Desperado John Gorka, I Don't Feel Like A Train Corbin/Hammer, Just Another Hill Libby Hurley, The Beginning... Alison Krauss, New Fool Suzy Luchsing, And So It Goes Mac McAnally, The Trouble...</p>
<p>STRESS</p> <p>AC/DC, Highway To Hell Arrested Development, People... Damn Yankees, Where You Goin' Now Extreme, Rest In Peace Peter Gabriel, Digging In The Dirt The Heights, How Do You Talk... Megadeth, Foreclosure Of A Dream Metallica, Sad But True Mother Love Bone, Stardog Ozzy Osbourne, Time After Time P.M. Dawn, I'd Die Without You Shai, If I Ever Fall In Love Toad The Wet Sprocket, Walk On... TLC, What About Your Friends</p>	<p>THE BOX</p> <p>Continuous programming 12000 Biscayne Blvd, Miami, FL 33181</p>	<p>CMT</p> <p>COUNTRY MUSIC TELEVISION. Continuous programming 2806 Opryland Dr, Nashville, TN 37214</p>	<p>MEDIUM</p> <p>Karen Brooks/Randy Sharp, That's... Bellamy Brothers, Can I Come... Boy Howdy, Thanks For The Ride Rob Crosby, In The Blood Mike Deke, Rockin' Ramona Darryl & Don Ellis, No Sir Gibson/Miller Band, Big Heart Clinton Gregory, Who Needs It George Jones, I Don't Need... Ray Kennedy, No Way Jose Sammy Kershaw, Anywhere But Here Hal Ketchum, Sure Love John Anderson, Seminole Wind Kathy Mattea, Lonesome... Lorrie Morgan, Watch Me Mark Collie, Even The Man... Marty Stuart, Now That's Country Pam Tillis, Shake The Sugar Tree Radney Foster, Just Call Me Lonesome Randy Travis, If I Didn't Have You Sawyer Brown, All These Years Suzy Bogguss, Letting Go Tanya Tucker, Two Sparrows... Travis Tritt, Lord Have Mercy... Trisha Yearwood, Walkaway Joe Wynonna, No One Else On Earth</p>
<p>ACTIVE</p> <p>Mary J. Blige, Real Love Neneh Cherry, Money Love Helmet, Unsung Elton John, The Last Song Annie Lennox, Walking On... N2Deep, Back To The Hotel Michael Penn, Seen The Doctor Prince, My Name Is Prince Patty Smyth, Sometimes Love... Snap, Rhythm Is A Dancer Izzy Stradlin, Shuffle It All</p>	<p>BOX TOPS</p> <p>Arrested Development, People... Bass Patrol, Kings Of Bass Boyz II Men, End Of The Road Brother/Hood Nation, New Stylee Bushwick Bill, Ever So Clear Chaka Demus/Pliers, Murder... Common Sense, Take It EZ Compton's Most Wanted, Hood... Cypress Hill, Latin Lingo Da Lench Mob, Guerillas In The Mist Hi-Five, She's Playing Hard To Get Jodeci, Come And Talk To Me Keith Sweat, I Want To Love You Down Kris Kross, I Missed The Bus Lil' Suzy, Take Me In Your Arms Luke, Breakdown (Rave Mix) Mad Cobra, Flex Mary J. Blige, Real Love N2Deep, Back To The Hotel P.M. Dawn, I'd Die Without You Poison Clan, Shake Whatcha'... R. Kelly, Slow Dance Scarface, Streetlife Shabba Ranks, Slow And Sexy Snap, Rhythm Is A Dancer Spice 1, East Bay Gangster TLC, What About Your Friends TLC, Baby, Baby Too Short, In The Trunk Voices, Yeah, Yeah, Yeah Willie D, Clean Up Man Wreckx-N-Effect, Rump Shaker</p>	<p>HEAVY</p> <p>Alabama, I'm In A Hurry... Billy Dean, If There Hadn't Been You Brooks And Dunn, Lost And Found George Strait, I Cross My Heart Hal Ketchum, Sure Love John Anderson, Seminole Wind Kathy Mattea, Lonesome... Lorrie Morgan, Watch Me Mark Collie, Even The Man... Marty Stuart, Now That's Country Pam Tillis, Shake The Sugar Tree Radney Foster, Just Call Me Lonesome Randy Travis, If I Didn't Have You Sawyer Brown, All These Years Suzy Bogguss, Letting Go Tanya Tucker, Two Sparrows... Travis Tritt, Lord Have Mercy... Trisha Yearwood, Walkaway Joe Wynonna, No One Else On Earth</p>	<p>MEDIUM</p> <p>Boy Howdy, Thanks For The Ride Karen Brooks/Randy Sharp, That's... Clinton Gregory, Who Needs It Collin Raye, In This Life Dan Seals, We Are One George Jones, I Don't Need... Gibson/Miller Band, Big Heart *Guy Clark, Baton Rouge *Jeff Chance, A Heartache... John Michael Montgomery, Life's... Joy White, Little Tears Lee Roy Parnell, Love Without Mercy Lisa Stewart, Somebody's In Love McBride & The Ride, Going Out... Mid South, You Were At The End... Nitty Gritty Dirt Band, One Good Love Pirates Of The Mississippi, A Street... Prairie Oyster, Did You Fall... Ray Kennedy, No Way Jose Rick Vincent, Best Mistakes... Rob Crosby, In The Blood Ronnie Milsap, We Can Hold Our Own Sammy Kershaw, Anywhere But Here Sawyer Brown, Cafe On The Corner Steve Wariner, Crash Course... Bellamy Brothers, Can I Come... Tim McGraw, Welcome To The Club Tim Mensy, That's Good Trisha Yearwood, Wrong Side... * DENOTES ADDS</p>
<p>ON</p> <p>Blind Melon, Tones Of Home Great White, Big Goodbye Screaming Trees, Nearly Lost You Sugar, Helpless Suicidal Tendencies, Nobody Hears The Rembrandts, Johnny Have...</p>	<p>ON</p> <p>Blind Melon, Tones Of Home Great White, Big Goodbye Screaming Trees, Nearly Lost You Sugar, Helpless Suicidal Tendencies, Nobody Hears The Rembrandts, Johnny Have...</p>	<p>HOT SHOTS</p> <p>Alan Jackson, She's Got The Rhythm Billy Ray Cyrus, Wher'm I Gonna Live Chris Ledoux, Cadillac Ranch Deborah Allen, Rock Me Michelle Wright, He Would Be Sixteen Restless Heart, When She Cries *Ricky Van Shelton, Wild Man Robert Ellis Orrall, Boom! It Was Over Vince Gill, Don't Let Our Love...</p>	<p>Audio Vision</p> <p>1 hour weekly 1000 Centerville Turnpike, Virginia Beach, VA 23463</p>
<p>JBTV</p> <p>WWOR</p> <p>One Hour Weekly 216 W Ohio, Chicago, IL 60610</p>	<p>FRIDAY NIGHT VIDEOS</p> <p>1 hour weekly 888 7th Ave, NY, NY 10106</p>	<p>MEDIUM</p> <p>Boy Howdy, Thanks For The Ride Karen Brooks/Randy Sharp, That's... Clinton Gregory, Who Needs It Collin Raye, In This Life Dan Seals, We Are One George Jones, I Don't Need... Gibson/Miller Band, Big Heart *Guy Clark, Baton Rouge *Jeff Chance, A Heartache... John Michael Montgomery, Life's... Joy White, Little Tears Lee Roy Parnell, Love Without Mercy Lisa Stewart, Somebody's In Love McBride & The Ride, Going Out... Mid South, You Were At The End... Nitty Gritty Dirt Band, One Good Love Pirates Of The Mississippi, A Street... Prairie Oyster, Did You Fall... Ray Kennedy, No Way Jose Rick Vincent, Best Mistakes... Rob Crosby, In The Blood Ronnie Milsap, We Can Hold Our Own Sammy Kershaw, Anywhere But Here Sawyer Brown, Cafe On The Corner Steve Wariner, Crash Course... Bellamy Brothers, Can I Come... Tim McGraw, Welcome To The Club Tim Mensy, That's Good Trisha Yearwood, Wrong Side... * DENOTES ADDS</p>	<p>CURRENT</p> <p>Nikolaj Steen, The New Message D.C. Talk, Walls East Coast Family, 1-4 All 4-1 Vince Ebo, Make It Work Me Phi Me, Sad New Day Robert Palmer, Every Kinda People Garland Jeffreys, The Answer Voice Of The City, Stand And Be Proud Patti LaBelle, When You've Been...</p>
<p>CURRENT</p> <p>Carter USM, The Only Living... Rollins Band, Tearing Darling Buds, Please Yourself Shakespeare's Sister, Stay Shakespeare's Sister, Goodbye... The Cure, Friday I'm In Love The Shamen, LSI Inspirational Carpets, Generations Kitchens Of Distinction, 4 Men Sugar, Helpless Sonic Youth, 100% Michael Penn, Seen The Doctor Too Much Joy, Donna Everywhere Gin Blossoms, Hey Jealousy Alice In Chains, Would I Screaming Trees, Nearly Lost You Suzanne Vega, Blood Makes Noise Morrisey, Tomorrow Soul Asylum, Somebody To Shove John Wesley Harding, Kill Thee... Los Lobos, Kiko And... Lemonheads, Confetti Ministry, NWO</p>	<p>AMERICA'S NO. 1 VIDEO</p> <p>Madonna, Erotica</p>	<p>HEAVY</p> <p>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... 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 Kathy Mattea, Lonesome... McBride & The Ride, Going Out... Lorrie Morgan, Watch Me Restless Heart, When She Cries Sawyer Brown, Cafe On The Corner Shenandoah, Hey Mister George Strait, I Cross My Heart Marty Stuart, Now That's Country Pam Tillis, Shake The Sugar Tree Randy Travis, If I Didn't Have You Travis Tritt, Lord Have Mercy... Tanya Tucker, Two Sparrows... Wynonna, No One Else On Earth</p>	<p>Lightmusic</p> <p>5 1/2-hour shows weekly Signal Hill Dr, Wall, PA 15148</p> <p>CURRENT</p> <p>Susan Ashton, Here In My Heart First Call, I'll Always Come Back Yellow Jackets/Take 6, Revelation Quincy Jones, Handel's Messiah</p>

Music Video

ARTISTS & MUSIC

'Music Box' Puts Education In The Mix N.Y.-Based Show Also Stresses Local Link

BY DEBORAH RUSSELL

LOS ANGELES—As a pioneer in regional music video programming, Ralph McDaniels follows an agenda that focuses as much on education as it does on entertainment.

McDaniels created the New York-based "Video Music Box" with partner/director Lionel Martin in April 1984. The show reaches about 300,000 viewers via the PBS-affiliated WNYC-TV.

"By virtue of being in the PBS family, we are more tuned in to the importance of educational programming," says McDaniels, who mixes features about Dr. Martin Luther King Jr., Nelson Mandela, and Rock The Vote with videos by Charles & Eddie, Public Enemy, and Angélique Kidjo.

In addition, McDaniels strives to forge a link with his viewers through features about local role models and community leaders. One segment followed Tommy Boy rap sensation Naughty By Nature into the pediatric AIDS ward of an area hospital.

"Video Music Box" also features "Shout Outs," during which studio audience members send messages to friends and relatives.

"We offer urban kids a chance to see people who look like them on TV," says McDaniels, noting that "Video Music Box" fills a void in communities with little or no cable penetration.

The "Video Music Box" audience

'We're very serious about breaking urban music'

ranges in age from 10-40. The show is particularly strong with females 18-34, McDaniels says.

The show airs Mondays-Fridays from 4:30-5:30 p.m., and on Saturdays from noon-1 p.m. McDaniels programs 10-13 videos in each show.

There are four different formats in the six-day cycle. "Old School Mondays" is a "rap oldies" program, featuring early clips by the likes of L.L.

Cool J, Afrika Bambaataa, and Grandmaster Flash. Tuesday's "Love Zones" is a ballad program, with clips by such acts as Najee, Vanessa Williams, and Sade, while "Nervous Thursdays" follows an alternative agenda, programming clips by Snap and Rare Essence.

The most popular program is a new-music segment—repeated Wednesdays, Fridays, and Saturdays—during which hot, new videos are played by such acts as Silk, Disposable Heroes Of Hiphoprisy, and Das-EFX.

"We're very serious about breaking urban music," says McDaniels. "Urban radio programmers often look to the 'Music Box' to see what's happening."

McDaniels is seeking to secure a syndication deal for the show. In addition to his work with "Video Music Box," he also directs and produces music videos at the New York-based production company Classic Concept, which he formed with Martin—who also produces segments for "Video Music Box."

PRODUCTION NOTES

LOS ANGELES

• **Gus Van Sant** directed Elton John's new video, "The Last Song," for MCA. **Robert Jason** produced the shoot for **Riviera Films Inc.**

• **Flashframe Films** director **Jack Cole** directed Travis Tritt's new Warner Bros. video, "Can I Trust You With My Heart." **Len Epan** and **Ed Silverstein** produced.

• **Jesse Vaughn** directed James Ingram's "One More Time" video, which comes from the Qwest/Warner

Bros. soundtrack to the film "Sarafina! The Sound Of Freedom." **Larry Perel** produced the shoot for **Satellite Films.**

• **Mark Freedman Productions** director **Mark Rezyka** recently directed "Everytime I Look At You" for Kiss. **Joseph Sassone** produced the Mercury clip.

Sassone also produced the new Oliver Who? video, "Clever," for Zoo Entertainment. **Eden Diebel** directed for **Mark Freedman Productions.**

NEW YORK

• **Information Society's** new Tommy Boy/Reprise video, "Peace And Love Inc.," is a **Woo Art International** production directed by **Mark Pellington.** **Victoria Strange** produced.

Pellington and Strange also directed and produced INXS' latest Atlantic clip, "Beautiful Girl." The crew reeled footage on location in New York and London.

• **Ondrej Rudavsky** recently directed Los Lobos in "Kiko And The Lavender Moon" for Slash/Warner Bros. **Alex Erickson** produced the clip for **Tonal Images Inc.** The crew shot the video on location in New York and L.A.

OTHER CITIES

• **Lydie Callier** directed Sophie B. Hawkins' version of "I Want You" for Columbia. **Odille DeVars** produced the Paris-based shoot for **The End.**

The End's **Zachary Snyder** directed Soul Asylum's new Columbia video "Somebody To Shove" on location in the group's hometown of Minneapolis. **Gregory Everage** produced.

• **Steven Lippman** directed a video for the classic folk hymn "Shall We Gather At The River" for Erato Records. **George Reisz** produced the Newburyport, Mass.-based clip for **InVue Sound.**

• The Ricky Skaggs video "From The Word Love" is a **Rainmaker Productions** clip directed by **Wayne Miller.** **Stan Strickland** produced the Nashville-based shoot.

• **Michael Merriman** directed the latest Brooks & Dunn video, "Lost And Found," on location in Tijuana, Mexico. **Brian Bateman** produced the clip for **Pecos Films.**



Standing In. Vince Gill called on a few pals to sit in for his vacationing band during production of his new MCA video, "Don't Let Our Love Start Slippin' Away." Pictured here, from left, are Gill with just a few members of his temporary crew: Ralph Emery, Kelly Willis, Lee Roy Parnell, Carl Perkins, Gill, Kevin Welch, and Leland Sklar. John Lloyd Miller directed the Nashville-based clip, and Marc Ball produced for Scene Three Productions.

Prince Footage To Debut At Billboard Video Meet

PAISLEY PARK will unveil never-before-seen video footage of **Prince & the New Power Generation**—including material shot for their new album—during a special event just added to Billboard's 14th annual **Music Video Conference & Awards.**

The event, "A Funky Little Affair," will be held from 7-10 p.m. Nov. 5 at Ma Maison-Sofitel. The convention runs Nov. 4-6 at the Los Angeles hotel. The Paisley Park event will be open to convention attendees and special invitees only.

The new material will be included in a specially created, three-hour "Paisley Vision" extravaganza of rare, unreleased, and exclusive footage featuring Prince & the N.P.G.—whose new album hit the streets Oct. 13—plus **Carmen Electra**, and more. Paisley Park has invited a number of special guests and promises a night full of surprises.

AND SPEAKING OF closed-circuit programming: A special feed from Miami-based interactive cable network **The Box** will be offered to guests at Sofitel during Billboard's three-day conference.

Hotel guests will be provided with a special number to call and request videoclips—free of charge—to air on the service. In addition, The Box will run updates regarding conference activities, as well as promos for "A Funky Little Affair."

In fact, Prince and The Box are so tight right now that the artist plans to promote The Box on "Paisley Vision," even as The Box promotes *him* during the conference.

MORE CONVENTION NEWS: The **Music Video Assn.** will use the conference to present a number of round-table breakfast discussions from 8:30-9:30 a.m. Nov. 6.

Topics include "Making The Most Of Local Promotions," "Alternative Programming For Music Videos," "Women In The Music Video Business," "Turning A Profit With A Local Video Show," "The Viability Of Video Singles At The Retail Level," "Video Content And Censorship," "Promoting Artists At The Club Level," and "How The Music Video Industry Can Promote AIDS Awareness."

In addition, the MVA will hold a general meeting at 4 p.m. Nov. 4. All conference attendees are invited. The meeting will include a special presentation on the closed-captioning of music videos.

For further information on the Billboard Music Video Conference & Awards, contact Melissa Subatch at 212-536-5018.

ENOUGH ALREADY: Was anybody surprised by the ratings **HBO**

raked in for the unprecedented live concert appearance of **Michael Jackson**? The Oct. 10 broadcast, originating from Bucharest, Romania, was the pay-cable network's highest-rated special ever, with about 3.7 million of HBO's 17.5 million homes tuned in to the program.

That's all fine and good, but we got a headache just following the camera through the crowd of lunatic fans screaming and crying for their pop savior.

MTV is giving only limited play to **Madonna's** "Erotica" video. **Tina Exarhos**, MTV's director of program publicity, says the clip debuted Oct. 2 and was played again at 12:30 a.m. "Erotica" also aired at midnight Oct. 3.

The video is being programmed during MTV's dance program "Grind," where it can be heard in its entirety, but only seen in bits and pieces. "Grind" airs from 6:30-7 p.m. Mondays-Fridays.

INDUSTRY VETERAN **Mark Wightwick**, formerly the head of music video at **Limelight Film & Video**, has joined New York-based **Riviera Films Inc.** as director of development. He'll oversee the expansion of Riviera's music video department and create a new division designed for longform production. In addition, he plans to develop TV and feature film projects for the firm.

Rising directors **Jason Beck**, **Abe Lim**, and **Bianca Miller** recently joined the Riviera roster.

"We offer labels new, definitive talent, with the full backup of Riviera's production experience," Wightwick says, noting the music video industry provides an ideal opportunity toward growth for the young directors. He projects Riviera will produce an independent feature within two years.

REALITY CHECK: **Whoopi Goldberg** and **Gloria Estefan** will appear in a video duet of "Shout," culled from their performance at the recent "Hurricane Relief" charity concert to benefit victims of Hurricane Andrew. Proceeds from the clip also will go to hurricane victims.

Meanwhile, a number of Florida-based music industry veterans and area performers have teamed to create "Somehow We Will Survive," another music video designed to provide relief in the wake of the hurricane.

Singer/songwriter **Bruce Berman** and **Zach Ziskin** wrote the ballad, which was produced by **Nick Martinelli.** **Bob Kahn** of **Bob Kahn & Co.** directed the clip, using dramatic news footage reeled during the disaster.

THE EYE



by Deborah Russell

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS



By Seth Goldstein

TWO CHANGES TWO: Technicolor Videocassette has changed its name and will shortly be changing its address.

A couple of weeks after the Oct. 1 start of its current fiscal year, the duplicator became **Technicolor Video Services** to better reflect the customer fulfillment roles it has assumed in recent months. Early in 1993, Technicolor expects to clear out of its sprawling Newbury Park, Calif., facilities and take up residence in nearby Camarillo. The new space, which will be occupied in stages, is about double in size—more than 440,000 square feet.

Both changes echo similar moves in the U.K., where the newly named **Technicolor Distribution Services** takes over a 1.8-million-cubic-foot warehouse from **Pickwick Group**. Pickwick, a distributor when acquired by **Carlton Communications**, now concentrates on developing its own video labels.

Technicolor's Livonia, Mich., plant won't be affected by the move, according to sales and marketing senior VP **Gary Hunt**. Hunt says the dubber's first forays into distribution look good. "From everything I've heard, people were real pleased" about Technicolor's delivery of Texaco's Olympics cassette, Hunt maintains; he doesn't yet know the results of the specially prepared Gerber Foods cassette, except that it went this summer "to a statistically valid national sample" that will be polled by phone to determine the impact of direct-to-consumer distribution.

Hunt passed on the annual Premium Show in Chicago earlier this month, but Technicolor did show up at the smaller Promo Expo in New York, where it finished third in the competition for technological innovation. Its entry: the Delta shell. Hunt says the award usually goes to ad and promotion agencies. Technicolor was the first dubber ever to be nominated.

MOVING TIME: Another duplicator is trying to expand home video coverage. Los Angeles-based **Dubs Inc.** has hired **Chip Viering** as sales and marketing VP of its videocassette duplication
(Continued on page 64)

VSDA: Smaller Audience For Big Screen Survey Says Many Fans Wait For Vid Release

BY SETH GOLDSTEIN

NEW YORK—Theater owners will howl upon reading this, but the Video Software Dealers Assn. is only telling it like it is.

According to a newly released VSDA survey of consumer attitudes toward videocassette rentals, "Half [the respondents] acknowledge that movies come out on video so quickly, it's not worth going to the theater." Maritz Marketing Research, which was hired by VSDA to conduct nationwide phone interviews and tabulate the responses last spring, also found 60% of those questioned believe renting "is as good as going to the movies."

Seventy percent find ticket prices too high. Movie attendance isn't considered a "significant source of competition" to the video retailers, says Maritz in a report that is the basis of VSDA's campaign to boost consumer awareness of rental.

What, exactly, is the competition? Maritz data point to several areas that have helped convince 25% of current renters to borrow fewer cassettes than a year ago, vs. 17% who've increased their frequency. Television—cable, network, and pay-TV channels—and "outside demand on leisure time" are two.

A third, affecting one in seven respondents, is sell-through, defined as "videos bought or received as

gifts." Maritz determined sell-through reduced rentals by 6%, less than hobbies or other activities (7%) but more than work or school (5%).

Supermarkets, meanwhile, are credited with a 10% share of rentals, convenient for customers who "appreciate the lower prices and being able to shop for other items at the same time."

VSDA, which has long suspected consumers had lost the thrill of rental

A high percentage of broken VCRs is among factors working against video rental

ing, found confirmation in the survey results. "Only one in seven" thought it was "as much fun as it used to be," largely because "you can't always get what you want." Almost half of the sample have left stores empty-handed at least once in the last 10 visits.

What many renters do not want is sex, violence, and bad language: Nearly 50% felt there's too much of each "in the movies today." For that reason, among others, VSDA was told, "Switching disappointed poten-

tial renters from out-of-stock new releases to other titles may not be simple." In any event, 30% of respondents were reluctant to take home a title "they've never heard of."

There's another factor adversely affecting rentals: VCR breakdowns. Maritz determined that fully one in five machines were broken last year, which could have "substantial impact" on tape transactions.

"[The] problem is only going to get worse as VCRs get older," says the report, which also notes that with VCR ownership averaging six years, "there is not a backlog of titles consumers haven't had a chance to see." And with the passing of the years, these consumers are "less likely to have children," who often determine rental priorities and frequency.

All this is reflected in Maritz's profile of the lower-rental group, who spend more time with their families, have less leisure time in general, and took out only 3.1 cassettes in the four weeks preceding the interview.

Market For SI Moves Outside Video Outlets

BY JIM McCULLAUGH

LOS ANGELES—Only 52% of actual retail outlets that might carry special-interest video now do so, according to market research firm Cambridge Associates. It may not matter, since the greatest growth potential could come from drug and convenience stores and supermarkets.

Such was the distribution and retail landscape as described by Dick Kelly, president of the Stamford, Conn.-based company, who delivered the opening business presentation at ITA's fifth annual Executive Seminar On Special Interest Video here.

The two-day event, dubbed "Creating New Opportunities For Special Interest Video," was held Oct. 15-16 at the Loews Santa Monica Beach Hotel.

Supermarkets have come on fast.
(Continued on page 52)



In Good Hands. Columbia TriStar executives hold Braille Institute awards given for their roles in the studio's release of its "Insight" series about blindness. Pictured, from left, are Fritz Friedman, worldwide publicity VP; Bill Perrault, VP of marketing; Pat Campbell, president; Paul Culberg, executive VP; and David Pierce, senior VP of sales.

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Supermarkets Are Tops When Vid List Is General

SUPERMARKETS BLASTED: Supermarkets represent the top growth area for home video retailing for the right kind of special-interest topics—those that are sufficiently general in content. That's the message **Ron Eisenberg** insists he meant to convey at the fifth annual ITA executive seminar on special interest Oct. 15-16 at Loews Santa Monica Beach Hotel. Eisenberg is president of Houston-based distributor ETD.

"You won't sell many copies of 'Chair Caning' in a supermarket," said Eisenberg, referring to a chair-repair title presented at ITA by consultant **Leslie McClure**. But supermarkets will sell lots of "Beauty And The Beast," Eisenberg noted. In fact, he told the audience, "We hope to move 2 million copies" of the Disney title.

Seminar attendees were shocked by Eisenberg's negative remarks, some even speculating that, as one said, he was "hoping to scare off competition." Eisenberg, however, maintained he was only being honest and candid. He said a golf title promoted aggressively sold only 96 copies in a total of 46 stores. "Everyone had fun entering the golf-putting contest, but no one bought the video."

Eisenberg's scenario about the supermarket business met with keen interest because many at the ITA gathering were on their way to the **Food Marketing Institute's** nonfoods convention Sunday-Wednesday (25-28) in New Orleans, expected to give home video its best showcase ever in the grocery field. "I am the world's greatest optimist in terms of home video in the supermarket," Eisenberg explained to queries about his negative impressions.

Sixteen-branch ETD, which got into the grocery field with **Kroger** in 1980, enjoys a 50% market share in food stores although it hasn't opened a new account in two years, Eisenberg noted. "We don't even try to sell drugstores anymore," he said.

Some stats revealed that 11,655 U.S. supermarkets are into video, or 38% of the total 30,670. A popular misconception is that the market has hardly been tapped, but Eisenberg cautioned against too much optimism. It's the larger stores that have plunged in. He told of one chain, concentrating on 2,500-square-foot stores, that ETD has been after for two years. "They may never go in to video," he said. "It would mean taking out two brands from the six lines of bread, three brands of milk..."

FEATURE FILMS SELL: Offering a rare peek inside its operations, executives **Paul Marcus** and **Frank Chessman** revealed Simon Marketing's supermarket strategies to ITA attendees. As Eisenberg had noted, Hollywood hits pace promotional sales.

Currently, Simon is promoting "Video Theater" in **Ralphs**, a large West Coast supermarket web. The 15 titles feature some children's and a couple of music videos, including "Eric Clapton & Friends."

Most titles are familiar mainstream offerings such as "Air America," "No Way Out," "Three Amigos," "Meatballs," and "Desperately

Seeking Susan."

Among the kid-vid titles are "GI Joe: The Movie," "The Jungle Book: Richi Is Alone," "Inspector Gadget," and "The Last Unicorn." Prices are \$6.99 with a \$5 purchase (with some limitations, such as no liquor or fluid milk products). Simon recently stirred up the music community with a promotion that had compact discs at \$6.99 in Ralphs, where Chessman worked for 20 years (Billboard, Aug. 29).

The two Simon executives, and Eisenberg, noted supermarket marketing realities are often blunt. Shelf space has tightened to the point where some stores can command "\$100,000 to get a product on display" throughout the chain, said Chessman and Eisenberg.

Just as stark is the way supermarkets operate, said Eisenberg. "Buying is a staff function, so the buyers report to the general merchandise manager and may love your promotion. However, the store managers report up through store operations. They can tell you a display is blocking the aisle and you may end up in the rear of the store."

Eisenberg showed a slide in one store where five dumps were featured. They were displays of "Wayne's World," "Ferngully: The Last Rainforest," "Hook," "Rock-A-Doodle," and "The Great Mouse Detective." Normally, he said, "We consider ourselves lucky if we get three dumps." Eisenberg showed other slides where only a few displays of sell-through were offered in departments that typically emphasize rental.

Another slide pictured a Kroger store with a blue awning featuring the yellow **The Movie Center** logo, which is similar to the **Blockbuster Video** exterior. "I hardly have to tell you that many grocery stores are very serious about being in the video business," Eisen-

(Continued on page 52)



by Earl Paige

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	2	3	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
2	1	4	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
3	4	10	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
4	3	7	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
5	5	73	CASABLANCA: 50TH ANNIV. ED.	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
6	6	13	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603	Dustin Hoffman Robin Williams	1991	PG	24.95
7	7	17	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Live Home Video 68952	A. Schwarzenegger Linda Hamilton	1991	R	19.98
8	11	13	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
9	8	10	PLAYBOY: WET & WILD IV	Playboy Home Video Uni Dist. Corp. PBV0714	Various Artists	1992	NR	19.95
10	12	2	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
11	14	7	ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
12	9	8	ROCK-A-DOODLE	HBO Video 90701	Animated	1992	G	24.98
13	10	28	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
14	13	4	KING KONG (60TH ANNIV.)	Turner Home Entertainment 6281	Fay Wray Robert Armstrong	1933	NR	16.98
15	32	3	CITY SLICKERS	New Line Cinema Columbia TriStar Home Video 75263	Billy Crystal Daniel Stern	1991	PG-13	19.95
16	15	9	PLAYBOY: 1992 VIDEO PLAYMATE SIX-PACK	Playboy Home Video Uni Dist. Corp. PBV0713	Cady Cantrell	1992	NR	19.95
17	16	8	KISS: X-TREME CLOSE-UP	PolyGram Video 440085395-3	Kiss	1992	NR	19.95
18	17	9	PLAYBOY: INTIMATE WORKOUT FOR LOVERS	Playboy Home Video Uni Dist. Corp. PBV0715	Various Artists	1992	NR	29.95
19	18	23	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
20	20	2	PENTHOUSE: PARADISE REVISTED	Penthouse Video A*Vision Entertainment 50338-3	Various Artists	1992	NR	19.98
21	21	3	PENTHOUSE: PET OF THE YEAR PLAYOFF 1992	Penthouse Video A*Vision Entertainment 6-50336	Various Artists	1992	NR	19.98
22	19	4	TIME OUT: TRUTH ABOUT HIV, AIDS & YOU	Arsenio Hall Communications Paramount Home Video 85070	Arsenio Hall Magic Johnson	1992	NR	8.50
23	25	11	BILLY RAY CYRUS	PolyGram Video 440085503-3	Billy Ray Cyrus	1992	NR	12.95
24	22	10	THE TERMINATOR TWIN PACK	Carolco Home Video Live Home Video 48943	A. Schwarzenegger Linda Hamilton	1992	R	29.98
25	29	15	PENTHOUSE: READY TO RIDE	Penthouse Video A*Vision Entertainment 502917	Various Artists	1992	NR	19.98
26	23	5	THE SPANISH VERSION OF DRACULA	Universal City Studios MCA/Universal Home Video 81123	Carlos Villarias Lupita Tovar	1931	NR	14.98
27	26	17	DISNEY'S SING ALONG SONGS: BE OUR GUEST	Walt Disney Home Video 311	Animated	1992	NR	12.99
28	33	2	BLACK SABBATH STORY: VOL. 1 1970-78	Warner Reprise Video 38316	Black Sabbath	1992	NR	19.98
29	NEW ►		PRINCE & THE N.P.G.: DIAMONDS AND PEARLS	Warner Reprise Video 3-38291	Prince & The N.P.G.	1992	NR	19.98
30	24	44	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
31	RE-ENTRY		BACKDRAFT ◊	Universal City Studios MCA/Universal Home Video 81078	Kurt Russell Robert De Niro	1991	R	19.98
32	RE-ENTRY		THE UNINVITED	Paramount Pictures MCA/Universal Home Video 80400	Ray Milland Ruth Hussey	1944	NR	14.98
33	31	6	THE MAKING OF THE COMPANY VIDEO	RCA Victor 902660914-3	Dean Jones Elaine Stritch	1970	NR	14.98
34	35	17	BLADE RUNNER (10TH ANNIV.)	New Line Home Video Columbia TriStar Home Video 1380	Harrison Ford Sean Young	1982	R	14.95
35	38	50	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
36	RE-ENTRY		PENTHOUSE: THE GREAT PET HUNT, PART 1	Penthouse Video A*Vision Entertainment 3-50331	Various Artists	1992	NR	19.98
37	RE-ENTRY		PENTHOUSE: WINNERS 1992	Penthouse Video A*Vision Entertainment 503323	Various Artists	1992	NR	16.98
38	NEW ►		BOB MARLEY: TIME WILL TELL	PolyGram Video 440084059-3	Bob Marley	1992	NR	19.95
39	27	23	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
40	30	2	ELTON JOHN: LIVE	A*Vision Entertainment 50358-3	Elton John	1992	NR	24.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

U.K. Sports Group Kicks Soccer Player For How-To Video

BY PETER DEAN

LONDON—Professional sportsmen aiming to make a quick buck out of home video sell-through should probably heed the case of Vinnie Jones, an English soccer player who is likely to face a ban from the game for his part in "Soccer's Hard Men," an October release in the U.K.

Jones has been charged with misconduct by the controlling body, the Football Assn., for detailing what is, in effect, a cheat's charter of the game. The tape, distributed by fledgling company Vision Video Ltd., looks at the careers and tough tactics of a handful of soccer's top "hard men," including that of Jones himself.

In a series of filmed interviews, he reveals the ploys that these players use: elbowing opponents when jumping for headers, raking their calves after the ball has gone, lifting them up by their armpit hair when they are on the ground, treading on their toes, and grasping their testicles, as once performed—and captured on film—by Jones on England star Paul Gascoigne.

Not since last year's "Lover's Guide" has so much attention (and free publicity) accompanied the release of a sell-through video here. The Professional Footballers Assn. has stated it may seek an injunction to prevent the release of the video, while the sports pages have been filled with outrage at the tape.

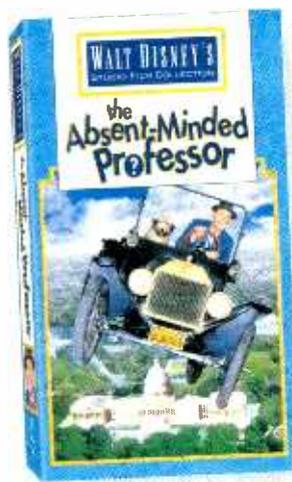
With his sentence pending, Jones appears remorseful, saying, "I want to apologize . . . for my involvement in the video. In hindsight, I regret having taken part in the production. Unfortunately neither my agent nor myself ever made sure that we could check the final editing of the video . . . By regretting it so much I hope it will prevent people from thinking that I endorse the video as finally edited."

VVL's sales department has said it has been asked by retailers to bring the release of the video forward by five days. Head of marketing David Livingstone explains that since the rumpus flared, VVL has not heard from Jones to contest the final edit of the tape. "This amount of media attention can only improve sales and from a business point of view, it's good business," Livingstone concludes.

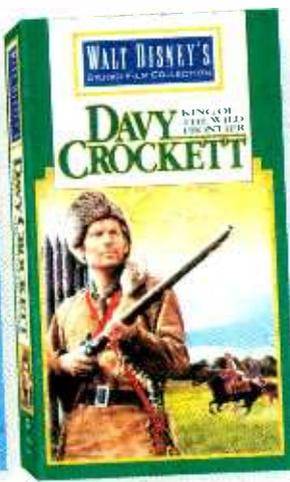
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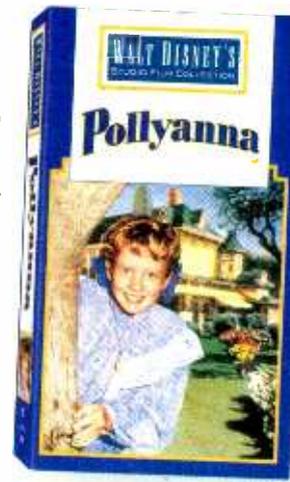


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WILL CALL:
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1/8/93

'Chaplin' Laser Silence Broken Labels Team For Series Release

LOS ANGELES—CBS/Fox Video, FoxVideo, and Image Entertainment are teaming up to release restored laserdisc versions of classic Charlie Chaplin movies.

The launch is timed to coincide with the December release of "Chaplin," the feature directed by Richard Attenborough, which is expected to heighten interest in the legendary actor and film maker.

Called "Chaplin: A Legacy Of Laughter," 10 discs will eventually be released, beginning with "Modern Times" in November. Such titles as "City Lights," "The Great Dictator," "Monsieur Verdoux," and "A Dog's Life" will follow, part of a selection that also includes "The Kid," "The Circus," "The Idle Class/Sunnyside/Payday/The Pilgrim/Shoulder Arms/A Day's Pleasure," "Limelight," "King Of New York/Woman Of Paris," and "The Gold Rush." Image Entertainment is the disc distributor.

Each volume, according to Mindy Pickard, CBS/Fox director of marketing, will be packaged in a special laserdisc jacket containing information, photographs, and reproductions of production logs, parts of scripts, and other memorabilia.

Most of the discs will be in the CAV

format to enable viewers and film enthusiasts to study the films. Each volume, distributed by Image Entertainment, will have a suggested retail price of \$69.98.

Assembling the material involved required utilization of current state-of-the-art digital technology, according to CBS/Fox.

Original negatives and original fine-grain prints that had never before been transferred to video were made available by Pamela Paumier, who is president of the Roy Export Company Establishment, Chaplin's film distribution organization.

David Shepard, who teaches film history at the Univ. of Southern California and is a renowned expert in the technical restoration of silent cinema, is the primary consultant to the project.

According to Patrick Cousins, director of product development at Image Entertainment, thousands of video edits have been made to remove dirt, correct film damage and splices, and improve the sound tracks.

The disc of "Modern Times" will also include an interview with composer/conductor David Raskind, who worked with Chaplin on the score of the film. **JIM McCULLAUGH**



Charlie Chaplin exercises his directorial prerogatives in the making of "Monsieur Verdoux," one of several Chaplin features and short subjects that CBS/Fox and Image Entertainment have prepared for laserdisc release. Their appearance is timed to coincide with a new movie about the film icon.

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.)	11,151,874	2,248 4,961	1	30,301,259
2	Last of the Mohicans (20th Century Fox)	5,828,251	1,852 3,147	3	43,734,536
3	The Mighty Ducks (Buena Vista)	5,479,821	1,857 2,951	2	21,639,003
4	Candyman (TriStar)	5,404,320	1,251 4,320	—	5,404,320
5	Consenting Adults (Buena Vista)	5,023,467	1,513 3,320	—	5,023,467
6	Mr. Baseball (Universal)	2,250,170	1,822 1,235	2	12,890,090
7	Hero (Columbia)	2,244,711	1,826 1,229	2	13,649,208
8	Sneakers (Universal)	2,004,750	1,458 1,375	5	41,564,593
9	1492: Conquest of Paradise (Paramount)	1,305,392	1,008 1,295	1	4,883,146
10	The Public Eye (Universal)	1,139,825	635 1,795	—	1,157,470

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	8	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13
2	3	7	FINAL ANALYSIS	Warner Bros. Inc. Warner Home Video 12243	Richard Gere Kim Basinger	1992	R
3	7	3	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13
4	2	8	WHITE MEN CAN'T JUMP	FoxVideo 1959	Woody Harrelson Wesley Snipes	1992	R
5	6	2	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
6	4	8	MEDICINE MAN	Hollywood Pictures Hollywood Home Video 1358	Sean Connery Lorraine Bracco	1992	PG-13
7	5	7	THE LAWNMOWER MAN	New Line Home Video Columbia TriStar Home Video 12773	Pierce Brosnan Jeff Fahey	1992	NR
8	8	5	WHITE SANDS	Warner Bros. Inc. Warner Home Video 12532	Willem DaFoe Mickey Rourke	1992	R
9	9	10	THE PRINCE OF TIDES	Columbia TriStar Home Video 50943-5	Barbra Streisand Nick Nolte	1991	R
10	10	9	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13
11	11	15	THE HAND THAT ROCKS THE CRADLE	Hollywood Pictures Hollywood Home Video 1334	Annabella Sciorra Rebecca DeMornay	1992	R
12	NEW ▶		STRAIGHT TALK	Hollywood Pictures Hollywood Home Video 1449	Dolly Parton James Woods	1992	PG
13	13	6	THE MAMBO KINGS	Warner Bros. Inc. Warner Home Video 12308	Armand Assante Antonio Banderas	1992	R
14	20	2	CRISSCROSS	MGM/UA Home Video 90246	Goldie Hawn Keith Carradine	1992	R
15	15	6	LADYBUGS	Paramount Pictures Paramount Home Video 32736	Rodney Dangerfield Jackee	1992	PG-13
16	14	6	AMERICAN ME	Universal City Studios MCA/Universal Home Video 81265	Edward James Olmos	1992	R
17	12	8	MEMOIRS OF AN INVISIBLE MAN	Warner Bros. Inc. Warner Home Video 12310	Chevy Chase Daryl Hannah	1992	PG-13
18	NEW ▶		GLADIATOR	Columbia TriStar Home Video 90803	James Marshall Cuba Gooding, Jr.	1992	R
19	18	3	ONE FALSE MOVE	Columbia TriStar Home Video 91173	Bill Paxton Cynda Williams	1992	R
20	17	7	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G
21	16	6	SPLIT SECOND	HBO Video 90804	Rutger Hauer Kim Cattrall	1992	R
22	22	4	IRON EAGLE III: ACES	New Line Cinema Columbia TriStar Home Video 75883	Louis Gossett Jr. Rachel McLish	1992	R
23	19	5	MISSISSIPPI MASALA	Columbia TriStar Home Video 92693	Denzel Washington	1992	R
24	28	13	HOOK	Amblin Entertainment Columbia TriStar Home Video 70603-5	Dustin Hoffman Robin Williams	1991	PG
25	23	11	RUSH	MGM/UA Home Video 902527	Jason Patric Jennifer Jason Leigh	1991	R
26	31	6	RADIO FLYER	Columbia TriStar Home Video 50713	Lorraine Bracco John Heard	1992	PG-13
27	26	16	GRAND CANYON	FoxVideo 5596	Kevin Kline Danny Glover	1991	R
28	30	3	PARIS IS BURNING	Academy Entertainment 1495	Dorian Corey Pepper Labelija	1991	R
29	21	4	THE POWER OF ONE	Warner Bros. Inc. Warner Home Video 12411	Stephan Dorff	1992	PG-13
30	32	19	CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
31	24	20	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG
32	36	15	SHINING THROUGH	FoxVideo 5661	Michael Douglas Melanie Griffith	1991	R
33	25	4	THE PLAYBOYS	Samuel Goldwyn HBO Video 90702	Robin Wright Aidan Quinn	1992	PG-13
34	29	4	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G
35	27	5	ERNEST SCARED STUPID	Touchstone Pictures Touchstone Home Video 1305	Jim Varney	1992	PG
36	33	4	INSIDE OUT 3	Playboy Home Video Uni Dist. Corp. PBV0716	Various Artists	1992	NR
37	34	6	ONCE UPON A CRIME	MGM/UA Home Video 902607	John Candy Jim Belushi	1992	PG
38	NEW ▶		RED SHOE DIARIES	Republic Pictures Home Video 3389	David Duchovny Brigitte Bako	1992	NR
39	37	2	FALLING FROM GRACE	Columbia TriStar Home Video 51203	John Mellencamp Mariel Hemingway	1992	PG-13
40	35	13	STOP! OR MY MOM WILL SHOOT	Universal City Studios MCA/Universal Home Video 81264	Sylvester Stallone Estelle Getty	1992	PG-13

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Video Previews

A GUIDE TO UPCOMING SPECIALTY TITLES

MUSIC

Prince & the N.P.G., "Diamonds & Pearls," Warner Reprise Video, 60 minutes, \$19.98. His name is Prince and, yes, he and his New Power Generation are quite funky in this compilation of videoclips, live performances, and interviews surrounding their last album, "Diamonds & Pearls." Say what you will about the Paisley One and his ego, but this video is proof positive that he is showman through and through. Also made vividly clear is the extent to which he is clicking musically with the members of the New Power Generation, footage of whom provides welcome close-up look. The release of the Prince & the N.P.G.'s new "Love Symbol" set should ignite interest.

CATHERINE APPLEFELD

"Latino Session," Rhino Home Video, 60 minutes, \$19.95.

Carlos Santana and Jerry Garcia hook up with the world's most famous Latin musicians—Ruben Blades, Celia Cruz, Tito Puente, Mariachi Los Camperos, Poncho Sanchez, Danny Valdez, and Steve Jordan—for a jumbo jam of salsa, mambo, and improvisation. Neither Santana's instrumental excursions nor Garcia's sporadic outbursts measures up to the real highlights of the 1989 performance: a furiously syncopated reworking of the Gipsy Kings' "Bamboleo" by Cruz and Sanchez; Puente's intoxicating timbale work; and Blades' peppery trilogy of "Cuentas Del Alma," "Ojos De Perro Azul," and "Muévete." While uninitiated Anglo audiences are always invited to the party, they may not find this bilingual program as appealing as devotees of the participants will. PAUL VERNA

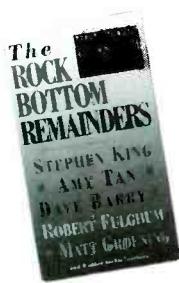
Grateful Dead, "Backstage Pass: Access All Areas," Grateful Dead Merchandising, 35 minutes, \$19.95.



Six songs provide a loose framework for this melange of concert and studio footage, plus home movies documenting the band's evolution from its early days in the parks of San Francisco. Aside from providing a glimpse of erstwhile band members, highlights include footage from the band members' trip to Egypt; a peek at Jerry, Bobby, and Phil in the studio doing Dylan's "She Belongs To Me"; and a moving live version of "Easy To Love You," sung by late keyboardist Brent Mydland. Of course no Dead set would be complete

without its share of psychedelic imagery, and the tape comes to a close with plenty. A winner for the band's flood of fans. C.A.

"The Rock Bottom Reminders," BMG Video, 45 minutes, \$16.98.



Only one of the 11 numbers here is excruciating. That, of course, is the good news. But then the music isn't really the point of this exercise, the musicians are—best-selling authors and equally well-known critics (Dave Barry, Robert Fulghum, Stephen King, Amy Tan, Dave Marsh, and Matt Groening among them) who laid down their pens and gamely picked up guitars, microphones, and the occasional tune for a recent benefit concert. Filmed live as the band played to a book-biz crowd, the music is interrupted none too frequently for snippets of the participants humorously discussing the band's genesis. Meanwhile, back onstage, King doing lead vocals on "Teen Angel" and "Sea Of Love" proves surreal; horror, indeed. Barry's voice would be best kept in the third person, and Ridley Pearson is actually quite good. *Who'll buy this?* The masses of people who have sent their books soaring, but only if they are alerted to its existence.

MARILYN A. GILLEN

CHILDREN'S

"The Cat Came Back And Three Other Titles," Smartypants Video, 30 minutes, \$11.98.

This National Film Board of Canada animation collection opens with Cordell Barker's treatment of the 100-year-old folk song. The Oscar-nominated cartoon follows a man's desperate—and incredibly unsuccessful—attempts to rid himself of the infamous cat. Wittily drawn and animated, the cat gets laughs from people of all ages, including adults. The tape's other titles are "The Egg," "What On Earth," another Oscar nominee about Martian views of our planet, and "Blackberry Subway Jam." The latter is a tale of a boy investigating why his room suddenly became a subway stop. With its unique art, animation, and humor, this tape would go well in a family or "all ages" video section.

CATHERINE CELLA

"Brown Bear's Wedding" and "Touring The Firehouse," GoodTimes Home Video, 30 minutes each, \$14.99 each. These two videos are part of

GoodTimes' new Fisher-Price Home Entertainment line. "Brown Bear's Wedding," an adaptation of a children's story, is a sweet tale that probably works as a bedtime story for a sleepy child. As a video, however, it may be too quiet and slow-moving to hold a child's interest. "Touring The Firehouse," in contrast, is a lively, visually exciting and informative look at firefighters. This live-action program is narrated by Jackie, a gruff-voiced Dalmatian who will delight young viewers. We see how firefighters wash their trucks, get a look at the control center where calls come in, learn about the equipment used, and watch a team put out a small fire and rescue a cat from a tree. There's also a catchy, dance-music song with lyrics about firefighters. It's enough to make you want to run out and sign up.

TRUDI MILLER

SPORTS

"Great Moments In College Bowl History," Columbia TriStar Home Video/44 Blue Sports, 41 minutes, \$14.95.

Vintage footage from some of college football's great bowl games makes this an entertaining trip down memory lane for the veteran fan. For the younger viewer, highlights include the 1963 Rose Bowl in which Wisconsin quarterback Ron Vanderkellen narrowly missed engineering a fourth-quarter 30-point comeback against USC; the 1979 Sugar Bowl between Alabama and Penn State that was decided in the final seconds on a stirring, goal-line stand by Alabama; and the 1979 Cotton Bowl, in which future pro great Joe Montana, playing for Notre Dame, engineered a thrilling fourth-quarter comeback against Houston. For the older viewer, such legendary figures as Knute Rockne, Pop Warner, and Paul "Bear" Bryant are featured in clips from the '30s and '40s. Commentary includes brief histories of the major bowl games with interesting asides on some other, little-known defunct games such as the Rhumba Bowl, the Oil Bowl, and last, but not least, the Salad Bowl. TERRENCE SANDERS

DOCUMENTARY

"F.D.N.Y.: Brothers In Battle," A&E Home Video, 50 minutes, \$19.95.

The real-life heroism of the New York City Fire Department is vividly explored in this gritty documentary. Viewers are given a look at training techniques, rescue procedures, and the annual awards ceremony that honors these brave people. Spectacular fire footage is included, as well as candid interviews with the firefighters in which all describe their occupation as more than just a "job." The pride they have in being able to help people in need shines through in every instance. A

look at this video will give viewers a greater appreciation of the dangers these public servants face each day.

MARC GIAQUINTO

EDUCATIONAL

"Portraits Of The American Presidents," Questar Video, 210 minutes, \$59.95.

OK students, listen up. With the election of our 42nd President upon us, it's time to review the terms of the previous 41 (although the book isn't yet closed on George Bush). Now, I know these are usually textbook assignments. This time, however, you can go to this set of three videotapes. The Questar Video/NBC News presentation, which includes a 30-page booklet on the presidency and 15 presidential decisions originally published by "American History Illustrated," is as straightforward as the name. What you see is what you get: thumbnail sketches of each of the incumbents, embedded in narrative and pictorial doses of then-current events. The cycles of birth, achievements, time in office, and (where appropriate) death can get as repetitive as those texts that turned high school courses into sleepathons. Nevertheless, like spinach, this handsomely boxed set is good for any of us, present reviewer included, who discover how little we actually know about the history of the world's longest-lived democracy.

SETH GOLDSTEIN



ANIMATION

"Beyond The Mind's Eye," BMG Video/Miramir, 45 minutes, \$19.98.

The state-of-the-art computer animation of "Beyond The Mind's Eye" lives up to its billing and surpasses its predecessor, "The Mind's Eye." Its synthesized images are well-matched to the synthesized music of Jan Hammer that backs abstract electronic environments or geometric, M.C. Escher-like constructions. Mirroring reality, it depicts the courtship of a virtual-couple, a landscape of computer flora, and digitized bees locked in aerial combat. (Some footage has also appeared in the sci-fi film "The Lawnmower Man" and on one of those eye-catching Dianetics TV commercials.) These videos seem to have been created by technicians rather than artists, and—while rich in detail—they lack the humor and humanity that mark the best in any animation. Nonetheless, "Beyond" provides a dazzling survey of this new art form.

DREW WHEELER

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Proof" (1991), R, New Line Home Video, prebooks Nov. 4.

Movies about blind photographers don't come along every day, and Australian writer/director Jocelyn Moorhouse took this curious premise and turned it into a funny, sad, and rewarding film. Martin (Hugo Weaving), sightless since birth, substitutes a camera for his missing sense, then has people describe his photos to him. Bright and perceptive, yet deeply distrustful of the sighted world, Martin has a strange relationship with his housekeeper, Celia (Genevieve Picot), who's in love with him but still gets a kick out of rearranging his furniture. When Martin's new friend Andy (Russell Crowe) starts hanging around, an odd but all-too-believable love triangle develops. Sometimes an art film, sometimes a twisted black comedy, "Proof" is fine fare for movie lovers desperate to get off the Hollywood genre-go-round.

"Black Ice" (1992), R and unrated, Prism Pictures, prebooks Nov. 10.

This cross-country chase thriller begins with a philandering congressman who dumps his mistress, then tries to kill her. He's killed instead by the mistress, played by Joanna Pacula, in her usual role as a mysterious, vaguely European beauty. She's some sort of agent, and her unsympathetic boss decides to have her rubbed out. (Since the boss is Michael Ironside, Pacula has only herself to blame. Who'd take a job from a man who's been playing the same steely-eyed-killer role for the last 10 years?) Michael Nouri is likable as the cabbie hired by Pacula to drive her from Detroit to Seattle. Aside from a cursory government-conspiracy plot, "Black Ice" doesn't seem to care (or even know) who its own good and bad guys are, but with confident performances and measured amounts of sex and violence, it's a functional chase film.

"The Vagrant" (1992), R, MGM/UA Home Video, prebooks Nov. 5.

Bill Paxton plays a yuppie named Graham who finds an unpleasant, particularly scabrous vagrant living in and around his new home. Graham becomes obsessed with the vagrant, and dreamlike visions of the vagrant cause him to doubt his sanity. When people start turning up dead, Graham thinks the vagrant was the killer, but all clues point to Graham instead. So who really is the vagrant after all? Few will really care after viewing this extended "Twilight Zone" episode. Director Chris Walas was the man behind the makeup FX for both of the "Fly" films, so horror-movie buffs may enjoy his few gory interludes.

"Kickboxer 3: The Art Of War" (1992), R, LIVE Home Video, prebooks Nov. 3.

An American kickboxing champion and his Asian trainer fly down to Rio and run afoul of a sadistic pimp/mobster who wants to "fix" a big kickboxing match. Except for the American bad guy, all the Brazilian characters are either prostitutes, street thieves, evil minions, or corrupt policemen—just praying, presumably, for the day when the right kickboxer would come to clean up their town. Starring Sasha

Mitchell, this third fists-and-gunfire entry could never be subtitled "The Art Of Acting," but with the built-in martial-arts audience, it could do for Mitchell what the first "Kickboxer" film did for Jean-Claude Van Damme. (Granted, a dubious precedent.)

"Passed Away" (1992), PG-13, Hollywood Pictures Home Video, prebooks Nov. 2.

When an aging union leader (Jack Warden) drops dead, his oldest son (Bob Hoskins) must gather his far-flung, feuding family for the funeral. Amid the relative frenzy, Hoskins is intrigued by one unknown mourner (Nancy Travis), a young woman he suspects was his father's mistress. Sadly, the film fluctuates between a warm, sprawling, "Parenthood"-styled comedy and a satire about death. The film makers wanted to throw the wackiest funeral since Ayatollah Khomeini's, but in the name of zaniness they threw in too much—midlife crises, union politics, illegal immigration, and more. Still, "Passed Away" can very nearly survive on the strength of an excellent ensemble cast that includes Blair Brown, Pamela Reed, Tim Curry, Peter Riegert, and Maureen Stapleton.

"The Killer" (1991), unrated, Fox Lorber Home Video, prebooks Nov. 10.

Set in Hong Kong, this dubbed action movie centers around Jeffrey Chow, a hit man who partially blinds an innocent woman in a shootout. When the sensitive Chow later meets the woman, they fall in love and he tries to raise enough money to pay for her corneal transplant operation. On Chow's trail is Inspector Lee, who's developed a grudging respect for his all-too-similar quarry. (When the hunter and hunted finally do meet, their gunplay is as comical as it is suspenseful.) "The Killer" practically never slows its violent pace, with each hot-lead encounter topping the next to rack up unrealistically high body counts. There are some unexpectedly arty touches in this over-the-top action film, and high-firepower genre-freaks should be alerted, so they can compare it to its in-production American remake.

"A Private Matter" (1992), PG-13, HBO Video, prebooks Nov. 12.

This true story casts Sissy Spacek as Sherri Finkbine, a mother of four and the host of the local "Romper Room" show in Phoenix. Pregnant again, Sherri discovers that the tranquilizer she's been taking, thalidomide, is causing birth defects all over Europe. Her doctor recommends an abortion, which a local hospital will perform in secret. Dismayed by the clandestine atmosphere surrounding her procedure, Sherri tells her story to a newspaper under guarantee of anonymity. When her name is leaked, Sherri is hounded by the media, becomes a public pariah, and is forced from her job (as is her husband). Sherri would ultimately have her abortion in Europe. More than an abortion-rights story, "A Private Matter" is a parable of women's shifting roles from homemakers to career women. One of Spacek's best socially conscious characterizations, released in a year when abortion could well be a decisive political issue.

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.

STORE MONITOR

(Continued from page 42)

berg said.

MEETINGS: Activity continues feverish among VSDA regional chapters. Meetings include **Central Ohio**, Tuesday (27) at the Radisson Hotel in Columbus, with executive VP **Don Rosenberg** guest speaker. Also that day: **Virginia**, at the Williamsburg Inn, Williamsburg, with motivational speaker **Bob Ramsey**; **Spokane, Wash.**, at Cavanaugh Inn at the Park, Spokane, in conjunction with the **Major Video Concepts** trade show; and **Arizona**, at Westcourt at the Buttes, Tempe, with presentations by **Warner, Paramount**, and **Columbia TriStar**.

Also, Wednesday (28): **Northern California**, Emeryville at the Holiday Inn, with consumers rating stores and features; **Minnesota**, at the Minneapolis Hilton, discussing customer and employee theft; and **Delaware Valley**, at the Taj Mahal, Atlantic City, N.J., with Rosenberg. Nov. 4: **Connecticut**, Holiday Inn, North Haven, featuring a Disney presentation and a screening of "Honey, I Blew Up The Kid." Nov. 5: **Indiana Chapter**, Signature Inn, Indianapolis. Nov. 10: **Manitoba**, Paradise Lounge & Restaurant, Winnipeg, with **Byron Hill of Superior Video**.

Billboard® FOR WEEK ENDING OCTOBER 31, 1992

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
★ ★ NO. 1 ★ ★					
1	3	5	THE RESCUERS Walt Disney Home Video 1399	1977	24.99
2	1	7	FERNGULLY...THE LAST RAINFOREST FoxVideo 5594	1992	24.98
3	4	7	ROCK-A-DOODLE HBO Video 90701	1992	24.98
4	2	13	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1986	24.99
5	5	27	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
6	6	17	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992	12.99
7	7	77	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
8	10	57	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
9	8	49	FANTASIA Walt Disney Home Video 1132	1940	24.99
10	11	31	FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067	1991	24.95
11	12	214	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
12	9	229	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	19.95
13	14	109	PETER PAN Walt Disney Home Video 960	1953	24.99
14	13	370	DUMBO ♦ Walt Disney Home Video 24	1941	24.99
15	NEW ▶		THE CHIPMUNKS: ROCKIN' WITH THE CHIPMUNKS Walt Disney Home Video 1458	1992	12.99
16	16	31	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991	19.98
17	15	5	THE CHIPMUNKS: BATMUNK Walt Disney Home Video 1459	1992	12.99
18	17	315	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	24.99
19	20	3	THE CHIPMUNKS: A CHIPMUNK CHRISTMAS Walt Disney Home Video 1463	1992	12.99
20	22	59	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
21	NEW ▶		TROLLIES Peter Pan Video 673	1992	12.98
22	21	3	THE CHIPMUNKS: FUNNY, WE SHRUNK THE ADULTS Walt Disney Home Video 1460	1992	12.99
23	NEW ▶		GARFIELD'S HALLOWEEN ADVENTURE FoxVideo (CBS/Fox) 2863	1992	9.98
24	NEW ▶		GARFIELD'S THANKSGIVING FoxVideo (CBS/Fox) 2868	1992	9.98
25	19	5	THE CHIPMUNKS: BACK TO ALVIN'S FUTURE Walt Disney Home Video 1461	1992	12.99

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

Laser-Rental Picture Comes Into Focus Blockbuster, Wherehouse Take A Look At Pros, Cons

■ BY JIM McCULLAUGH
and CHRIS MCGOWAN

LOS ANGELES—Two of the country's largest home entertainment retailers—Wherehouse Entertainment and Blockbuster—have quietly stepped up their exploration of laser-disc rental.

Yet the trade remains sharply divided as to the merits of rental vs. sell-through. Sales have always been the preferred transaction among suppliers who want to keep replenishing product, unlike rental, which generally limits demand and revenues to a single order. Studios would be forced to raise laserdisc prices, as they have with cassettes, to help make up the difference, or so the argument goes.

"We're afraid that if too many people out there start renting," says Tower Video laserdisc buyer Cliff McMillan, "it will become the same story as with videotape. Our policy is not to rent and we don't want to rent."

Nevertheless, rental proponents, seeking to emulate the cassette side of the market, say the tactic is necessary because sales alone are not sufficient. "We've been testing laser rental and have been for about four months now. Prior to that we were selling laserdisc only in those stores," says Wherehouse video buyer George Rogers. "Something has to happen to explode this business, especially with the margins involved, the terms of sale involved, and the advertising support involved."

He adds, "We started the rental test with a small group of stores that we thought were demographically appropriate. Since then we have expanded it to about 30. But whether you are talking about laser sell-

through or rental, it's still a small niche business. We'll be lucky to have a million pieces of hardware in consumer hands by the end of this year. This industry has had a decade to make a business out of the format and it's just moving way too slow."

Rental results have been spotty, and will have to improve before Wherehouse expands the trial, not before next year. Participating stores now charge \$1.50 a day, identical to

"There are certainly questions from customers about the technology"

cassette rentals. "But we don't think it's a price issue," Rogers adds, "but a hardware-based issue. We're studying other locations, and there are certainly questions from customers about the technology."

According to a source close to Blockbuster, the huge video chain with more than 2,000 U.S. storefronts has recently placed rental and sale discs in some 59 corporate stores, reversing a move away from the laser format. "They did pull back and reorganize, but never got out," he says. "They got more input from suppliers about where the highest penetration of laser was, identification of markets that made more sense, and thus they began focusing on a smaller target group of stores. As we see the success expanding out, there are a lot of corporate stores asking to add laser to their mix."

Rental is one way to do it, maintains

Daniel Alban, owner of Rose Video Entertainment in Rosalia, Wash., who is conducting "Laserdisc Seminars," a 12-week nationwide tour of 28 cities. "I would say that 80%-90% of people attending our seminars are going into rentals."

That includes hardware. "We tested out five [laserdisc] machines under \$500 and we recommend three of five for rentals," he says. "With only 1% penetration in homes, approaching 1 million players out there, it's not really conducive to rental. Those stores with laser rental can hardly do without hardware rental. I think rental is necessary to build a laser market."

Last year, according to Alban, "we saw a great increase in laser rental, an almost 400% increase of stores handling laser rental in cities of under 10,000 population. Small towns are catching on to this. Small video stores are going to laser. They've got a captive audience." He estimates 700 stores are renting discs of the 4,000 carrying the format.

It is attempted, he adds, because "at \$25 it doesn't take as many turns to make a profit. You don't have to start out with the same magnitude of titles. And you're getting dual rentals. Someone into laser doesn't necessarily stay with only new releases. They will also look at older titles and newer movies they have seen before because of renewed interest in quality, extra sound, and widescreen. And video stores can sell off extra copies at \$19.95 after renting them out for six weeks. The resale value holds."

However, disc supplier and distributor Pioneer LDCA's David Wallace says rental accounts for no more than

(Continued on page 64)

MARKET FOR SI MOVES OUTSIDE OF VID OUTLETS

(Continued from page 41)

est, he said, with 25,500 out of 33,000 locations merchandising video. Fewer drugstores do, 32,000 of 49,000. Convenience stores, in and out of the market for years, are still considered virgin territory—only 10,600 of 60,000 outlets stock tapes.

The three retail classes are wide open compared to penetration elsewhere. Some 5,000 of 5,500 record stores, and 6,100 of 9,700 bookstores, 7,700 of 8,300 toy and hobby stores, and 12,200 of 13,100 mass merchants handle cassettes.

"There's no question that the expansion of supermarkets into video will be a boon to special-interest video," Kelly told attendees. "The key is square footage, but as square footage is allocated to home video a portion of that will be special-interest video. The key will be low-priced product and rack distribution."

Unfortunately for producers, he noted, the specialty stores remain apathetic "and may never really get interested." Bookstores have also become questionable outlets, Kelly added, as evidenced by Waldenbooks' recent decision to scale back home video in its more than 1,000 stores.

Overall, he stressed to attendees, the

special-interest market remains upbeat. Fueling interest, according to Kelly, has been the consolidation of licensees offering the product, the "awakening of the majors such as Columbia TriStar Home Video and the continuing efforts of MCA/Universal Home Video, and the decline in average retail price per tape to \$14.50."

Columbia TriStar Home Video recently appointed veteran executive Rand Bleimeister to helm its special-interest and new technology interests.

MCA/Universal Home Video markets a wide variety of special-interest product.

Other trends, Kelly said, are the expanding number of retail locations as well as retail acceptance, heightened direct response efforts fueled by "better lists," increased premium use, and "multiple VCR households where watching special-interest doesn't tie up the main machine."

He thought special-interest revenues to program rights holders will increase from last year's \$450 million to \$486 million in 1992 and \$510 million in 1993. Consumer spending has been estimated at \$735 million, \$785 million, and \$815 million, respectively.

Kelly then broke out figures for var-

ious special-interest genres in 1991, 1992, and 1993:

• Exercise/fitness. To rights holders: \$120 million, \$156 million, \$150 million. Consumer spending: \$285 million, \$275 million, \$260 million.

• Sports. To rights holders: \$120 million, \$135 million, \$140 million. Consumer spending: \$200 million, \$215 million, \$235 million.

• Documentaries. To rights holders: \$71 million, \$79 million, \$95 million. Consumer spending: \$105 million, \$120 million, \$140 million.

• Fine arts and how-to. To rights holders: \$94 million, \$116 million, \$125 million. Consumer spending: \$145 million, \$175 million, \$180 million. Kelly said he excluded music video, children's feature programming, and adult video from his projections.

Placing special-interest within the context of the overall home video market, Kelly estimated total cassette volume at 375 million units, of which 320 million will be sell-through and 55 million rental, headed toward 405 million in 1993, split 350 million and 55 million, respectively. Rental has risen slightly since 1991 when that category registered 51 million of a 331 million total.

FALL VIDEO FOCUS

BILLBOARD LOOKS AT HEALTH & FITNESS AND SPECIAL-INTEREST VIDEO



LEFT TO RIGHT: MARLA MAPLES, JANE FONDA, KATHY SMITH, DIXIE CARTER, CINDY CRAWFORD

Fitness Vid Steps Into A Sales Boom

BY JOE ROBINSON

LOS ANGELES—In the early days of fitness video, getting your product to customers could be more of a workout than the actual exercise routine. Ask Kathy Smith. Her first release, "Ultimate Workout," proved to be just that when she tried to present it to an oblivious marketplace in 1983.

"We didn't have distribution anywhere," recalls Smith. "I couldn't find it in the stores. It was very tough getting shelf space, getting distribution and getting the word out without a big advertising machine behind you."

Not many people took the dawning of the aerobic revolution seriously. In a world of feature films, this leotard-clad hybrid was missing the usual ingredients of success: car crashes, love triangles, one-liners. "People said aerobics was just a fad and that it was only going to be around for a couple of years," says Smith. "But I knew in my heart that wasn't going to be the case because the idea of people moving and being fit and healthy was here to stay."

As the chief financial officers at companies from Warner Home Video to A*Vision can testify, Smith was right. The fitness video business

has become a multimillion-dollar industry. Smith's "Ultimate Workout" has gone on to sell more than 800,000 units. Her 12 videos have combined sales of over 5 million, and she's become one of the top superstars in the fitness business, with audiocassettes, books, her own weight-loss system—over \$130 million in product in the marketplace.

Fitness video has become a major segment of the home video market, one of the healthiest niches around. Even in recession-mired 1992, when

a lot of industries have been sweating it out, most major producers in the fitness arena have been on a profit-induced endorphin high. "Our business has grown 20% this year," affirms Donald Kasen, president of Peter Pan Industries, which is one of the largest fitness video distributors in the world and handles videos for a stable of exercise legends that includes Denise Austin, Judi Sheppard Missett of Jazzercise, and Joanie Gregains, plus music-oriented dance-fitness product from Jody

Watley and Maria Conchita Alonso.

"With Americans becoming more health-conscious, they're spending more time keeping themselves healthy and fit," Kasen notes. "I see a lot of growth in the next few years, as the aging population takes fitness more and more seriously."

The hot prospects are attracting a host of new players, including some of video's top feature-oriented companies. A*Vision, better known for its music videos, jumped into the field with a marketing agreement

this year with the fitness world's leading lady, Jane Fonda. The result was Fonda's fastest-selling video ever, "Jane Fonda's Step Aerobics," which has sold over 1 million in just one year.

"The exercise segment of the video industry is perhaps the healthiest," says Stuart Hersch, president of A*Vision. "We've had a terrific year with it."

Another newcomer to the field, CBS/Fox, made an equally big splash this year. Using star power, an innovative marketing strategy and a winning program, Fox powered "CherFitness: A New Attitude" to a million sales in less than a year. "We've been told it's the most successful fitness video launch ever," remarks Fox marketing director Kevin Conroy. Cher's debut won the VSDA Homer Award for the Best Fitness Video of 1992.

The boom is being driven by the aging wave of health-conscious baby boomers and by two other phenomena: big-time, big-buck marketing and the introduction of a new aerobic routine that has swept through the workout world like Beatlemania—the Step.

Ever since aerobics videos burst on the scene in the early '80s, fitness

Special Interest Looks For Retail Respect

BY JIM McCULLAUGH

LOS ANGELES—The special-interest video market continues to command a healthy 20% share of the \$11 billion home video market and continues to grow at about a 10% annual rate. According to most analysts, that 20% figure includes children's video and music video. Subtracting those two categories, the balance of the special interest market is said to be 12 to 13%.

Even accounting for the recessionary economy, such categories as health & fitness, sports, travel & tourism, comedy, fine arts and documentary continue to grow at a nice, steady pace. But despite the sales and

programming successes, the special-interest battle remains the same, according to most observers: marketing and distributing product in an environment that still sees minimal interest from mainstream home video retailers.

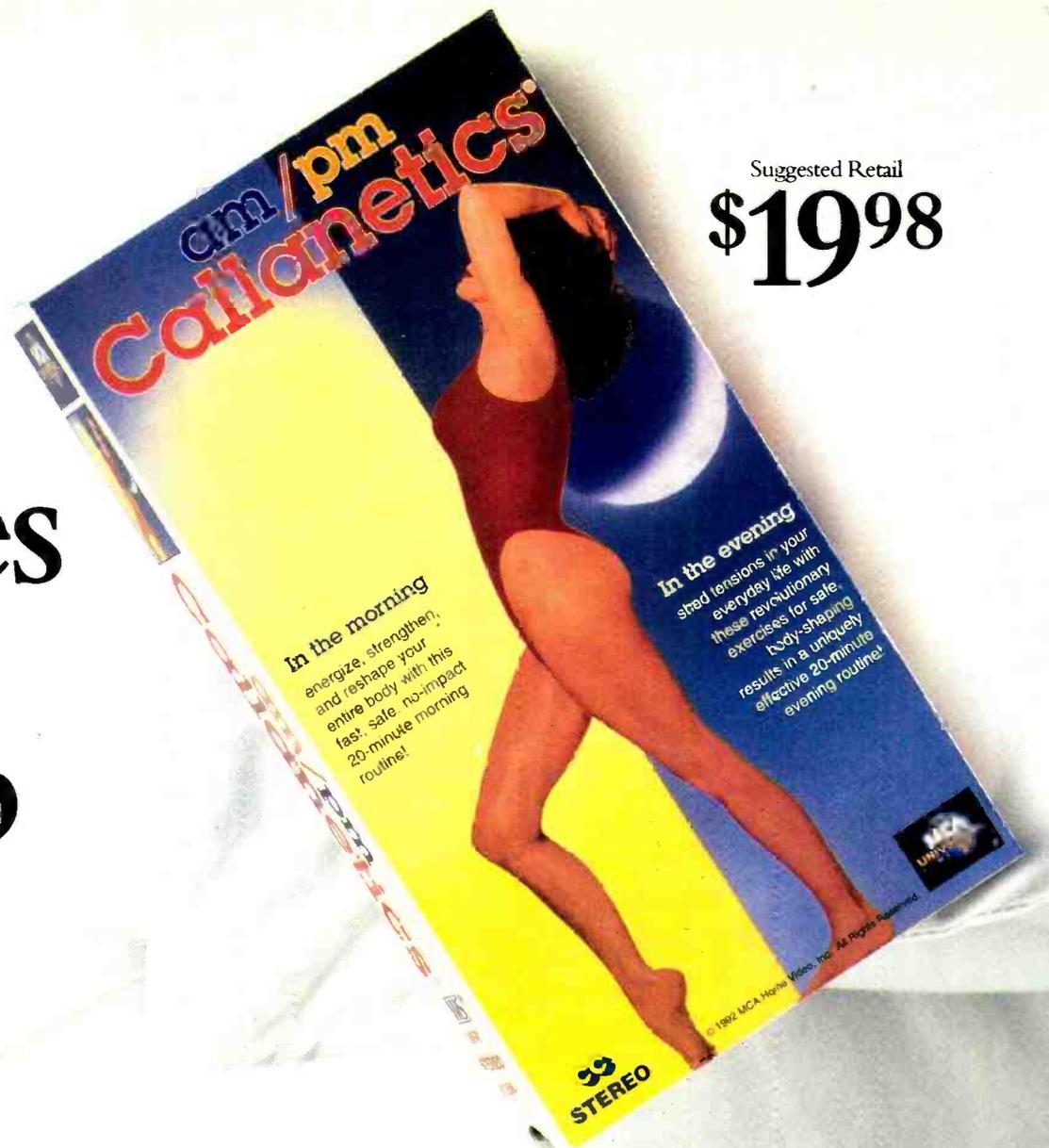
Michael Pritt, VP of sales and marketing of San Ramon, Calif.-based International Video Network, a major supplier of travel and tourism videos, sums up the sentiment of many players in the special-interest video field when he says, "Despite the recessionary economy, special interest has held its own. There's been some growth. And compared to other industries, we should be

(Continued on page 62)



CBS/Fox's sportsfest, "The Thrill Of Victory"

Give your sales a new wake-up call.



Suggested Retail
\$19⁹⁸

Consumer
 Ad Plan



AM/PM Callanetics® is the newest entry in the highly successful line of Callanetics® videos that are revolutionizing the way America exercises.

And AM/PM Callanetics® will be waking up video sales all over America backed by an extensive advertising campaign delivering over 160 million impressions, all designed to impact women ages 25-54. Plus a nationwide publicity campaign will be reaching women in both consumer print and electronic press.

Make sure you've got the Callanetics® Merchandising Center. This versatile full-floor model also assembles as a half-size



floor or counter display, placing all seven Callanetics® videos—48 or 24 units—right where your customers can see them. And buy them.

So don't get caught sleeping. Call your sales representative and order today.



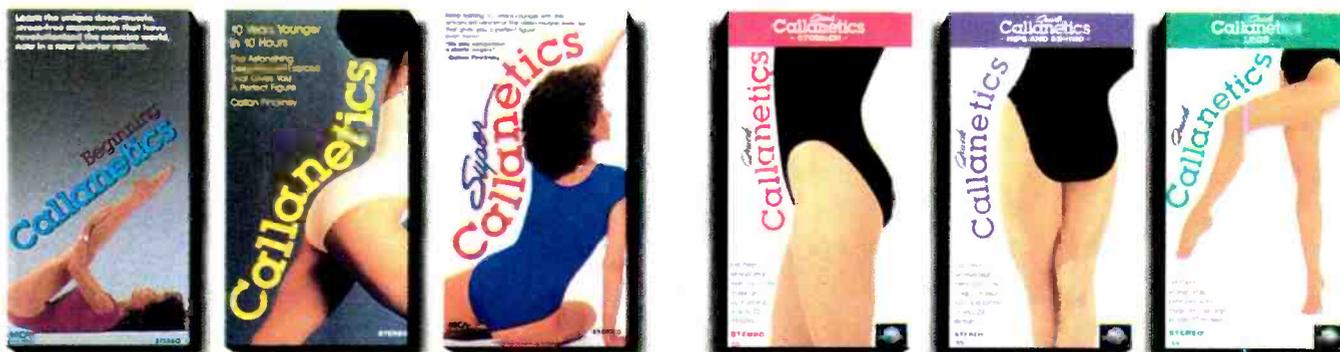
ON VIDEOCASSETTE

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Beginning
 Callanetics®,
 Callanetics®,
 and Super
 Callanetics®

\$19⁹⁸

Suggested Retail
 Each



All 3
 Quick
 Callanetics®

\$14⁹⁸

Suggested Retail
 Each

FITNESS VIDEO BOOM

(Continued from page 53)

routines have gone through periodic changes to adapt to the needs of the market and develop much-needed variety. "The key to success with fitness video is variety," points out Sharon Biddle, VP and marketing director of Carlsbad, Calif.-based Jazzercise, the pioneering company that franchises aerobic dance studios and has 5,000 franchises worldwide. "People don't want to do the same workout too many times in a row," she says. Jazzercise changes its dance routines every eight weeks to keep its 500,000 weekly participants happy.

At first the workouts were high-intensity. But the no-pain, no-gain philosophy, after a few shinsplints and ankle injuries, quickly gave way to "lower impact, milder forms of exercise," says Kathy Smith. "We went from there to resistance training and strength training. The next stage was longer routines to burn fat."

The aerobics scene hit a lull in the late '80s. Denise Austin, whose workouts from tropical locales on ESPN's "Getting Fit With Denise Austin" have made her one of fit-vid's top stars, says, "We needed a new vehicle to pump some energy into aerobics. Step aerobics was it. I was wary about it at first, because I thought people wouldn't want to buy an apparatus to work out. But it gets the job done. You work 7% harder on your body with the Step and it's low-impact. It's a chance to burn more fat with less stress on your body."

What is the Step? It's a four-to-

six-inch-high platform that aerobics participants step up and down on repeatedly in the course of the workout. It builds a kind of uphill load factor into the routine, which burns calories in a low-impact way. From



Jazzercise's Judi Sheppard Missett; Cher in "Body Confidence"



such elementary notions, great fortunes are born. The Step has been in use since the late '80s in health clubs, but it wasn't until one of the savviest marketers in America got hold of it that it really took off.

That company is Reebok, which rode the original wave of aerobics to the top of the athletic-shoe market. According to Reebok, the Step was invented by an Atlanta aerobics instructor who took to stepping to strengthen an injured knee. She incorporated it into her aerobics classes and it spread to clubs around Atlanta. Reebok knew a good thing when it saw it and developed it into a marketing phenomenon with the Step Reebok Program. The Step was found to provide the cardiovascular effects of running and the low-impact benefits of walking.

Reebok launched the program in 1990 with a massive marketing campaign to clubs around the nation. The company went on to train 25,000 aerobics instructors in 5,000 clubs, launch a Step shoe, Step exercise equipment and, of course, a Step video. "Step Reebok: The Video," distributed by PolyGram, has been one of the big hits of 1992 and is distinguished by its music-videolike high-production, high-fashion look.

"We're different from all other step videos and fitness videos out there," says Reebok's director of new products, Barbara Jackson. "Because we created the whole concept and movement, we brought a passion and commitment to the video nobody else could. The camera levels and art direction are very different. We see the video as a way to bring the program we developed in the clubs into the home. We're extremely happy about how well it's done. We see the popularity of the Step growing and lasting for a long time."

(Continued on page 57)

Health & Fitness Videos Take a Softer Approach To Mind/Body Wellness

■ BY JIM McCULLAUGH

LOS ANGELES—The exercise video market may have been built on hard aerobics and sweat, but these days many video users are preferring a softer approach to body and mind fitness. Sure, full-tilt body impact tapes can still be found in great abundance as new enthusiasts discover such aerobic gurus as Jane Fonda, Kathy Smith and others every day.

But the wellness/alternative/supplemental health and fitness tapes have begun to proliferate as never before. In fact, a whole new mind/body lifestyles sub-category has sprouted out of the basic exercise category.

Each day, for example, retailers are seeing more titles like "Yogarobics: A Balanced Approach To Fitness," "Coping With Allergies," "Say Goodbye To High Blood Pressure," "Yoga For Beginners," "The World Of Herbs," "Stress Management" and such topical health awareness titles as "Time Out: The Truth About HIV, AIDS and You."

Even the celebrity icons are diversifying, as typified by such newer releases as Marla Maples' "Journey To Fitness" from Live Home Video, which is described as "non-impact toning, shaping and muscle conditioning."

One example of the mainstream home video interest in the health awareness video trend is Los Angeles-based supplier Wood Knapp, which is now distributing a new health series produced by Xenegenex. Called "America's Hottest Health Care Videos," it covers such topics as coping with depression and stopping smoking.

"People are trying to take better care of themselves now more than ever," says Betsy Wood Knapp, president, adding, "This video series is designed to help people reach their health goals by offering medically-supported facts and guidelines, all delivered with a perfect blend of information, education and entertainment."

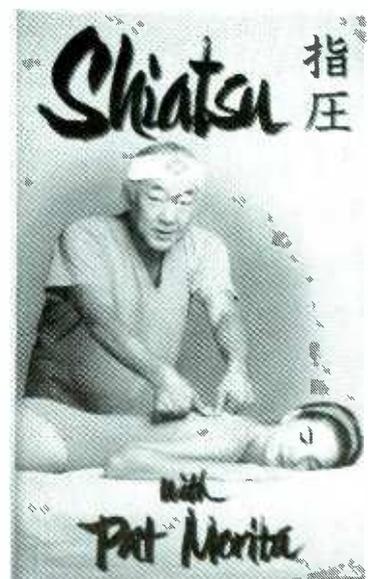
According to Dick Kelly, president of the Connecticut-based market research firm Cambridge Associates, alternative forms of health and fitness videos have, indeed, become "a pretty healthy category. People are asking how many more step workout or low-impact tapes can you do. But the answer is that you can do a lot more. And you don't necessarily need a star anymore. "Cher, Jane Fonda and Richard Simmons are great, but more of the professional instructors are doing videos and they are selling," he continues.

Steve Adams, president of Santa Monica, Calif.-based Healing Arts Video, a leading supplier of yoga, massage and health-oriented tapes, declares, "In my mind, I don't think the Jane Fonda [aerobics] approach has diminished. But people's interests are changing in health and fitness. Their interests are more diverse.

"These tapes are also reflective of the increasing trend toward living healthy and positively," he continues. "And there's the aging factor. Some people may not be able to do hard aerobics anymore. Others have limited time to devote to health and fitness. And healing arts and mind/body fitness are also perceived as more sophisticated methodologies and thus more interesting. The market has matured people and they are more receptive to the benefits of other approaches. The health area also seems more accessible to more audiences."

"There is a very strong market for [health and fitness] programming that is good and interesting," says Suzie Peterson, VP of special programming at MCA/Universal Home Video, marketers of the highly successful "Callanetics" health and fitness series, a unique body shaping approach akin to yoga that emphasizes precise body movements to attain strength and toning. "People who exercise are always looking for new things to do. Their needs change and there's a certain level of boredom. There's a constantly self-renewing audience."

"Certainly, people are loyal to certain health and fitness tape person-



Shiatsu massage with Pat Morita

lated information that will be useful to the audience. Most people exercise to lose weight and look better but that's also related to what they eat. You get better results if you do both."

According to special-interest video consultant Leslie T. McClure of "411" Video Information in Peb-



Callan Pickney shapes that body in her new "AM/PM Callanetics" video.

alities," she observes. "Callan Pickney has a large following, for example, and her fans anxiously await her new release. I'm sure that is true for Jane Fonda and Kathy Smith. But there's also a general audience out there in addition to the hard-core followers who try other things or maybe they mix different approaches.

"Our research has shown that people who are concerned with fitness are usually concerned with staying healthy and feeling good," she continues. "The goals are interlinked, so it makes sense to diversify with a whole series of videos with re-

ble Beach, Calif., "The fitness and health areas are still dominated by the big names and everyone who is anyone wants to do a video. Those big-name titles pull all the other ones along with them. But it seems today that, in order to really do something in the exercise field, you have to specialize."

As long as American society places an emphasis on "looking good and feeling good, then fitness tapes will thrive," according to Sal A. Scamardo, director of promotions and public relations for CBS/Fox Video. His company is releasing "CherFit-

(Continued on page 63)



Marla Maples

JOURNEY TO FITNESS

Shape Up With America's Most Talked About Fitness Celebrity

QUALITY

From the creator and choreographer of Angela Lansbury's "Positive Moves" and Rita Moreno's "Now You Can."

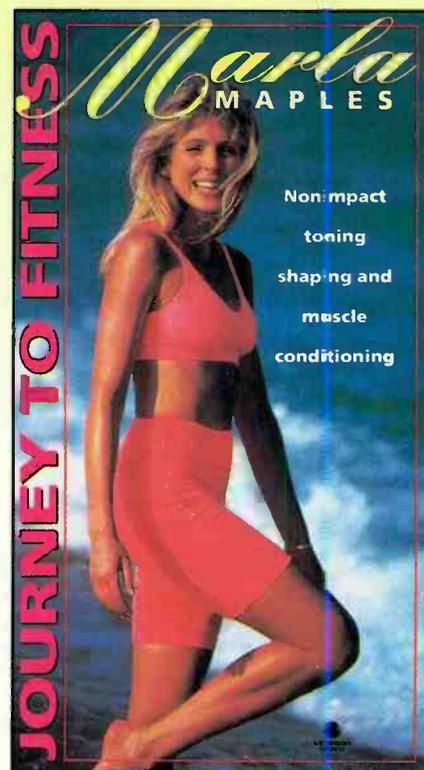
PUBLICITY CAMPAIGN

Marla's national press is taking America by storm!

Marla will be supporting her video with appearances on *Arsenio Hall*, *Oprah Winfrey*, *Joan Rivers*, *Loving*, *Regis and Kathie Lee* and other national and local TV shows.

ADVERTISING SUPPORT

National radio promotion to build consumer awareness through "Playground of the Stars Campaign."



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\$19.98

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Street Date:
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Approx. Run. Time: 45 Min. Catalog No. 0098

Exclusively Distributed by
VESTRON VIDEO **LIVE**

FITNESS VIDEO BOOM

(Continued from page 55)

The promotional dollars pumped into the market by Reebok energized everyone in the industry. "God bless Reebok and all the work that they did, just like the work that Jane Fonda did in the early years of aerobics," says Julie LaFond, president of LaFonda Partners, which produces the Jane Fonda workout videos. "We had Step classes in our studio for several years, but we were waiting for the market to mature. It's always good when somebody new comes into the market to encourage interest. We find it's great for our business."

"Jane's Fonda's Step Aerobic And Abdominal Workout," one of the most successful of the Step servings, is at a million units and counting. With an infomercial and Step Mania behind it, the video has helped LaFonda Partners rack up "our best year ever," says LaFond. It's also led to the company producing its first fitness equipment, a Jane Fonda Step device, which is being sold along with the video and manual (\$59.95) in sporting-goods stores and mass outlets like K Mart.

The Step has also been good to Denise Austin, who says her "Denise Austin's Step Workout" is the most popular of her 11 videos. Kathy Smith hit No. 1 on the Billboard fitness video chart with "Kathy Smith's Step Workout." Greg Smithey's hot "Buns Of Steel" series stepped into a Top 10 hit with "Buns Of Steel 2: Step Workout."

One of the problems of a hot industry is that it attracts competition and a glut of product. There are more than 1,500 fitness videos on the market. According to PPI's Kasen, "There's too much product out there and not enough credible people. We're reaching over-saturation. There's a limited amount of shelf space at retail. There's a lot of fringe product out there that is being sold by price."

A*Vision's Hersch agrees. "Because the area's become very trendy, you have a lot of non-serious exercise talent coming in and trying to be exercise gurus," she says. The battle for shelf space is intense enough to cause problems even for the top performers. "I go into a video store and I know the business and I'm overwhelmed," says Kathy Smith. "It's scary there's so much product in there. I look at the box covers, and there's really no way to differentiate from one video to the next. If retailers could figure out a way for people to review the tapes at kiosks or something, that would help."

"One of the hardest things," says LaFond, "is to get the retailer to carry the whole line. We spend a lot of time trying to get retailers and distributors to understand that the consumer is not just looking for the last video. It's also an impulse item, and if you don't have the variety there's a real good chance that you're going to miss the sale."

To get around some of the crunch at retail, fitness video execs are turning to creative marketing and promotion as never before. LaFond entered into the marketing agreement with A*Vision (Warner Home Video continues to distribute) to

(Continued on next page)

CHER FITNESS

BODY CONFIDENCE

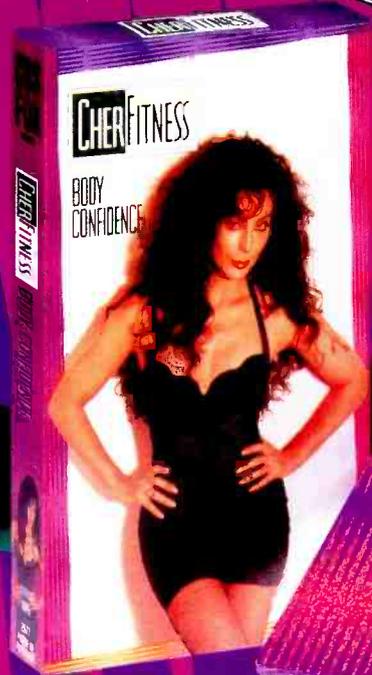
Included with this video
FREE
Two CherFitness Resistance Bands

plus

\$5.00 REBATE!

Get a \$5 rebate on the already low price by mailing in proofs-of-purchase from CherFitness™ video and EQUAL® sweetener

Expires 6/30/93
See coupon inside video or details



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HOW DO YOU FOLLOW UP THE BEST-SELLING FITNESS VIDEO OF 1992? WITH CONFIDENCE!

Introducing **CherFitness: Body Confidence**, the perfect companion to **CherFitness: A New Attitude**. Body Confidence was created by Cher and experts in the field of cross-training, and features two modular workouts.

The first is a 38 minute aerobic dance workout which was designed by Cher's personal choreographer. The second is an innovative 45 minute resistance training workout using rubber resistance bands, currently one of the most popular new techniques used in strength training. As a special bonus, we are including two **FREE** CherFitness Resistance Bands with each video! This innovative cross-training program is sure to be another smash hit!

Once again, **CBS/Fox** and **EQUAL®** sweetener are teaming up in a multi-million dollar advertising and promotional campaign!

- ▶ Over a million dollars in TV advertising in January and February of '93
- ▶ Major consumer print advertising campaign
- ▶ National FSI dropped into 52 million households in January '93
- ▶ \$5 mail-in rebate included in video and on EQUAL packages!
- ▶ Massive in-store merchandising including posters, floor and counter displays, tear pads, shelf talkers and more!
- ▶ Extensive public relations campaign will support the promotion

ORDER WITH CONFIDENCE!

Video and Resistance Bands: **Catalog #2577**

UPC Code: **#8616-22577-3**

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Dealer Order Date: **10/13/92** Street Date: **11/5/92**

Suggested Retail Price: **\$19.98** each

DON'T FORGET TO STOCK UP ON CHERFITNESS: A NEW ATTITUDE

Catalog #2576



FITNESS VIDEO BOOM

(Continued from preceding page)

stimulate catalog sales. PPI used a freestanding insert in 50 million newspapers in a tie-in with Tone soap to promote the latest Jazzercise video, "Jazzercise's Funk Workout." The ad offered three free Jazzercise classes with the purchase of a bar of Tone. "We've found that promotions like that really move the product," says Jazzercise's Biddle.

The art of cross-promotion was perfected by CBS/Fox in its lavish marketing campaign for "CherFitness: A New Attitude." The company developed a rebate program with Equal tabletop sweetener and promoted it in a freestanding insert that was sent to 52 million households. Explains Kevin Conroy, "Equal's TV advertising, together with our consumer advertising in *Cosmopolitan*, *People*, and *Us*, really created awareness for the product. It was very simple. You buy the video together with any size Equal, send in the proof of purchase and receive a \$5 rebate."

It worked so well Equal and CBS/Fox are doing it again for Cher's new video, "Body Confidence," due out Nov. 5. This time the offer is a \$5 rebate plus two free resistance bands to go along with the workout on the tape.

New styles of marketing and new distribution outlets such as sporting-goods stores and infomercials are expected to continue as the industry grows. The product itself is also broadening. Hersch sees "more diversity. It's more like the music business now, where you have different people appealing to different individuals. It's becoming more segmented. It's not just Jane Fonda, Kathy Smith and Richard Simmons anymore."

Kasen, whose company has been in the fitness business since the days when workouts appeared on albums in the late '70s, sees a boom in other fitness areas. "Walking is a fast-growing area. Leslie Sansone, owner of Walkaerobics, has created some workouts for us there. I also see things heading toward wellness as a category, addressing not only fitness, but diet and lifestyle. I see a lot of growth in this business in the next few years."

Workouts are also getting more ambitious, with high concepts and production to boot. The new video from Denise Austin, "Swinging With The Big Band," features the energetic instructor leading a workout with a 14-piece big band in a 1940s ballroom. She's doing a 30-city promotional tour with the band to support the video, which is aimed at an older demographic (her mom's in the video).

Most in the fitness category agree that the entrance of hot new product helps build awareness and sales for everyone. New stars are likely to emerge as the industry becomes more like the music business, with a variety of aerobic styles and artists. One who could break through next is Karen Voight, owner of L.A.'s hot Voight Fitness and Dance Center. Voted Fitness Instructor of the Year in 1992 by IDEA/the Association of Fitness Professionals, Voight has a national reputation for innovative dance-oriented fitness. Her studio's

LOOK WHO'S WALKING!

Kathy Smith's

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KATHY SMITH WILL OUT-WALK THE COMPETITION!

Walking is the fastest growing participant sport in America. Over 70 million people walk for exercise. Now Kathy Smith, who in 1991 had more Top 20 fitness videos on the Billboard chart than anyone else, releases Kathy Smith's WALKFIT.

WALKFIT is fun and effective for beginners and advanced walkers. Included are two 60-minute audio cassettes containing original music and a 16-page handbook. WALKFIT is beautifully packaged and competitively priced.

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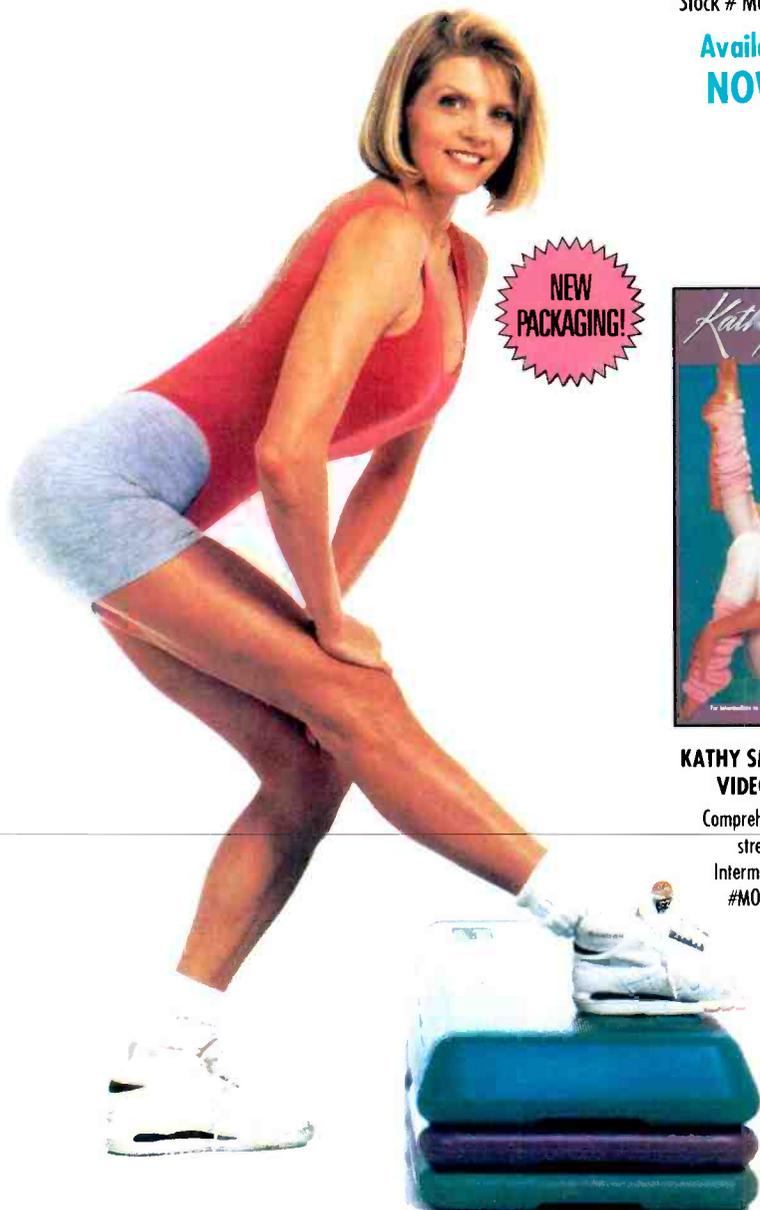
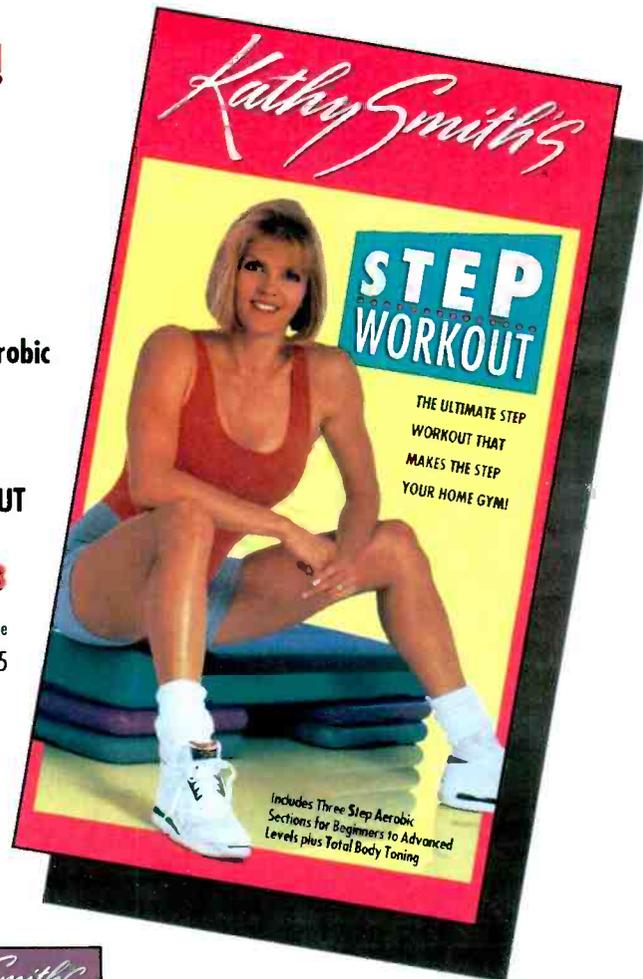
KATHY SMITH'S STEP WORKOUT:

- The first step workout to use the step from warm-up to cool-down
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- The most comprehensive step workout available – from aerobic stepping to body sculpting
- Designed for all fitness levels
- The latest program in the successful KATHY SMITH'S WORKOUT series with almost 5 million units sold

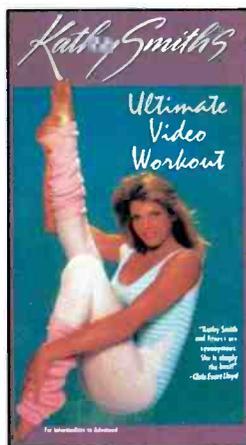
\$19.98

Suggested Retail Price
Stock # M032905

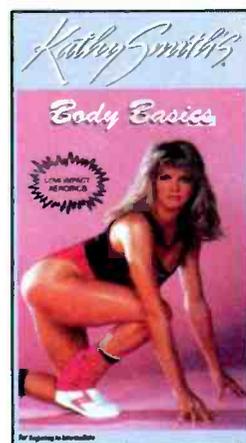
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NOW!



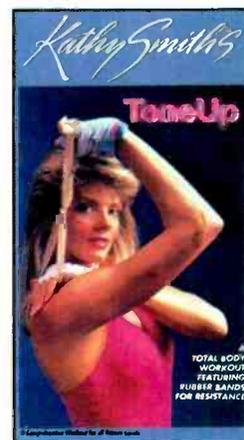
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Comprehensive aerobic and strength training.
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Rubber band resistance for toning and reshaping for a firmer physique.
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clientele reads like a who's who of film and rock stars: Paula Abdul, Tina Turner, Jasmine Guy, Susan Sarandon, Rachel Ward, Faye Dunaway, Vanessa Williams. Even top fitness stars from Kathy Smith to "Morning Stretch" star Joanie Greggains to bodybuilder Cory Everson have worked out at her dance center. She's released five fitness videos, which have received rave reviews in the national press, but have only been available through her studio, plus a few exclusive department store chains such as Nordstrom and Macy's. This fall the Voight tapes are set to be released nationally through Fitness Arts Distributors (800-735-3315).

Another indication of the variety available in aerobics these days is an infectious reggae/world beat-styled workout, "Reggaerobics." The brainchild of San Diego entrepreneur Brad Klein, Reggaerobics gives people who are burned out on canned disco and funk authentic sounds from original reggae artists, such as Desmond Dekker, Israel Vibration and Tippa Irie. It's an irresistible workout. (Reggaerobics: 619-436-3282).

The music in fitness videos is ripe for change. Many instructors and workout participants complain about the monotonous backing tracks. One of the largest fitness video producers, Delphus, which produces Denise Austin, Joanie Greggains and many other fitness stars, has decided "to upgrade the quality of music in fitness videos," according to CEO Roger Hatfield. "Everybody's tired of the droning synthesizer elevator music." His company is working with instructors and aerobics experts to create fitness music cassettes that teachers and consumers can interchange to vary routines. The Cortland, Ohio, firm expects to release an audio series for Joanie Greggains in the spring of 1993.

New developments in technology could make the next big leap in home fitness, one that bypasses both video and audiocassettes. The first interactive workouts are on the horizon, and the technology that will carry them, CDs and computer software, could revolutionize the fit-vid world. Kathy Smith has her own interactive line in the works. The first product, developed by Kathy Smith Productions and GTE ImagiTrek, is "Personal Trainer," which will enable users to interact with the program and customize their workouts, making changes as often as they wish. People will be able to input information about their fitness levels, pick their workout duration, choose their music and watch a running total of calories burned. As goals and fitness change, users can change the information on the screen. The product is targeted for a Christmas 1993 launch.

One frontier that has yet to be conquered by fitness mavens is the men's market. Although there have been attempts to win over men to video workouts, the market remains overwhelmingly female. "Whoever can find the tape that men will buy as actively as women will have a real bonanza," says A*Vision's Hersh, who admits that, like most men, he can't stand watching someone tell him how to jump around on a video.

Even without men, the future for
(Continued on next page)

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“Riveting...forceful...a triumph.”

- Janet Maslin, *The New York Times*

“Move over Jane Fonda, Kathy Smith and Cher.”

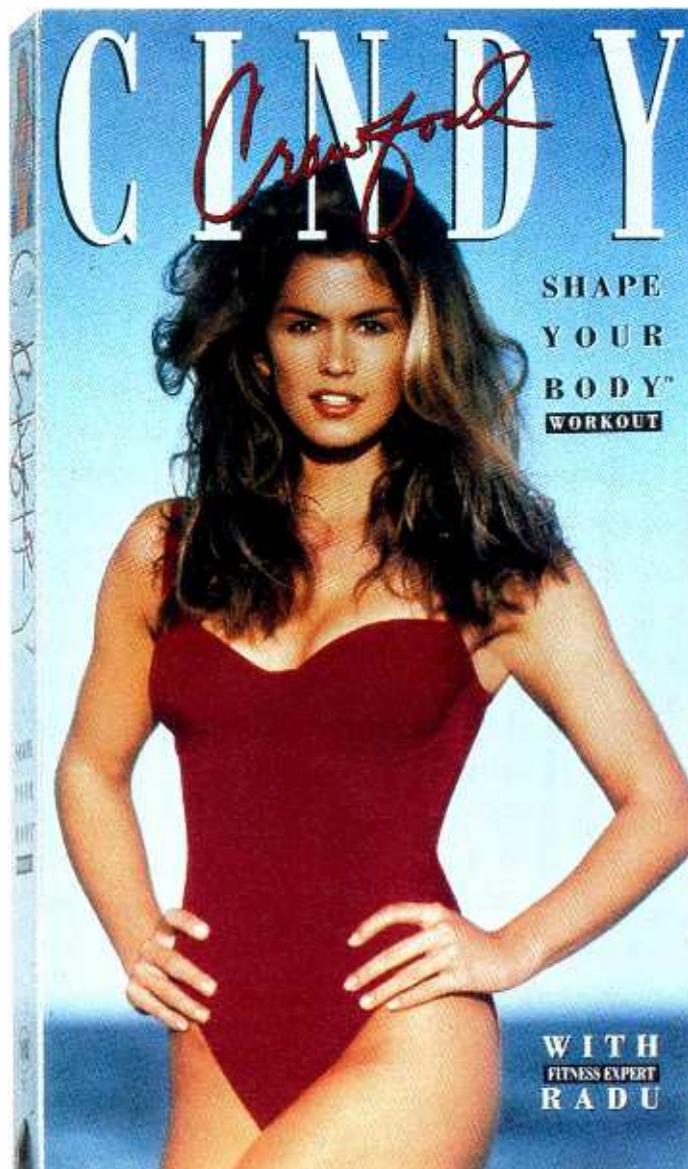
- *The Washington Post*

**“...hip music and
...a contemporary edge seldom seen in exercise videos...”**

- *Entertainment Weekly*

“A magnificent piece of work.”

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Executive Producers CINDY CRAWFORD & ANDREW GREENBERG
Executive in Charge of Production ERNEST SCHULTZ Directed by PETER CARE Director of Photography PAUL LAUFER
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GOODTIMES

HOME VIDEO

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FITNESS VIDEO BOOM

(Continued from preceding page)

fitness video looks extremely bright, a vista even Jane Fonda never could have imagined in those early days. “She got into this in 1979 hoping to make \$100,000 for a political organization,” says LaFond. “As she says, ‘Who woulda thought?’ She’s become more and more devoted to it over time and recognizes that what we do really makes a difference. She’s very committed to it. We see lots of growth ahead for this business.”

NEW & UPCOMING PRODUCT BARR ENTERTAINMENT: Cory Everson will follow up her two step-aerobics videos with “Cory Everson’s Total Body Workout,” a strenuous mix of cross-training and strength-enhancement. Also from Barr (formerly KVC Entertainment) is a video from Marilu Henner based around aerobicized jazz dance and diet/lifestyle advice, “Marilu Henner’s Danceroobics—And Personal Plan For Total Fitness.”

CBS/FOX: The follow-up to Cher’s smash debut is “CherFitness: Body Confidence.” It features an aerobic dance workout and a resistance training workout. It’s out Nov. 5.

FITNESS ARTS: Karen Voight, fitness coach to the stars, releases five tapes this fall. Titles include “Karen Voight’s Power Packed Workout,” “Karen Voight’s Lean Legs & Buns,” “Karen Voight’s Firm Arms & Abs,” “Karen Voight’s “Great Weighted Workout” and “Karen Voight’s Pure & Simple Stretch.” The price is \$29.95 each.

JANE FONDA/LAFONDA PARTNERS/A*VISION/WARNER HOME VIDEO: A new top-secret video is in the works to follow up “Jane Fonda’s Step Aerobics.” It’s due out in 1993.

JAZZERCISE: Coming up is a new fusion of jazz dance and the Step, called JazzerStep. It’s scheduled for release before Christmas.

KATHY SMITH/MEDIA HOME ENTERTAINMENT: The new Kathy Smith video will add weight training to the aerobics. It’s shot on film to highlight muscle definition. “Body Sculpting” is due out in January.

PETER PAN INDUSTRIES: For the next five months, PPI has a busy release schedule. It includes three videos from Tony Little of Home Shopping Network fame, two walking workouts with Leslie Sansone, two new Joanie Greggains videos, two “Body Shaping” videos from the ESPN series of the same name, a Jackie Sorensen video and two new tapes from Denise Austin (including a weight training product).

STRAND HOME VIDEO: This Santa Monica-based subsidiary of the European independent sell-through firm Video Collection International is continuing its “British Fitness Invasion,” begun with tapes featuring Princess Diana’s personal trainer Carolan Brown and prima ballerina Marguerite Porter’s “Balletise.” Strand’s latest series is from Lydia Campbell, a top U.K. fitness personality, and it’s dedicated to producing, as its titles indicate, “Leaner Legs,” “Tighter Tums” and “Beautiful Buns.” Due in December from Strand is a new video, “Aromatherapy & Massage.” ■

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"Designing Women" star **DIXIE CARTER** goes one-on-one with consumers to give them the most comfortable, casual, **un-stressful** exercise program ever created! Based on the proven stretching, strengthening and breathing techniques of traditional yoga, Dixie's **Unworkout** is the same totally safe, non-aerobic routine she uses to stay trim, healthy and glowing with energy – without any jumping, jogging or running.

Dixie's trademark Southern charm and humor motivate the viewer through this invigorating, tension-reducing routine designed to tone **all** the body's major muscle groups – as well as taking time out to nurture the **inner** self. The result is a program that brings the **entire** self to life in a way no other workout can!

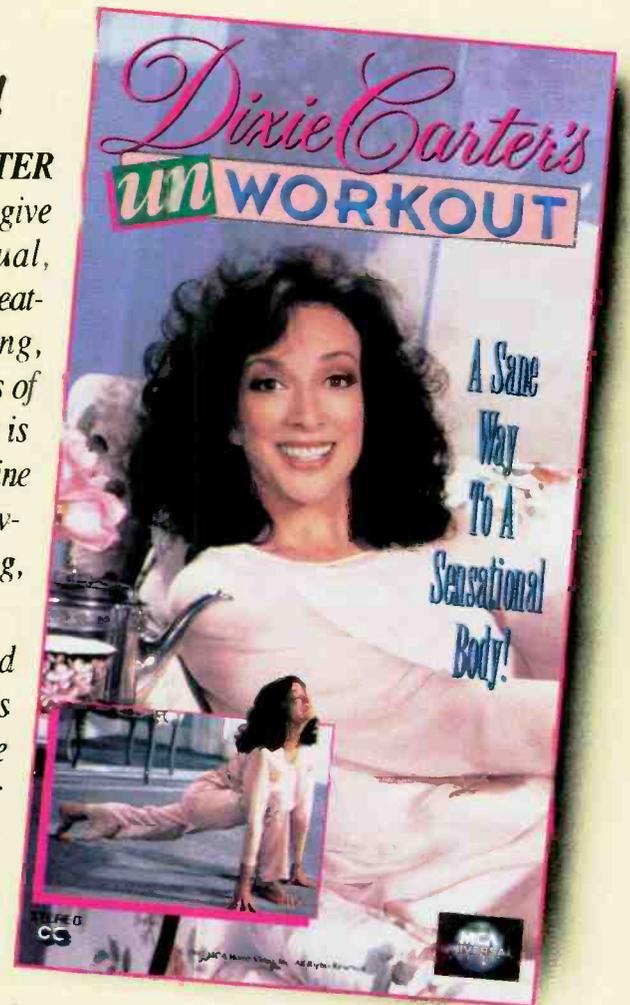
Dixie Carter's Unworkout. Stock up today.

And watch for unbelievable customer response to this unique, up-close-and-friendly exercise experience!

- **UN**believable customer appeal courtesy of **DIXIE CARTER**, popular star of the hit TV series, "Designing Women."
- **UN**commonly refreshing, completely safe exercises for the body and mind, based on easy-to-follow yoga techniques.
- **UN**equalled national print advertising campaign designed to generate over **57 MILLION** impressions among women aged 25 to 54!

First **WEIGHT WATCHERS MAGAZINE** **McCall's**
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- **UN**paralleled support: Dixie's in-person guest appearances on TV talk shows nationwide plus interviews for feature articles in major consumer magazines will send sales soaring!
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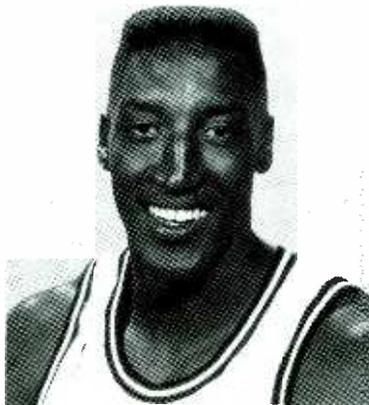
(Continued from page 53)

grateful.

"But we are still fighting for our share of space, whether it's in a direct-mail catalog or the retail shelf. That hasn't changed any. In fact, it may be more difficult, as the motion picture studios bring out more and more low-priced catalog films. It's pretty crowded out there for shelf space.

"Our challenge is to do a better job of informing the real potential customers that special-interest videos exist," he continues. "We need to do a better job of telling people what's available, where it can be found and that it is of high quality. If we can stimulate the market, our partnerships with retailers, distributors and mail-order catalogs will be that much stronger.

"We've done well but we've got to



The Dream Team's Scottie Pippen

do better," Pritt adds. "It's a matter of taking all of the tools of marketing, such as cross-merchandising, advertising, promotion and public relations."

Underscoring the growth in his company's strong suit, travel and

tourism videos, Pritt observes that "there's the potential to triple or quadruple the number of units we can sell during the next three to five years. Maybe 80% of the potential customers for travel videos may not know about the product. The customers are out there."

According to Harold Weitzberg, VP of sales at Los Angeles-based Wood Knapp Video, a major special-interest supplier, "People are finally starting to understand video as an informational medium and a way to get facts, figures and knowledge through a multimedia presentation. A lot of times, video has a stronger impact than the written word and people can pick up more. And for people who are interested in a certain type of programming, video is highly advantageous.

"We know through the direct-mail catalog business that there is a market out there," he continues. "Stores

are beginning to realize that there are consumers out there for this product and the advantage to them is profitability and margin, as well as community service, which can help them retain their customers. The consumer marketplace is definitely looking for more special-interest product."

Assessing some trends that he sees in the marketplace, Dick Kelly, president of the Connecticut-based research firm Cambridge Associates, says, "On balance, the special-interest market is doing OK. The price points at retail for special interest continue to erode, which is good news despite the fact some producers still want to get \$40 for their tape.

"The average price of product, not including children's, has gone to the mid-teens at retail," he continues. "I think that is helping to increase demand. Now it's not such a difficult decision for people to buy a tape. What you see going on is a larger demand for special-interest tapes.

"One welcome trend is that more retail outlets of various types are selling the product," he adds. "That's becoming more and more prevalent, although our friends at the video specialty level are not seeing the logic as perhaps they could. I don't think they will ever change, however. The mission of the video specialty store is to rent A and B titles. But other retailers are coming on, particularly the mass merchants. And that's being driven by price reductions. That's still a good sign.

"And specialty stores—everything from baby shops to health clubs to tennis shops—are now believing video is something they should carry. They are putting it in and testing the waters," he adds.

Kelly further notes that the direct-response side of the special-interest business has grown in 1991, led by "certain obvious players" such as Time-Life Video. "That's helping a number of companies selling video via the tube," he says. "Time-Life has proved that the continuity concept really works. But that should be no big surprise, since it worked for records and books."

Kelly also adds that more traditional mail-order catalogs are adding video, "such as L.L. Bean, which you wouldn't expect to have video. That's a positive step. That's another contributor to the overall increase. The more you make the tapes available, the more people will buy them."

Paul Caravatt, head of the Special Interest Video Assn., who also heads his own company called Video Specialty Marketing, says, "We're definitely seeing an expansion in the distribution of product outside the video store. I've been disappointed in how long it takes specialty video store owners to understand the potential that exists. Certainly, special interest is a growing market. I think those retailers are so thoroughly ingrained with rental that they just don't see the potential in any sell-through. But that's not meant to be a total criticism.

"Special interest is a very confusing market to look at from the outside," he continues. "We're presented with several thousand special-interest videos. There's no

way dealers can know where they all are. There's no easy way to order them. There's no discount structure. We do see, however, growing special-interest awareness on the part of the consumer. And we are seeing a lot of growth with rackjobbers and mass merchandisers because of price reductions."

Says special-interest marketing consultant Leslie McClure of "411" Video Information in Pebble Beach, Calif., "I've seen a real upswing both on the supplier side as well as the consumer side. The problem still tends to be at retail. They are not opening up that much. But special-interest videos are really selling. Consumers want the information. The problem at some of the bigger video specialty stores that do handle



Televideo's "The World Of Herbs"

special interest is that they don't replenish their inventory. They still tend to carry the same 500 to 1,000 titles that were out five years ago.

"And special interest," she continues, "doesn't have to be a price-sensitive market. If a consumer wants it, they will pay anything—even over \$50—if it tells them what they want to know. That includes such topics as how to cane a chair. If it delivers, people will pay for it."

Among new programming areas she sees as generating more interest are financial and business planning such as the newer "Meg Ryan's Financial Workout" and other how-to business-oriented tapes that give people valuable information in managing their lives. Other emerging programming areas that McClure says are attracting consumer interest are tapes covering such subject matter as human relationships, massage and sexual therapy. "People want tapes that help them take control of their lives," she says. "These kinds of tapes are really selling well."

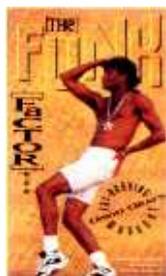
Sports-oriented tapes, she adds, continue to be a major category. "Golfers will pay anything to take one stroke off their game. And parents will do anything to help their kids. Kids are sent to baseball pitching camps for thousands and thousands of dollars. Why wouldn't parents pay \$20 for a video? And most of these tapes are very well done and have a personality who is well-respected by the audience."

Fueling the sports category, says Sal A. Scamardo, director of promotions and public relations for CBS/Fox Video, "is the growth of sports itself such as basketball during the 1980s. Sports has been a major aspect of our worldwide culture and will continue to grow."

One of the keys to video sports-programming growth, he adds, "is the ability to give people something they can't get on regular TV. That's one reason why some of the in-depth sports personality tapes we've done, such as with Michael Jordan and Bo Jackson, have done so well." ■

PARADE VIDEO

THE FITNESS HEAVYWEIGHTS



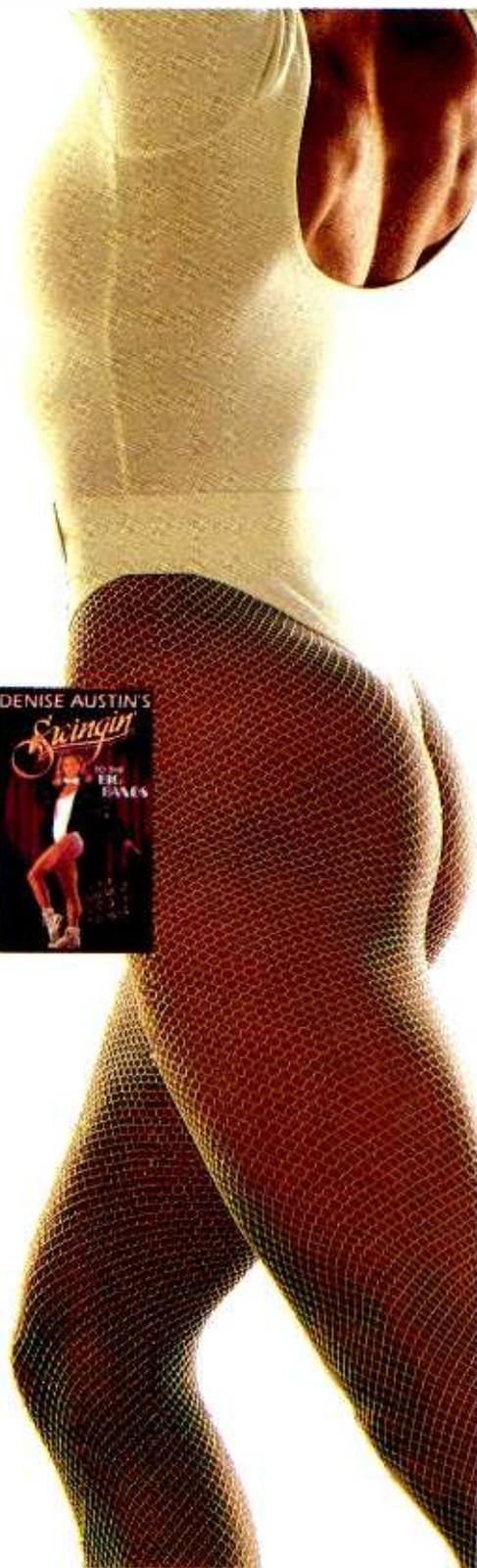
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A SOFTER APPROACH

(Continued from page 55)

ness: Body Confidence," as a follow-up to the best selling "CherFitness: A New Attitude."

The tape, which features Cher's personal cross-training techniques, will once again feature a \$5 rebate from cross-promotional partner Equal. Increasingly, product tie-in partners are seen as more important in all phases of the health and fitness video field. The interest in health consciousness and a new willingness on the part of supermarkets and drugstores to carry video is also fueling the health and fitness video market, says Scamardo.

Just one of the many examples of the diverse programming taking place in the overall health awareness category is "The World Of Herbs," a three-volume set from Darien, Conn.-based TeleVideo USA. The set is billed as a tour through the world of herbs and their uses "past and present, mystical and medical, cosmetic and culinary."

According to Bruce Wilkinson, president of TeleVideo, "There has been growth in the whole special-interest market but it has become segmented. We all need to do a better job of letting dealers know what product is available and how to order it. We need to improve consumer's perception of value. And special-interest tapes don't have to be priced at \$7.99 to \$10. We need to encourage video specialty retailers to get more involved."

Outlining the mission of many other special-interest companies in terms of determining programming and subject matter, he says, "We look for product that has a potential audience, and for niches. With 'The World Of Herbs,' we are looking at schools and libraries, traditional video specialists and the affinity groups interested in the content such as gardeners and people interested in holistic medicine, massage therapy and aromatherapy. It goes beyond that to cooks and decorators. But we also think the market is large enough to attract the video trade."

One example of a major established health and fitness diversifying for the '90s is Kathy Smith, whose recent releases include "Step Workout," her spin on the step phenomenon, as well as "Step" and "Instant Workout." But Smith has also released "Walk*FITT," an audio-taped walking workout, while prepping new interactive workouts for the emerging market. Smith is furthermore reflecting the widespread media and consumer interest in health and fitness, as she becomes the new healthy lifestyle correspondent on NBC's weekend edition, "Saturday Today."

She is also the healthy lifestyle correspondent on Whittle Communications' Special Reports Television (SRTV), which is now shown in more than 25,000 medical offices nationwide. And she is the new national spokesperson for the National Recreation and Parks Association (NRPA) to promote family and community fitness programs and health education. After all, these days you don't have to sweat all the time to be a health guru. ■

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SWEATIN' TO THE OLDIES

JANE FONDA'S WORKOUT VIDEOS

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LIGHT AEROBICS AND STRESS REDUCTION PROGRAM · LOW IMPACT AEROBICS WORKOUT · LOWER BODY SOLUTION
PREGNANCY, BIRTH AND RECOVERY · SPORTSAID · STEP AEROBIC AND ABDOMINAL WORKOUT
WORKOUT CHALLENGE · WORKOUT WITH WEIGHTS



VISION ENTERTAINMENT



WARNER HOME VIDEO

© 1992 Warner Home Video

LASERDISC RENTAL

(Continued from page 52)

5% of retailer revenues. "When the market reaches 5% penetration and reaches critical masses, that rental market will develop naturally, absolutely," Wallace says. "But that is probably four years away." If rental does develop, "we've heard the studios will raise the prices. I don't know what the signal will be to say that we have reached that point."

MCA/Universal Home Video's Colleen Benn agrees. "I think if rental increases greatly the suggested list price of laser will begin to rival that of videocassette, for initial releases. I'm sure that's what would happen. I would really like the laserdisc market to stay in a sell-through position, especially with the player base being as low as it is," she says.

"It's kind of a fine line we're walking right now to see what's going to happen in the marketplace. We're waiting. I really feel strongly now that if we went into the rental prices for laserdisc we should kill the format. No one is ready for that," Benn says.

PICTURE THIS

(Continued from page 41)

division, with specific emphasis on direct-mail fulfillment. The chief beneficiary should be **Bennett Video Group**, which has a line of marine titles. It's Dubs' biggest customer, says Viering, who came over from AME, a dubber now wrestling with Chapter 11 bankruptcy and reorganization. Dubs, currently operating 1,500 VCRs, expects to buy a Sony Sprinter for high-speed output.

OUT OF STEP? VSDA attorney **Charles Ruttenberg** will bring his answer to the early November board meeting in Marlton, N.J. The question: Should the association take legal steps to prevent **Orion Home Video** from releasing a superbudget edition of "Dances With Wolves" to McDonald's? The deal has been hanging fire for a couple of months, and could be signed and announced to coincide with Orion's emergence from Chapter 11.

VSDA's beef presumably is that the same terms aren't being offered

to video stores whose "Dances" inventory shrinks drastically in value once McDonald's commits. "Don [Rosenberg] may feel under great pressure" from members who expect VSDA to "do something" for the fees it collects, says a source. If it takes action, the emphasis will be on price discrimination—a consideration when the product is identical.

An EP version of "Wolves" would make the title decidedly different, and move the complaint "out of court in a second," he adds. McDonald's is said to be considering compressed, 160-minute cassettes dubbed in SP. In which case, our source thinks a suit would be dismissed "in maybe a couple of hours." Barring the unforeseen, he adds, "it's absolute rubbish... the last thing Orion wants is to come out of bankruptcy and get nailed with a lawsuit."

The size of McDonald's and its order, so different from the rank-and-file VSDA member, also works against video retailers. "A company

like McDonald's," notes another observer, "has the ability to muck up [a price discrimination case] to a greater degree than anyone else."

BETTER BALANCE: Among the problems facing music video labels (Billboard, Oct. 17) are the heavy returns generated by unwarranted expectations for titles that infrequently net 100,000 units. **PolyGram Video's Bill Sondheim** says, until recently, copies on the rebound amounted to

30% of a release, vs. the ideal of 17%-20%. Now he believes the labels "recognize the need to be more selective." **BMG's David Steffen** considers 100,000 units of anything to be "gangbusters," with 4,000-12,000 cassettes per title more the norm. His candidate for this year's "pet rock" release: "The Rock Bottom Reminders," performances by a pickup group of authors, including Stephen King and Amy Tan. His hope for the market: "We've got nowhere to go but up."

VIDEO PEOPLE

Richard Cohen resigns as executive VP of Buena Vista Home Video after 6½ years with Disney, during its period of greatest growth in the market. **Robyn Miller** is promoted to senior VP of marketing, BVHV International.

Leighton (Lee) York joins Rentrak as VP of the newly formed Chain Store Division. **Andrew Miller** is named national sales manager.

Jon Altpeter is appointed VP of sales at Starmaker Entertainment. He will concentrate on supermarkets.

Mike Devitt is appointed sales director of the newly formed DIC Toon-Time Video, a joint venture of DIC Enterprises and Rincon Children's Entertainment.



MILLER



DEVITT



HOWARD

David Brink and **Vic Spielman** are advanced to sales VP positions at

Goldstar Video Corp. Brink, responsible for supermarkets, reports to Spielman, who handles nonfood accounts.

Andrew Mitrega is named managing director of FoxVideo, Australia. He had been sales and marketing director for the company in the U.K.

LIVE Home Video advances **Patty Matlen** to postproduction VP and **Natalie Anderson** to publicist.

Ed Pessara and **Yolanda Nash** are promoted to account directors at duplicator Rank Video Services America.

Jeffrey Howard is appointed VP of operations/engineering at NFL Films Video.

Lance Binley joins Video Products Distributors as game sales director.

Shelly Davine is appointed to the Video Software Dealers Assn. as manager of VSDA Canadian operations.

Billboard.

FOR WEEK ENDING OCTOBER 31, 1992

Top Special Interest Video Sales™

RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	1	17	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98	1	NEW	1	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	3	51	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	2	3	5	JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333	24.98
3	7	9	NFL ROCKS PolyGram Video 085379-3	19.95	3	1	17	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
4	6	51	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	4	2	113	RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616	19.98
5	11	110	NFL CRUNCH COURSE PolyGram Video	19.95	5	4	39	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
6	2	54	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98	6	6	43	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
7	15	288	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD VidAmerica VA 39	19.98	7	9	27	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
8	5	154	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98	8	5	79	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
9	10	42	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	9	10	7	BUNS OF STEEL 4 WITH TAMILEE WEBB The Maier Group TMG137	9.99
10	RE-ENTRY		NFL SUPER DUPER FOLLIES PolyGram Video	19.95	10	13	54	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
11	4	3	TALK OF THE NFL PolyGram Video 085381-3	19.95	11	8	9	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
12	RE-ENTRY		NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	12	12	27	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
13	RE-ENTRY		LARRY BIRD: WINNING BASKETBALL FoxVideo (CBS/Fox) 3379	9.98	13	20	188	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
14	14	41	BO KNOWS BO: THE BO JACKSON STORY FoxVideo (CBS/Fox) 3394	19.98	14	15	303	CALLANETICS MCA/Universal Home Video 80429	24.95
15	12	87	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	15	19	29	CORY EVERSON'S STEP N' TIME Barr Entertainment 60005	19.95
16	13	44	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	16	14	75	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	14.98
17	NEW		NFL KIDS-A FIELD OF DREAMS PolyGram Video 440085483-3	14.95	17	17	35	KATHY SMITH'S INSTANT WORKOUT FoxVideo MO32835	19.98
18	20	19	HISTORY OF THE NBA FoxVideo (CBS/Fox) 2857	19.98	18	NEW		DENISE AUSTIN: SWINGIN' TO THE BIG BANDS Parade Video 83	14.98
19	18	3	NFL COUNTRY PolyGram Video 440285491-3	19.95	19	7	49	JANE FONDA'S LOWER BODY SOLUTION Warner Home Video 655	19.97
20	NEW		L.A. RAIDERS: THE TEAM FOR ALL DECADES PolyGram Video 440085487-3	19.95	20	16	55	QUICK CALLANETICS-STOMACH MCA/Universal Home Video 81062	14.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

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European Label Leaders See Bumpy Terrain Ahead

BY ADAM WHITE

LONDON—European music industry leaders are tightening their seat belts, as the \$9 billion sound-carrier market continues to encounter turbulence during the second half. A leading cause of their discomfort: the ongoing influx of parallel imports, stimulated by currency fluctuations that encourage European wholesalers and retailers to buy merchandise from abroad.

One senior European label executive, requesting anonymity, even says he has calculated that "we could be in the marketplace much cheaper if we started importing directly ourselves from the U.S. and pushed it through our distribution channels." But, he adds, "three days later, I'd see my American companies closing down and all our acts being extremely annoyed."

Sound-carrier statistics published earlier this month by the International Federation of the Phonographic Industry (see chart) indicated flat or declining unit growth in a number of leading territories last year, even as value increased. Results for the first half of 1992 show that the trading environment has worsened in Germany, the U.K., France, and Holland, among others.

CASSETTE SALES SLIDE

Compact disc shipments are continuing to advance in most markets—even dramatically in some territories, for example, Scandinavia—but the cassette's slide appears to be more rapid than expected. Speculation about that decline among senior executives ranges from the quality differential against CD to the diminished purchasing power of younger music consumers.

PolyGram Continental Europe president Allen Davis notes that four of the markets under his command are ahead of last year's performance,

"the rest are closing in on it, and some are certainly not going to make it." The latter group are heavily impacted by U.S. imports and exchange rate turmoil, he says. "We're seeing imports [into Continental Europe] from the U.K. as well as the U.S., and from places like Australia. The currency situation encourages this, unfortunately."

ATTRACTION OF IMPORTS

Davis also notes that imports are increasingly including older repertoire as well as front-line titles. "It's across the range. There is such a variance [in price] that it's even attractive for importers to deal in catalog now. We're the leader in classical, and that business is being affected, too."

Alexis Rotelli, EMI Music's president/CEO for Continental Europe, comments, "The parallel imports situation is a shambles. We had a decent scenario for establishing European price levels as we move toward 1993, but the currency fluctuations have broken all the rules—especially with the dollar."

The EMI executive says the overall downturn is more acute in some territories than others—Italy is facing "dark days around the corner," for instance—and suggests it will worsen in 1993. "I have this feeling that people might not be seriously affected until Christmas is over. Then I'm definitely expecting a disastrous scenario for January and February, once people start counting the money left in their pockets."

Richard Denekamp, senior VP for Europe at Sony Music International, acknowledges the difficulties. "There is a general economic slowdown in Europe," he says. "I try not to call it a recession because in many countries, there's no recession at all. But our product is very sensitive to economic developments, it's not recession-proof, and people are tending to buy a few CDs less and maybe home-

WESTERN EUROPE: 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. Ranking is by total units per market; comparison with 1990 in parentheses.

	CDs	Cassettes	LPs	Singles	Total
Germany	102.1 (+34%)	75.8 (0.4%)	23.3 (-48%)	24.9 (-12%)	226.1 (+0.7%)
U.K.	62.8 (+23%)	66.8 (-10%)	12.9 (-47%)	56.3 (-4%)	198.8 (-4.5%)
France	65.4 (+19%)	37.4 (-11%)	1.2 (-82%)	19.5 (-30%)	123.5 (-6%)
Spain	13.3 (+80%)	23.1 (-2%)	16.6 (-8%)	1.1 (-32%)	54.1 (+7%)
Italy	18.4 (+20%)	21.6 (-14%)	8.4 (-41%)	0.9 (-55%)	49.3 (-13%)
Holland	27.4 (-22%)	2.5 (-26%)	0.4 (-85%)	6.3 (0%)	36.6 (-23%)
Sweden	11.2 (+49%)	4.5 (-20%)	6.0 (-34%)	4.0 (-18%)	25.7 (-5%)
Belgium	13.0 (+40%)	3.1 (+7%)	0.4 (-71%)	6.2 (-20%)	22.7 (+6%)
Switz.	14.5 (+12%)	5.4 (-10%)	0.5 (-58%)	1.0 (-29%)	21.4 (-1%)
Norway	7.5 (+188%)	5.2 (+27%)	1.4 (-26%)	0.7 (+18%)	14.8 (+61%)
Austria	7.0 (+35%)	3.4 (+6%)	2.5 (-31%)	1.8 (-25%)	14.7 (+2%)
Finland	4.3 (+26%)	5.7 (-16%)	3.0 (-41%)	0.7 (+76%)	13.7 (-13%)
Denmark	4.6 (+44%)	1.7 (-6%)	3.3 (-20%)	0.5 (-50%)	10.1 (0%)
Greece	1.1 (+83%)	2.2 (-24%)	4.7 (-6%)	n/a	8.0 (-6%)
Portugal	2.1 (+75%)	1.9 (-27%)	1.5 (-17%)	0.1 (-50%)	5.6 (-3%)
TOTAL	354.7 (+24%)	260.3 (-7%)	86.1 (-40%)	124.0 (-13%)	825.1 (-3%)

EUROPE'S TOP THREE: FIRST-HALF 1992

Sound-carrier trade deliveries for January-June 1992, based on results published by Germany's BPW, Britain's BPI, and France's SNEP. Comparison with first-half 1991 in parentheses.

	CDs	Cassettes	LPs	Singles	Total
Germany	47.9 (+20%)	24.6 (-29%)	2.6 (-78%)	12.5 (0%)	87.6 (-11%)
U.K.	28.5 (+12%)	21.0 (-19%)	3.4 (-47%)	24.0 (-11%)	76.9 (-10%)
France	30.0 (+6%)	14.5 (-18%)	0.1 (-86%)	6.4 (-38%)	51.0 (-11%)

tape or listen to the radio. There are competitive ways to consume music."

Denekamp is guardedly optimistic that business will improve in the second half, "but, nevertheless, a lot of markets will go down." Those that stay flat or increase will most likely do so because of the conversion factor to compact disc, such as Scandinavia. "The frightening effect is that there are some European countries where

vinyl is virtually gone, cassettes are going down, and CDs aren't picking up that quickly."

In Germany, industry leaders anticipate a further decline in overall units, while their value will probably increase in line with the country's 4.5% rate of inflation. "This is stagnation," says Helmut Fest, EMI Music's regional managing director for the GSA territories, "albeit at a very high

level. Consumers are concerned by rising taxes and unemployment. We are a mirror of what is happening elsewhere." Fest notes that the decline of the British pound and the Italian lira is accentuating parallel import woes in Germany. "Merchandise from the U.K. is now 12%-13% cheaper than it is locally," he concludes.

Heinz Canibol, managing director of MCA Music Germany, does not expect the first-half decline to reverse itself in the second half, although he hopes Christmas business will be strong, nevertheless. "But any resurgence then is unlikely to be long-term," he adds.

RELYING ON TV

The trading environment is not as bad as it was in 1983-84, Canibol continues, "but there is a recession." One indicator is the difficulty smaller firms face. "Dino is bankrupt, and others will go the same way," says the MCA chief. "The larger companies are simply not giving repertoire to the smaller companies at present." Another byproduct: The major labels are cooperating over TV-advertised compilation albums to keep the marketing budgets sufficiently effective.

PolyGram's Davis contends that, in some markets, the industry's reliance on television advertising has become a liability. "It's a bad habit, using television for everything—which makes it more expensive and less effective. The cost of money—the use of money—is so critical. In markets like Italy and Spain, the first question a retailer asks is, 'What's your TV campaign?' If there's no campaign..."

Such TV expenditure is not as effective as it used to be, agrees Sony Music's Denekamp, "but it's still a factor—and it's very hard for record companies to get out of the habit. You look at most top 25 album charts, and you'll see that more than 50% are

(Continued on page 70)



Royal Bells. Prince Charles, left, greets Warner Bros. artist Mike Oldfield, center, and Oldfield's manager, Clive Banks, at the Prince's Trust concert at Edinburgh Castle. The performance closed this year's Edinburgh Festival and aired on BBC 2, featuring material from Oldfield's "Tubular Bells II" which debuted at No. 1 last month on the British albums chart.

Norway Majors Band To Fight Imports MSO Express Acts As One-Stop For Local Market

BY KAI ROGER OTTESEN

OSLO—Like others in Europe, the Norwegian music industry is suffering from a flood of parallel imports. Earlier this month, four of the country's largest record companies launched a new counterattack.

The majors have set up a sales and distribution operation, MSO Express, to make it easier for retailers to order domestically produced product. The venture, which was inaugurated Oct. 16, is owned jointly by BMG Ariola, EMI Norsk, PolyGram, and CNR NonStop. It is being run under the auspices of record industry organization GGF.

The goal is for MSO Express to combat imports by being a one-stop for all significant product in the market; the operation's owners are currently seeking to persuade the re-

maining Norwegian major record company affiliates to join the project.

They are also trying to persuade the dealers to become partners in the venture. One prominent Oslo retailer has commended the initiative—but indicated that he will continue to include imports in his stores' inventory mix.

MSO Express' main attraction to retailers is that it is geared to a rapid turnaround of orders during their busy times. To that end, it has extended opening hours during the peak periods: until 6 p.m. on Fridays and from 9 a.m. until noon on Saturdays. Ordered product will be delivered the next working day, according to the company.

GGF chairman Erling Johannessen says, "We presented this project at [the annual meeting of retail association FHF] and it was the first time

I've been interrupted by applause from retailers.

"It has irritated us that we haven't been able to fight certain wholesalers, and that's why we've launched this service. This is the first step in a plan to tie the retailers closer to us."

Parallel importing is not illegal in Norway, and wholesalers' enthusiasm for buying direct from U.S. exporters is reinforced by prevailing exchange rates. At a typical rate of 5.6 kroner to the dollar, wholesalers can buy imported CDs for about \$11, while domestic record companies charge \$15.70.

Johannessen, who is also chairman of BMG Norway, says, "We ask for two things from the American record industry: to make the dollar rise if they can, and to stop exporting records to Norway. That's a prayer from

(Continued on page 70)

U.K. Broadcast Royalty Decision Pending Sparring Label, Radio Groups Fire Final Statements

■ BY MIKE MCGEEVER

LONDON—The final volleys have been fired in the lengthy, often bitter dispute over broadcast royalties between U.K. record companies and commercial radio stations.

German Record Biz To Help Mold Music Channel

■ BY JEFF CLARK-MEADS

LONDON—The German record industry is to take an active role in determining the shape of the country's planned new TV music channel, Deutsches Musik Kanal (DMK).

A committee of record company representatives has been set up under Peter Zombik, managing director of record company trade group BPW, to debate the programming content ahead of a firm prospectus being presented to the country's financial institutions.

One of the partners in DMK, Dieter Gorny, says, "We cannot establish such a station without the support of the German industry. This step is very important."

Gorny says it has already been agreed that DMK will not emulate MTV Europe's all-music-video format but will concentrate instead on youth lifestyle programs. The mix of comedy, fashion, adventure, and sports will then be underpinned with a strong musical content.

Gorny explains, "The German industry has told us that they do not want a German version of MTV. The reason is that we have very few artists of our own whose records will sell better if the record companies" (Continued on page 70)

The two sides—Phonographic Performance Ltd. for the labels and the Assn. of Independent Radio Contractors for the broadcasters—presented their final submissions and closing arguments to the Copyright Tribunal in London Oct. 8-12. A decision is expected before Christmas.

The 2-year-old battle went the tribunal route in June after PPL rejected the AIRC's proposal of a fixed rate of 3.5% of net advertising revenue (NAR), which the trade body partially based on comparing rates in the rest of Europe. Meanwhile, PPL's sliding-scale tariff of 5.5%-15% of so-called "relevant revenue" has been labeled "greedy and unacceptable" by the radio industry.

PPL's relevant revenue tariff is based on revenues derived from subscription, sponsorship, and the cash value of barter deals, as well as NAR.

The tribunal adjourned the hearing after more than five weeks of evidence and cross-examination of an extensive number of witnesses from both industries. Attorneys for the two sides will meet before the tribunal Nov. 2 to discuss procedural matters, although that meeting will not have a direct impact on the panel's decision, according to Sydney Kentridge, counsel for PPL.

In his closing remarks, Kentridge described as "ludicrous" AIRC's claim that broadcast royalty payments are merely windfall profits. "The cost and risks of the record

companies are high in comparison to the costs and risks of the radio stations arising from their use of the PPL repertoire," he said, referring to the time and money labels spend in trying to develop and break new acts. Kentridge added, "Radio stations conduct their industry by playing PPL records. They are not merely music-driven stations, they are PPL-driven stations. Why should they not pay additional remuneration?"

Christopher Clarke, counsel for the broadcasters, argued that PPL skirted the important issue of the value of airplay during the tribunal. "Individual record companies compete avidly to secure airplay for their records," he said. "That is to say, to ensure their records and not those of some other company are playing on the airwaves." He continued, "They do that because of their intense need to promote the sales of their records." Clarke added, "The record industry's desire for a national rock station to promote the sale of albums is another reflection of that [airplay] need."

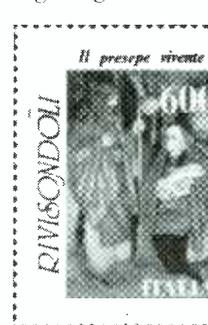
During the early stages of the tribunal, the adversaries were close to an agreement forged behind the scenes. But the deal—in which the two sides were approximately \$500,000 apart—was rejected by the record companies, according to sources close to the talks. At that point, further negotiations were suspended and the outcome put into the hands of the tribunal.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ITALY: Musical protest against social and political injustice has generally been left to indie groups and rap posers in the past, but many major acts are now beginning to voice their feelings on a range of important issues. Superstars



Claudio Baglioni and Edoardo Bennato were among several big names to appear at Gui La Maschera (Up The Mask), an outdoor concert against the Mafia, staged in Palermo, the Cosa Nostra's Sicilian stronghold. Earlier this month, Antonello Venditti headlined a free anti-racist concert in Rome that attracted a rain-soaked audience of 200,000. The following day, an audience of 4,000 attended a concert at Milan's Palatrussardi stadium to protest against America's 30-year embargo of Cuba. Among the mainstream stars performing under the banner Embargo A Cuba: No Grazie! (Cuban Embargo: No Thanks!) were Tazenda, Pierangelo Bertoli, Gino Paolo, and Elio E La Storie

Tese together with upcoming rap act Aeroplanitaliani and leading raggauffin posse Pitura Freska. Also making an appearance was the Cuban group Moncada, featuring ex-Roxy Music guitarist Phil Manzanera.

DAVID STANSFIELD

U.K.: The idea of fusing the music of India and Pakistan with jazz, rock, and dance styles to produce modern hybrids has a long and fascinating history in Britain. The latest players in this cultural dialog are striking some strong attitudes and producing sounds that confront all the previous stereotypes. Apachi Indian's "Arranged Marriage" (Island) is a perfect example: The idea of an Asian regga star is strange enough, but this reggae talker from Handsworth, Birmingham, is also attacking an institution that is increasingly a source of conflict among young, second-generation British Asians. Another relatively new act, Fundamental, also incorporates ragga influences within a heady mix of hip-hop, techno, tabla percussion, and samples of other Indian instruments. Drawing its members from London, Bradford, and Leeds, and signed to Aki Qureshi's London-based Nation records, Fundamental is disdainful of showcase events such as the Asian Music Awards. The group's political militancy, including the use of speeches by black Muslim leader Louis Farrakhan, has not endeared it to the conservative sector of the British Asian music community. Paradoxically, it is exactly this kind of iconoclastic, outspoken music that could raise the profile of forward-looking Asian musicians and give them the broader, mainstream success they've long deserved. DAVID TOOP

NETHERLANDS: A new form of music has been invented here, quite by accident. A combination of tap dancing and freestyle rapping, it has instantly been labeled Tap Rap. This strange combination was first heard Oct. 15 on "Street Beats," the weekly show featuring all types of popular music on Dutch National Radio VPRO. Among the guests were tap dancer Peter Kuitert and rapper Franklin de Ronde; the pair were persuaded by one of the program's hosts, Aldith Hunkar, to perform a duet. De Ronde improvised a rap to a beat supplied by Kuitert's foot tapping and the performance was so successful that a few minutes later they were joined by the show's other host, veteran jazz saxophonist Hans Dulfer (father of Candy). Hunkar and Dulfer are confident record companies will soon be showing interest in the exciting new sound of "Sax Tap Rap." WILLEM HOOS



PAKISTAN: The latest album by brother-and-sister duo Nazia & Zoheb, "Camera" (EMI), has been a predictable success, with sales on the Indian subcontinent already past 135,000 and rising. Released worldwide by the energetic, London-based independent label Timbuktu, it is the superstar couple's fifth album and boasts a sophisticated mixture of pop and dance music, mildly spiced with the distinctive flavor of the Orient. The beautiful Nazia Hassan became a household name in 1980, while still a teenager, with the success of her hit single "Aap Jaisa Koi" from the soundtrack to the film "Qurbani." Later that year she teamed up with her brother to record "Disco Dewane," a song that became a worldwide hit. The duo's total sales have now passed the 23-million mark. But celebrity has not inured them to the hardships of others, and along with the romantic melodies and catchy choruses that abound on "Camera" there is a more serious point being made in the anti-drug lyric of the song "Nasha." Although it is commonplace for Western entertainers to express such sentiments, this song marks the first time a Pakistani act has broken the taboo and publicly addressed one of the most crippling problems facing the country today. Translated into English, the lyric to "Nasha" is simple and direct: "Respect the word of God/Don't throw your life away." Sometimes for all the efforts of political and religious leaders, it takes a pop singer to state the obvious. D.S.

newsline...

TOWER RECORDS goes toe-to-toe in Tokyo with Virgin Megastores Nov. 10, when the U.S.-based chain opens its 15th Japanese store in the Shinjuku shopping/entertainment district. Virgin has had a Megastore there since September 1990. The 8,900-square-foot Tower outlet is on the sixth floor of the Lumine shopping complex; store manager is Yoshikazu Ozawa.

THE ASIAN Conference on Entertainment, due to take place Nov. 5-8 in Singapore, has been canceled. The organizers claim a number of speakers and other participants have had to withdraw, because of the influx of foreign acts touring the region during the last quarter. The event will be rescheduled for June 1993, according to an ACE statement.

U.K. INDEPENDENT Sequel Records is releasing "Under The Influence," a CD compilation featuring original versions of songs recorded by the Beatles. Artists include the Isley Brothers, Chuck Berry, the Donays, Barrett Strong, Buck Owens, Carl Perkins, Lenny Welch, and Peggy Lee.

ELECTRONIC RETAIL ordering is being tested in Australia, with pilot programs at stores in Sydney under way in late October. The AEROS system is being developed with merchandisers and the five major labels—PolyGram, Sony, Warner, EMI, and BMG—via the Australian Recording Industry Assn. System supplier is GE Information Services, which operates similar schemes in the U.K. and the Netherlands.

TURKEY'S FIRST CD plant, Odeon Compact Disc, is due to be inaugurated Monday (26) by the country's president, Turgut Ozal. It will have an annual capacity of about 3 million CDs. The Istanbul facility is part of the Plaksan-Odeon Group, which set up Turkey's first cassette manufacturing site.

GENESIS WILL headline a special charity fund-raiser Nov. 16 at London's Royal Albert Hall to benefit the Prince's Trust. A new live album by the band, "The Way We Walk Vol. 1—The Shorts," will be released the same day. The Prince's Trust helps disadvantaged young people in the U.K., and is named after its founder, the Prince of Wales.

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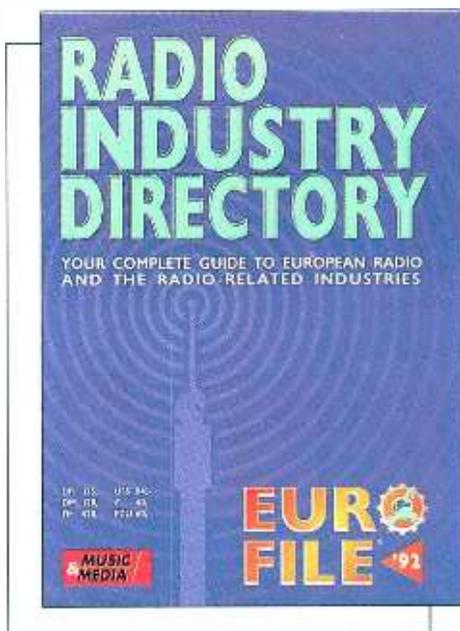
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Londonbeat Tops BMI's U.K. Song List Donovan Among Performers At Annual PRS Event

BY ADAM WHITE

LONDON—U.S. performing rights organization BMI sprinkled some "mellow yellow" in London Oct. 14 at its annual dinner to honor songwriter and publisher members of Britain's Performing Right Society.

The occasion, held at the capital's Dorchester Hotel, included an impromptu performance by onetime pop-folk troubadour Donovan, whose "Mellow Yellow" has just advanced to BMI's 1-million performance level. The evening also provided a momentary glimpse of internal PRS politics.

The big winner was U.K. pop group Londonbeat, whose worldwide hit, "I've Been Thinking About You," was named by BMI as 1992 song of the year, for garnering the most number of U.S. performances. It was written by group members Jimmy Chambers, George Chandler, Jimmy Helms, and Willie M, and published by Warner/Chappell. Londonbeat was present to receive the accolade, and delighted the black-tie crowd with a cappella excerpts of the prize-winning title.

"I've Been Thinking About You" and "Right Here, Right Now" were among 10 titles recognized as BMI's 1992 most-performed pop songs in the U.S. Others included EMF's "Un-

believable," Genesis' "No Son Of Mine," and Rick Astley's "Cry For Help."

The BMI/PRS college radio award for 1992 went to Jesus Jones' "Right Here, Right Now," written by Mike Edwards and published by EMI Music. Film-composer honors were given to Hans Zimmer and John DuPrez for their scores to "Backdraft" and "Teenage Mutant Ninja Turtles II," respectively.

A number of prominent artists were present, including Astley, Steve Winwood, Mike Rutherford, Michael Kamen, Ray Davies and Jim Capaldi, as well as Queen's Roger Taylor,

Brian May, and John Deacon. Among leading publishers in attendance was EMI Music Publishing chairman/CEO Martin Bandier.

BMI president/CEO Frances Preston was the host, with Phil Graham, VP of European writer/publisher relations. During the evening, Preston praised the PRS and identified by name all its senior executives, who were asked to stand for recognition. Not asked—despite his presence—was deputy chief executive Robert Abrahams, who had left his PRS post earlier that day after a general council meeting (Billboard, Oct. 24).

Greece Hosts Media, Music Event

ATHENS—Greece's record labels, major broadcasters, and international media executives are due to attend the second annual Music Vision Media showcase in this city, Oct. 28 to Nov. 1.

Inaugurated in 1991 after five years of private commercial radio and television activity in Greece, MVM is the country's sole major music and media exhibition. This year, organizers hope to reflect emerging

media markets in the Eastern Mediterranean and Middle East. They also expect to attract attention from the new free-market Balkan economies.

The first MVM featured 35 exhibitors, including the major Greek private and state media establishments, such as the ERT network, Antenna TV, and Mega Channel. It drew about 7,000 visitors over five days.

JOHN CARR

Japanese Are Taking Up The Torch (And Twang) Of Country

YOU COULD HEAR, in the background, the torch and twang of a country band onstage at Goodtime Charlies, which quite possibly is the only place to regularly hear live country music in Kumamoto, Japan.

Charlie Nagatani—owner of the club and leader of its house band, the Cannonballs—was on the phone from Kumamoto, explaining how he and partner Judy Seale of Nashville-based Refugee Management have come to co-promote Japan's largest country music festivals.

"It's very hard for people to understand country music in Japan," Nagatani said, conceding the difficulties the language barrier presents to would-be fans of such a lyric-oriented genre. "Achy Breaky Heart," after all, would be tough to translate.

Yet attendance at the Country Gold festivals, which Nagatani and Seale first launched in 1989, "has been getting better every year," said Nagatani. On the bill for Country Gold IV, Oct. 18 in Kumamoto, was headliner Dwight Yoakam, the Desert Rose Band, Holly Dunn, the bluegrass duo of Jim & Jesse, singer/songwriter Michael Woody, and Nagatani's Cannonballs.

Then, for the first time this year, the Country Heart Festival was set for Sunday (25) at the base of Mount Fuji in Fujinomiya City, coinciding with 50th-anniversary celebrations for the city and featuring the Texas Tornados atop a bill with the Forster Sisters, Grand Ole Opry veteran Porter Wagoner, Doug Kershaw, and Nagatani's band. In past years, the Country Gold festivals have drawn more than 20,000 fans.

As impressive as the talent lineup for these shows may be, Nagatani says few Japanese are familiar with the top names in American country music. The event itself, with a three-year track record, draws the musically curious who come away as country music converts.

Nogatani notes that country, like jazz, gained more exposure in Japan in the years after World War II. But while the Japanese have nurtured their own jazz and rock stars, says Nagatani, "country music is very hard for the Japanese because the songs have a certain accent and dialect, and to sing it is very hard."

Nogatani does so, however, and he traveled to Nashville this past spring to record a disc for independent release. Meanwhile, he and the Cannonballs play several nights a week at his club. And plans already are under way for a second Country Heart Festival beneath Mount Fuji next April and Country Gold V next fall.

"We have to let people here know about this music," he says. "We're doing this as a cultural thing."

THE CANCELLATION by Michael Jackson of the final dates on his European tour due to throat problems (Billboard, Oct. 17) was a setback to Turkish promoter Ahmet San, who had the stadium stages up and ready for the "King of Pop" in Istanbul and Izmir. (Jackson also dropped a final show in Athens.) After taping his HBO special in Bucharest, Romania, the Gloved One actually made it to Turkey but returned to the U.S. under doctor's orders. However, according to Morris

Diamond, U.S. liaison for Ahmet San Productions, the "Dangerous" tour booking confirms Turkey's increasing presence as a tour market for major Western acts. A festival in Cesme this past July, promoted by Ahmet San Productions, featured not only Eastern European artists but Donna Summer, Snap, Soul II Soul, and Vanilla Ice. The latest acts discussing shows with the promoter, says Morris, are Frank Sinatra and Crosby, Stills & Nash.

HOME & ABROAD



by Thom Duffy

GLOBAL SPIN: Welshman John Cale, co-founder of the Velvet Underground and longtime "avant-pop" leader, recorded solo concert performances in Paris, Stuttgart, and Brussels in the last year for a haunting retrospective album, "Fragments Of A Rainy Season," which Hannibal Records has just put out in the U.S. ... The newest release on David Byrne's Luaka Bop world-rhythm label is from Brazilian poet and pop writer Tom Zé. "Brazil 5—The Return Of Tom Zé—The Hips Of Tradition," featuring Byrne and Arto Lindsay, is built around jagged-edged beats and dissonance that, Zé says, reflects the urban turmoil of Sao Paulo and his native northeastern Brazil.

BORDER CROSSINGS: The Stray Cats have been prowling across Europe this fall but the highlight of the reunited rockabilly trio's current tour will be a headlining date at the 8,000-capacity Budokan Arena in Tokyo Nov. 4, which follows a string of sold-out Japanese theater dates for the band earlier this year ... Also on the rise in Japan is the New York power-rock act Dream Theater, whose Atco Records album "Images And Words" is close to 30,000 in sales on Warner affiliate MMG Records in Japan, where the band tours next month.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 1515 Broadway, 39th Floor, New York, N.Y. 10036 or faxed to 212-536-5358.

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EUROPEAN LABEL LEADERS

(Continued from page 65)

compilations, be they multi-artist releases or single-artist hits packages."

Denekamp is concerned that across Europe, the buyers of singles and albums are increasingly polarized. "You see the album charts reflect the purchases of 25- to 40-year-olds—a lot of compilations, a lot of older acts. There appear to be very few slots for new talent." By contrast, the singles charts mirror the tastes of the under-25 age group.

"In terms of market slowdown, we're facing more or less the same situation we did in the late '70s and early '80s, but then we were worried about the fact that people over 25 didn't buy music. So we concentrated all our efforts on that target group, who have the money to buy CDs, they spend a lot of time at home, with families, cocooning and so on. Meanwhile, today's young people go out and buy nonrecognizable acts, faceless acts, house music. So we're four to five years too late in developing new acts for those young buyers, with the exception of hard rock and heavy metal."

A&R CRISIS AHEAD

EMI Music's Rotelli goes so far as to suggest the industry is facing an A&R crisis. "Apart from the technicalities of CD player penetration and so

on, there's really nothing new in music out there. The enormous success of Queen last year and this year is a reflection of that. At the same time, superstars like Michael Jackson are not selling as many of their current album as they did of their last. In other words, the releases on the market are not as one would like them to be, creatively." By Rotelli's account, the public agrees.

Denekamp at Sony Music adds, "Over the last seven or eight years, the music industry may have underestimated the importance of creating new stars. The moment the big stars don't sell as well as they used to, then there's a problem—not only for individual record companies, but also for the market in general."

For his part, PolyGram's Davis suggests that problems of unemployment and shrinking purchasing power among Europe's young people may be the reason the cassette is declining fast. "It could be the quality differential, but it could as likely be that youth simply doesn't have the money in this economy. The cassette-buying demographic may be the first being impacted by the downturn."

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg.

NORWAY MAJORS BAND TO FIGHT IMPORTS

(Continued from page 65)

the Norwegian record industry."

Norway's trade-regulation agencies have shown no enthusiasm for outlawing parallel imports nor stipulating a minimum price for product coming into the country. While that is the case, Johannessen estimates that 40% of total retail sales here consist of imported product.

The Norwegian industry is united in its condemnation of imports as undermining the amount of money the companies here have to spend on breaking domestic artists.

Sony Music Entertainment managing director Rune Hagberg comments, "The importers don't consider the consequences; the product range becomes limited and there is no Norwegian music or acts."

"We receive sympathy from the [Ministry of Culture] about investing money in the marketing of Norwegian acts. The Price Authority, however, says it's not their business. They only consider what's good for the consumers."

The industry is, then, pinning its hopes on MSO Express to counter the

incoming tide—and there are signs that it has struck a chord with the retail sector.

MSO managing director Jan Michelet sent a letter to stores Oct. 9, asking whether they wanted to join the project. He says, "We received positive feedback from many stores on Saturday [Oct. 10] even though we had only mailed the letter the previous day."

Mikkel Ridel, managing director of the Oslo-based CD-Akademiet stores, comments, "I have wanted this for a long time. Usually, I'm very stressed at the end of the week, and it's good to have all the products sent by making only one phone call."

Although CD-Akademiet will use MSO Express, Ridel says he feels the amount of imports he buys will not decrease. "I'm flavoring my repertoire with imported records, and I'm going to continue doing that unless the record companies in Norway can provide every record I need. It's unrealistic to believe they are able to manage that. I want to place orders where I get the best service."

GERMAN VIDEO CHANNEL

(Continued from page 66)

spend the money needed to make a video."

The partners in DMK are production companies Me, Myself & Eye, VAP, and DoRo Productions (Billboard, Sept. 5); Gorny's PopKomm organization is overseeing program content. The companies say DMK will have a start-up capitalization of 100 million deutschmarks (approximately \$70 million).

It is intended DMK will be deliv-

ered by cable to the 10.8 million German households connected to the cable network. Gorny says the consortium has been assured by politicians that once the financial backing and the programming plan is in place, broadcast licenses will be granted for each of Germany's federal states.

It is planned that 40% of DMK's music content will consist of domestic repertoire.

Séguin Snags 4 Félix Awards

Les B.B., Flynn Also Take Top Trophies

BY LARRY LeBLANC

TORONTO—With four awards, veteran Quebec singer Richard Séguin was the big winner at the 14th annual Félix Awards, presented Oct. 18 in Montreal by the Assn. Québécoise de L'Industrie du Disque et de L'Industrie du Spectacle (ADISQ), the predominantly French-speaking provincial association of independent producers and labels.

The awards show, held at the Theatre Saint-Denis and televised by Radio Canada, was hosted for the second consecutive year by René Simard and featured performances by such Quebec talent as Séguin, Les B.B., Renee Martel, Marie Carmen, Dan Brigas, and newcomer Kathleen.

Séguin won for male singer of the year against such heavy competition as Jean Leloup, Michel Rivard, Luc De Larochelière, Pierre Flynn, Dan Bigras, and Roch Voisine. Séguin's fifth solo album, "Aux Portes Du Matin" (The Doorways Of Dawn), won as best pop/rock album. The album's title track won for best song and for singer/songwriter performance of the year.

Despite their individual international statures and immense popularity in Quebec, both Voisine and Céline Dion failed to win singer of the year in their respective genre categories. Both were no-shows at the event. ADISQ, undoubtedly sensitive to past sniping from quarters of the Quebec industry suggesting Félix voting is heavily politicized, decided this year to open voting for male- and female-singer categories to the public for the first time. Fans voted by filling in ballots in *Le Journal de Montreal*, *Le Journal de Quebec*, *Le Lundi*, and *Echo-Vedettes*.

Though Voisine lost the male-singer category to Séguin, he did win for most renowned Quebec artist outside of Quebec over Dion, De Larochelière, Carole Laure, and Leloup.

For the female-singer-of-the-year award, Dion was beat out by Carmen, who also triumphed over Ginette Reno, Marjo, Joe Bocan, Marie Philippe, and Joanne Labelle. Ironically, this year Dion's French-language album "Dion Chante Plamondon" won for best-selling album while the singer for the second year won for the Quebec artist most renowned singer in a language other than French. This awkward-sounding title was put in place last year following Dion's controversial win as Anglophone artist of the year in 1990. She had refused to accept the 1990 award saying she wasn't an Anglophone artist.

In other key categories, Les B.B. scored as group of the year over Hart Rouge, Papparazzi, Villain Pigouin, and La Bottine Souriante; Kathleen was named discovery of the year over Daniel Bélanger, Bourbon Gauthier, Labelle, and Nicolas; and Flynn was named top songwriter.

Following is a full list of artist winners.

Group: Les B.B.
Male singer: Richard Séguin
Female singer: Marie Carmen
Discovery of the year: Kathleen

Song of the year: "Aux Portes Du Matin," Richard Séguin
Songwriter: Pierre Flynn
Best video: "Opium," performed by Daniel Bélanger, directed by Lyne Charlebois
Best-selling album: "Dion Chante Plamondon," Céline Dion
Best pop album: "L'Essentiel," Ginette Reno
Best pop/rock album: "Aux Portes Du Matin," Richard Séguin
Best folk/folklore album: "Jusqu' Aux P'tites Heures," La Bottine Souriante
Best country and western album: "Tard Le Soir Sur La Route," Gildor Roy
Best jazz album: "Michel Cusson And The Wild Unit"
Best classical album: "Alvaro Perri" by Alvo Perri
Best instrumental album: "Nôel Au Piano," Richard Abel
Best new age album: "Le Feu Sacré," Daniel Berhiau
Best children's album: "Pass-Partout

Concerto Rigolo," various artists.
Best comedy album: "L'album Du Peuple," Francois Perusse
Singer/songwriter performance of the year: "Aux Portes Du Matin," Richard Séguin
Vocal performance of the year: "L'essentiel... La Suite," Ginette Reno
Humor performance of the year: "Marie-Lise Pilote," Marie-Lise Pilote
TV show of the year—song: "Franco-Folies De Montréal 1990: Marjo," produced by Spectel Video
TV show of the year—comedy: "Le Monde Merveilleux De Ding Et Dong," produced by Avanti Cine Video
Most renowned Quebec artist outside of Quebec: Roch Voisine
Most renowned Quebec artist performing in a language other than French: Céline Dion
Most renowned francophone artist in Quebec: Patrick Bruel



Sony Snips. Executives and government officials cut the ribbon to open the renovated headquarters of Sony Music Canada in Toronto at a celebration attended by numerous artists and guests. Pictured, from left, are Michael P. Schulhoff, chairman, Sony Music Entertainment; the Honorable Perrin Beatty, Canada's Minister of Communications; Sony Music Canada president Paul Burger; and Mel Ilberman, president, Sony Music International.

Bon Jovi Surprises Toronto

Debuts Songs From 'Faith' Set

TORONTO—Bon Jovi played a 90-minute set before 1,500 people in a surprise show at the RPM club here Oct. 17 intended to stir up interest for the group's new Mercury Records album, "Keep The Faith," due Tuesday (27).

Tickets for the show went on sale the day before and sold out within a half-hour. The last time the band played at a club in this city was in 1984 at the El Mocambo, Toronto's former premier showcase club.

Musically tight despite a long lay-off, the band surprised the audience by kicking off the evening with a rousing rendition of the Beatles' "With A Little Help From My

Friends." It went on to perform a generous helping of past hits, including "You Give Love A Bad Name," "Livin' On A Prayer," "Bad Medicine," and "Lay Your Hands On Me," as well as a powerful reading of Jon Bon Jovi's 1990 "Young Guns II" soundtrack hit, "Blaze Of Glory."

From the upcoming album, produced by Canadian Bob Rock and recorded at Little Mountain Studios in Vancouver, came "Bed Of Roses," "I'll Sleep When I'm Dead," and the title track and first single, all of which the crowd welcomed with sizable enthusiasm.

LARRY LeBLANC

HITS OF THE WORLD



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EUROCHART HOT 100		10/9/92		MUSIC & MEDIA		
THIS WEEK	LAST WEEK	SINGLES				
1	1	IT'S MY LIFE DR. ALBAN SWEMIX				
2	2	RHYTHM IS A DANCER SNAP LOGIC				
3	3	SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME				
4	4	DON'T YOU WANT ME FELIX deCONSTRUCTION				
5	8	BAKER STREET UNDERCOVER PWL INTERNATIONAL				
6	10	JUST ANOTHER DAY JON SECADA SBK				
7	13	SLEEPING SATELLITE TASMINE ARCHER EM				
8	6	ABBA-ESQUE ERASURE MUTE				
9	7	EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN				
10	16	END OF THE ROAD BOYZ II MEN MOTOWN				
ALBUMS						
1	2	PETER GABRIEL US VIRGIN				
2	1	ROXETTE TOURISM EMI				
3	3	ERIC CLAPTON UNPLUGGED REPRISE				
4	7	ABBA GOLD-GREATEST HITS POLAR				
5	9	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.				
6	5	MIKE OLDFIELD TUBULAR BELLS II WEA				
7	4	MICHAEL JACKSON DANGEROUS EPIC				
8	NEW	PRINCE & THE N.P.G. LOVE SYMBOL PAISLEY PARK/WARNER BROS.				
9	6	LIONEL RICHIE BACK TO FRONT MOTOWN				
10	11	SINEAD O'CONNOR AM I NOT YOUR GIRL? ENSIGN				

AUSTRALIA		(Australian Record Industry Assn.) 10/4/92	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ACHY BREAKY HEART BILLY RAY CYRUS PHONOGRAM/POLYGRAM	
2	2	BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON POLYDOR/POLYGRAM	
3	4	THE DAY YOU WENT AWAY WENDY MATTHEWS 100ART/WARNER	
4	3	LOVE IS IN THE AIR (BALLROOM MIX) JOHN PAUL YOUNG ALBERTS/SONY	
5	11	AIN'T NO DOUBT JIMMY NAIL 100ART/WARNER	
6	13	WHITE MEN CAN'T JUMP RIFF EMI	
7	10	DO FOR YOU EUPHORIA EASTWEST/WARNER	
8	8	NOVEMBER RAIN GUNS N' ROSES GEFLEN/BMG	
9	NEW	MY NAME IS PRINCE PRINCE & THE N.P.G. WARNER	
10	17	SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH MCA/BMG	
11	NEW	KEEP THE FAITH BON JOVI MERCURY/PHONOGRAM	
12	6	HUMPIN' AROUND BOBBY BROWN MCA/BMG	
13	40	END OF THE ROAD BOYZ II MEN MOTOWN/POLYDOR	
14	5	RHYTHM IS A DANCER SNAP BMG	
15	12	BABY GOT BACK SIR MIX-A-LOT DEF AMERICAN/PHONOGRAM	
16	NEW	EROTICA MADONNA WARNER	
17	NEW	WHAT KIND OF FOOL KYLIE MINOGUE MUSHROOM/FESTIVAL	
18	14	LOVE HOW YOU LOVE ME TEEN QUEENS PHONOGRAM/POLYGRAM	
19	15	TENNESSEE ARRESTED DEVELOPMENT CHRYSALIS/EMI	
20	18	WITHOUT YOU GIRLFRIEND RCA/BMG	
ALBUMS			
1	NEW	PRINCE & THE NEW POWER GENERATION LOVE SYMBOL WARNER	
2	1	BILLY RAY CYRUS SOME GAVE ALL PHONOGRAM/POLYGRAM	
3	NEW	KYLIE MINOGUE GREATEST HITS MUSHROOM/FESTIVAL	
4	4	AUSTRALIAN CAST JESUS CHRIST SUPERSTAR EMERALD CITY/POLYGRAM	
5	2	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.	
6	6	HUNTERS AND COLLECTORS CUT WHITE/FESTIVAL	
7	16	NOISEWORKS THE WORKS COLUMBIA/SONY	
8	3	PETER GABRIEL US VIRGIN/EMI	
9	10	WENDY MATTHEWS LILY 100ART/WARNER	
10	5	DR. HOOK DR. HOOK'S GREATEST HITS EMI	
11	9	HOODOO GURUS ELECTRIC SOUP BMG	
12	12	MADONNA THE IMMACULATE COLLECTION WARNER	
13	11	ROCKMELONS FORM ONE PLANET MUSHROOM/FESTIVAL	
14	7	SOUNDTRACK STRICTLY BALLROOM ALBERTS/SONY	
15	8	ERIC CLAPTON UNPLUGGED WARNER BROS.	
16	13	MARGARET URULICH CHAMELEON DREAMS COLUMBIA/SONY	
17	14	MARIAH CAREY UNPLUGGED COLUMBIA/SONY	
18	20	CELINE DION CELINE DION/UNISON EPIC/SONY	
19	19	ROXETTE TOURISM EMI	
20	17	SINEAD O'CONNOR AM I NOT YOUR GIRL CHRYSALIS/EMI	

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	4	JUST ANOTHER DAY JON SECADA SBK	
4	3	IT'S MY LIFE DR. ALBAN LOGIC	
5	8	BAKER STREET UNDERCOVER PWL	
6	5	ABBA-ESQUE ERASURE MUTE	
7	6	HOW DO YOU DO! ROXETTE EMI	
8	7	ONE LOVE DR. ALBAN LOGIC	
9	15	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS AND JANET JACKSON PERSPECTIVE	
10	12	NOVEMBER RAIN GUNS N' ROSES GEFLEN	
11	9	WE ALL NEED LOVE DOUBLE YOU? ZYX	
12	19	DIE DA !!! FANTASTISCHEN VIER COLUMBIA	
13	10	HUMPIN' AROUND BOBBY BROWN MCA	
14	11	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN	
15	13	RHYTHM IS A DANCER SNAP LOGIC	

16	94	MORE AND MORE CAPTAIN HOLLYWOOD PROJECT BLDW UP	
17	14	THIS USED TO BE MY PLAYGROUND MADONNA SIRE	
18	17	THE MAGIC FRIEND 2 UNLIMITED ZYX	
19	20	MR. LOVERMAN SHABBA RANKS EPIC	
20	18	JAM MICHAEL JACKSON EPIC	
ALBUMS			
1	2	US PETER GABRIEL VIRGIN	
2	1	ROXETTE TOURISM ELECTROLA	
3	4	ERIC CLAPTON UNPLUGGED REPRISE	
4	3	MICHAEL JACKSON DANGEROUS EPIC	
5	64	ABBA GOLD POLYGRAM	
6	5	GENESIS WE CAN'T DANCE VIRGIN	
7	7	MIKE OLDFIELD TUBULAR BELLS II WEA	
8	9	FANTASTISCHEN VIER 4 GEWINNT SONY	
9	41	VAYA CON DIOS TIME FLIES BMG/ARIELA	
10	6	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN	
11	8	BOHSE ONKELZ HEILIGE LEIDER BELLAPHON	
12	16	INNER CIRCLE BAD TO THE BONE WEA	
13	11	GUNS N' ROSES USE YOUR ILLUSION I GEFLEN	
14	14	LIONEL RICHIE BACK TO FRONT MOTOWN	
15	10	QUEEN GREATEST HITS II PARLOPHONE	
16	13	PUR LIVE INTERCORD	
17	12	DR. ALBAN ONE LOVE LOGIC	
18	17	WESTERNHAGEN JAJA WARNER BROS.	
19	75	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER	
20	NEW	PRINCE & THE N.P.G. LOVE SYMBOL WEA	

JAPAN		(Music Labo) 10/5/92	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ZERO B'Z BMG	
2	2	NO NO DARLIN CHAGE & ASKA PONY CANYON	
3	3	KESSENWA KINYOBI DREAMS COME TRUE EPIC/SONY	
4	4	DA KA RA MAKI OHGURO TOSHIBA/EMI	
5	5	JIRETTAI AI T-BOLAN ROCK IT	
6	NEW	CUU-CUU MARIKO NAGAI FUN HOUSE	
7	8	NAMIDANO KISS SOUTHERN ALL STARS VICTOR	
8	NEW	BRAIN SUGAR KOJI KIKAWA EMI	
9	9	YOU'RE THE ONLY MASATOSHI ONO SONY	
10	6	SMILE SENSHI OTORENGER OTOMATSUKUN VICTOR	
ALBUMS			
1	2	SOUTHERN ALL STARS YONI MANYOHNO HANAGA SAKUNARI VICTOR	
2	1	MIYUKI NAKAJIMA EAST ASIA PONY CANYON	
3	NEW	PRINCE & THE N.P.G. LOVE SYMBOL WARNER BROS.	

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	1	SLEEPING SATELLITE TASMINE ARCHER EMI	
2	2	END OF THE ROAD BOYZ II MEN MOTOWN	
3	4	I'M GONNA GET YOU BIZARRE INC VINYL SOLUTION	
4	11	EROTICA MADONNA MAVERICK	
5	NEW	KEEP THE FAITH BON JOVI JAMCO	
6	8	TETRIS DOCTOR SPIN CARPET	
7	5	IT'S MY LIFE DR. ALBAN LOGIC/ARISTA	
8	3	EBENEZER GOODE THE SHAMEN ONE LITTLE INDIAN	
9	9	A MILLION LOVE SONGS TAKE THAT RCA	
10	NEW	PEOPLE EVERYDAY ARRESTED DEVELOPMENT COOLTEMPO	
11	11	LOVE SONG/ALIVE & KICKING SIMPLE MINDS VIRGIN	
12	15	ASSASSIN THE ORB THE ORB/BIG LIFE	
13	NEW	SKIN O' MY TEETH MEGADETH CAPITOL	
14	19	HIGHWAY TO HELL (LIVE) AC/DC ATCO	
15	10	BAKER STREET UNDERCOVER PWL INTERNATIONAL	
16	NEW	NOTHING TO FEAR CHRIS REA EASTWEST	
17	7	MY NAME IS PRINCE PRINCE & THE N.P.G. PAISLEY PARK	
18	23	PERFECT MOTION SUNSCREEN SONY	
19	24	DON'T YOU WANT ME THE FARM END PRODUCT	
20	14	MY DESTINY LIONEL RICHIE MOTOWN	
21	30	PIECE OF MY HEART ERMA FRANKLIN EPIC	
22	16	SPECIAL KIND OF LOVE DINA CARROLL EMI	
23	NEW	IT WILL MAKE ME CRAZY FELIX deCONSTRUCTION TUFF GONG	
24	13	IRON LION ZION BOB MARLEY & THE WAILERS TUFF GONG	
25	NEW	ERASURE-ISH (A LITTLE RESPECT/STOP!) BJORN AGAIN M&G	
26	22	SOMETIMES LOVE JUST AIN'T ENOUGH PATTY SMYTH WITH DON HENLEY MCA	
27	NEW	MISERERE ZUCCHERO WITH LUCIANO PAVAROTTI LONDON	
28	NEW	LIBERATION LIBERATION ZYX	
29	NEW	ALWAYS TOMORROW GLORIA ESTEFAN EPIC	
30	44	FAITHFUL GO WEST CHRYSALIS	
31	18	THE BEST THINGS IN LIFE ARE FREE LUTHER VANDROSS & JANET JACKSON PERSPECTIVE	
32	20	RHYTHM IS A DANCER SNAP LOGIC/ARISTA	
33	12	SENTINEL MIKE OLDFIELD WEA	
34	52	NEVER SAW A MIRACLE CURTIS STIGERS SONY	
35	29	EXCITED M-PEOPLE deCONSTRUCTION	
36	35	JUMP AROUND HOUSE OF PAIN RUFFNESS	
37	41	BE MY BABY VANESSA PARADIS REMARK	
38	26	CONNECTED STEREO MCs EMI	
39	25	COULD'VE BEEN ME BILLY RAY CYRUS MERCURY	
40	NEW	THERE IS A LIGHT THAT NEVER GOES OUT THE SMITHS WEA	

4	4	ZARD HOLD ME POLYDOR	
5	3	T BOLAN NATSUNO OWARINI ROCK IT	
6	8	ERI HIRAMATSU ERHYTHM PONY CANYON	
7	5	KATSUMI LINKAGE PIONEER	
8	9	ERIC CLAPTON UNPLUGGED WARNER	
9	6	TOMOYASU HOTELI GUITARHYTHM III TOSHIBA/EMI	
10	7	EKICVHI YAZAWA LIVE ALBUM ANYTIME WOMEN TOSHIBA/EMI	

FRANCE		(Nielsen/Europe 1) 10/3/92	
THIS WEEK	LAST WEEK	SINGLES	
1	2	DUR DUR D' ETRE BEBE JORDY COLUMBIA/SONY	
2	1	RHYTHM IS A DANCER SNAP BMG	
3	3	THE WORLD IS STONE CYNDI LAUPER EPIC/SONY	
4	4	IT'S PROBABLY ME ERIC CLAPTON & STING A&M/POLYDOR	
5	5	LE CHAT POW WOW POLYGRAM	
6	8	JUMP KRIS KROSS SONY/COLUMBIA	
7	7	BE MY BABY VANESSA PARADIS REMARK/POLYGRAM	
8	9	PERCHE LO FAI MARCO MASINI POLYGRAM	
9	6	PLEASE DON'T GO DOUBLE YOU POLYGRAM	
10	11	JAM MICHAEL JACKSON SONY/EPIC	
11	12	THIS USED TO BE MY PLAYGROUND MADONNA WEA	
12	26	SHE'S LIKE THE WIND PATRICK SWAYZE BMG/RCA	
13	10	WE ALL NEED LOVE DOUBLE YOU POLYGRAM	
14	21	LOVE IS ALL BUTTERFLY BALL SONY	
15	14	I LOVE ROCK N' ROLL JOAN JETT & THE BLACKHEARTS POLYGRAM/POLYDOR	
16	20	THE MUSIC'S GOT ME BASS BUMPERS POLYGRAM/SCORPIO	
17	19	IRON LION ZION BOB MARLEY ISLAND/POLYGRAM	
18	27	SWEET LULLABY DEEP FOREST SONY/M&M	
19	13	WHO IS IT MICHAEL JACKSON SONY/EPIC	
20	17	RESTE AVEC MOI FRANCIS LALANNE SONY/TREMA	
ALBUMS			
1	3	MICHAEL JACKSON DANGEROUS EPIC/SONY	
2	2	PETER GABRIEL US VIRGIN	
3	1	VANESSA PARADIS VANESSA PARADIS POLYGRAM	
4	4	SOUNDTRACK DIRTY DANCING BMG	
5	11	JONAS MICHEL OU'EST LA SOURCE WEA	
6	8	STEPHEN EICHER ENGELBERG POLYGRAM	
7	5	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM	
8	10	TYCOON VERNON ANGLAISE DE STARMANIA SONY/EPIC	

9	6	CHRISTIAN MORIN ESQUISSE SONY	
10	12	GENESIS WE CAN'T DANCE VIRGIN	
11	7	SNAP THE MADMAN'S RETURN BMG	
12	13	NIRVANA NEVERMIND GEFLEN/BMG	
13	9	ELSA DOUCE VIOLENCE BMG	
14	26	BARBELVIVEN, DIDIER VEND'EE 93 (INCLUS 'LES MARIES) SONY/M&M	
15	20	JEAN PHILLIPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY	
16	16	TOTO KINGDOM OF DESIRE COLUMBIA/SONY	
17	28	MICHAEL JACKSON THRILLER SONY/EPIC	
18	17	BOB MARLEY & THE WAILERS SONGS OF FREEDOM 1962/1980 ISLAND/POLYGRAM	
19	21	DAHO, ETIENNE PARIS AILLEURS VIRGIN	
20	19	DIRE STRAITS ON EVERY STREET POLYGRAM	

ITALY		(Musica e Dischi) 10/5/92	
THIS WEEK	LAST WEEK	SINGLES	
1	1	THIS USED TO BE MY PLAYGROUND MADONNA SIRE	
2	3	IT'S PROBABLY ME STING & ERIC CLAPTON A&M	
3	4	JAM MICHAEL JACKSON EPIC	
4	12	EROTICA MADONNA WEA	
5	13	DON'T YOU WANT ME FELIX (GFB) FLYING	
6	9	WE ALL NEED LOVE DOUBLE YOU DWA	
7	5	HANNO UCCISO L'UOMO RAGNO 883 FRI	
8	7	IL PAESE DEI BALOCCHI EDOARDO BENNATO VIRGIN/EMI	
9	1	NON M' ANNOIO JOVANOTTI FRI	
10	2	PLEASE DON'T GO DOUBLE YOU? DWA	
ALBUMS			
1	1	ZUCCHERO SUGAR FORNACIARI MISEARERE POLYDOR	
2	2	FRANCESCO DE GREGORI CANZONI D'AMORE COLUMBIA	
3	3	PETER GABRIEL US REAL WORLD	
4	4	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.	
5	12	PRINCE & THE N.P.G. LOVE SYMBOL WARNER BROS.	
6	5	883 HANNO UCCISO L'UOMO RAGNO FRI	
7	6	LUCIO BATTISTI COSA SUCCEDERA' ALLA RAGAZZA COLUMBIA	
8	7	POOH IL CIELO E' BLU SOPRA LE NUVOLE CGD	
9	8	LUCIO DALLA AMEN PRESSING	
10	9	ELTON JOHN THE ONE ROCKET	

SPAIN		(TVE/AFYVE) 9/26/92	
THIS WEEK	LAST WEEK	SINGLES	
1	5	DON'T YOU WANT ME FELIX RCA	
2	2	UNA HISTORIA DE ELLEGIBO ELLEGIBO BLANCO Y NEGRO	
3	1	RHYTHM IS A DANCER SNAP BMG/ARIELA	
4	4	HISTORIAS DE AMOR O.B.K. BLANCO Y NEGRO	
5	3	BECAUSE THE NIGHT CO. OR GINGER MUSIC	
6	8	WE ALL NEED LOVE DOUBLE YOU? BLANCO Y NEGRO	
7	6	SENSACION DE VIVIR XUXA BMG/ARIELA	
8	7	N.REAL PRESENCE CHICKI CHICKA LUCAS RECORDS	
9	9	THE MAGIC FRIEND 2 UNLIMITED BLANCO Y NEGRO	
10	14	UNA ROSA ES UNA ROSA MECANO BMG/ARIELA	
ALBUMS			
1	1	MIKE OLDFIELD TUBULAR BELLS II WEA	
2	2	MECANO AIDALAI BMG/ARIELA	
3	4	JULIO IGLESIAS CALOR CBS/SONY	
4	5	VARIOUS ARTISTS GIGANTES CBS/SONY	
5	3	O.B.K. LLAMALO SUERO BLANCO Y NEGRO	
6	6	ROXETTE TOURISM EMI	
7	7	PETER GABRIEL US VIRGIN	
8	NEW	PRINCE & THE N.P.G. LOVE SYMBOL WARNER	
9	NEW	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER	
10	8	ELTON JOHN THE ONE POLYGRAM	

CANADA		(The Record) 10/5/92	
THIS WEEK	LAST WEEK	SINGLES	
1	2	PLEASE DON'T GO KWS POLYDOR/PGD	
2	1	END OF THE ROAD BOYZ II MEN MOTOWN/PGD	
3	3	STAY SHAKESPEAR'S SISTER LONDON/PGD	
4	NEW	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CAPITOL/CEMA	
5	7	HAVE YOU EVER NEEDED SOMEONE SO BAD? DEF LEPPARD VERTIGO/PGDY	
6	NEW	FOREVER LOVE COLOR ME BADD GIANT WEA	
7	4	HUMPIN' AROUND BOBBY BROWN MCA/UNI	
8	6	DO I HAVE TO SAY THE WORD BRYAN ADAMS A&M/PGD	
9	NEW	YOU LIED TO ME CATHY DENNIS LONDON/PGD	
10	10	ENID BARENKED LADIES SIRE/WEA	
ALBUMS			
1	1	BARENKED LADIES GORDON SIRE/WEA	
2	3	ERIC CLAPTON UNPLUGGED REPRISE/WEA	
3	2	PEARL JAM TEN EPIC ASSOCIATED/SONY	
4	5	QUEEN GREATEST HITS HOLLYWOOD/WEA	
5	4	VARIOUS ARTISTS DANCE MIX 92 QUALITY	
6	NEW	PETER GABRIEL US GEFLEN/UNI	
7	10	GARTH BROOKS THE CHASE CAPITOL/CEMA	
8	NEW	EXTREME III SIDES TO EVERY STORY A&M/PGD	
9	7	BILLY RAY CYRUS SOME GAVE ALL MERCURY/PGD	
10	8	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA	

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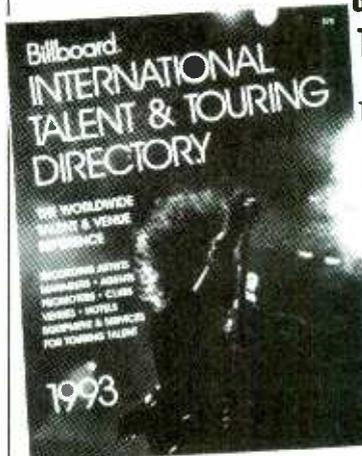
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UMASS AREA'S 'VALLEY' IS FERTILE GROUND FOR NEW ACTS

(Continued from page 1)

amassing nine top 10 albums since 1988.

The Valley, a picturesque, place-that-time-forgot farming community of 35,000 that is 90 miles west of Boston, seems an unusual launching pad for so many aggressive acts. While the area does play host to five colleges whose 30,000 students descend into the Valley each fall, there are dozens of similarly sized student centers across the country that cannot claim to be home to a local music scene with similar national impact.

One reason for the difference is that the Valley's commercial radio, clubs, and record stores have nurtured an openness to music of all types. Besides being an alternative rock outpost, the area remains a staple of the New England folk circuit as well as home to a large and respected jazz community. Four college radio stations manned by more than 400 student DJs pump new music onto the local airwaves, further fertilizing the musical ground.

"If I were one of those [A&R] guys, I'd definitely check it out," says Joey Santiago, guitarist and co-founder of the Pixies. Santiago met Pixies partner Charles Thompson (known as Black Francis) during his freshmen year at UMASS. Together they formed a band ("the Follies, I think") that mostly just jammed in dorm basements and put out Santiago's amp when it caught fire.

After withdrawing from the university in 1985, the two moved to Boston and formed the Pixies. The band signed with 4AD/Elektra and won "best new band" honors from Rolling Stone editors in 1989.

On its last release, "Trompe Le Monde," the band included a Pioneer Valley ode, "UMASS," complete with Thompson's screeching chorus, "It's educational!"

With the rapid national breakthroughs of the Pixies, Dinosaur Jr., and Buffalo Tom, the area began to garner some attention for its musical output. But then the Seattle scene hit and "that overshadowed anyplace that wasn't Seattle," says David Beaupre, who runs Jama Disc Records in Northampton.

Beaupre says that, although the Pioneer Valley is small, an array of music thrives there. (The Valley's population is a fraction of Seattle's and measures one-tenth the size of Raleigh/Durham, N.C., an area often fingered as the next new-band hot spot). After traveling to scores of supposedly thriving music scenes around the country, Beaupre says, "You return [to Northampton] and you realize, Wow, it's not really like this everywhere else, is it?"

"An aesthetic has been built up [in Northampton] since the '60s," he adds. "That aesthetic says you accept all types of interesting music."

MUSIC BIZ PIONEERS

That openness took a tangible shape in the late '70s and early '80s, when three local entrepreneurs invested in their love of music.

Jordi Herold returned from a backpack trip through Europe determined to open a coffee house in the tradition of London's Trouba-



"It's educational," goes the refrain of the Pixies song "UMass," a tongue-in-cheek tribute to the Univ. of Massachusetts and the Northampton area, which have produced nationally known bands including the Pixies, Buffalo Tom, and Dinosaur Jr. (shown clockwise from bottom left). Shown also is the Iron Horse Cafe, a coffee shop where many local bands got their early stage experience.

dor. In 1979, the doors of his Iron Horse Cafe swung open just down the street from the Northampton Court House. The cafe tag is a bit misleading, though, since most coffee shops would not welcome the pounding sounds of the Smashing Pumpkins or the performance art of Lydia Lunch as the Iron Horse has.

The original long, narrow club with its postcard-size stage sat 85 and offered live music seven nights a week. Today, its capacity has been expanded to 170, and the cafe boasts one of the richest musical traditions in the country. The London Times recently named it one of the 10 best clubs in America; Suzanne Vega signed her A&M contract backstage; and last year, John Hiatt took a break from his touring schedule to play a solo acoustic set in the small club.

PERFECT STOPOVER

For artists traveling from New York to Boston, Herold discovered early on, Northampton was a perfect stopover. Soon national acts began to stream into the area. During a recent long weekend in September, They Might Be Giants, Chucklehead, the Del Fuegos, Leon Russell, Freedy Johnston, the Low Road, Black Sheep, Shawn Colvin, and Joanne Brackeen all performed in the Valley. In February, when Univ. of Massachusetts unveils its \$51 million, 9,500-seat on-campus arena, the number of local shows will likely increase.

At about the same time Herold

was launching the Iron Horse, Ken Reed opened Main Street Records around the corner. Located on Northampton's bustling downtown avenue, where pedestrians always have the right-of-way over traffic, the 2,000-square-foot store carries more than 15,000 titles, including large chunks of imports and local releases. Spin magazine recently dubbed Main Street the best record store in New England.

Reed says store sales reflect the area's often left-of-center slant. "I'd be real surprised if anyplace

'I can see Amherst becoming another Seattle. There are already more people moving there to make music'

in the country has sold more Kate Bush records than we have," he says. Like others, Reed suggests the musical curiosity of area residents springs from the large number of former students and educators who are taken by the Valley's gentle surroundings and settle there.

With fans from around the region traveling to Iron Horse shows, searching for hard-to-find releases at Main Street Records, and visiting local movie houses, Northampton began to flourish as an entertainment center. Today,

Northampton's compact downtown is awash in restaurants and galleries.

ECLECTIC RADIO

The third piece in the musical puzzle fell into place in 1981, when Ed Skutnik launched WRSI, a commercial FM station in nearby Greenfield. Like the Iron Horse, WRSI spans the musical spectrum to include healthy doses of Sugar, Bela Fleck, the Jayhawks, Chris Harford, and Zachary Richard. Even the area's new mainstream rock station, WRNX Amherst (Renaissance Rock), by weeding out much of the older Pink Floyd and Led Zeppelin-type tracks and concentrating on Paul Simon, Del Amitri, and Jackson Browne cuts, broadcasts with an eclectic twist.

But it's college radio that champions the sound of the Valley. Within an eight-mile radius, Univ. of Massachusetts, Smith College, Mount Holyoke College, and Amherst College all boast signals of their own. (Until a few years ago, UMASS had three on-campus stations; two were deemed illegal by the FCC.) Only nearby Hampshire College is without a station.

At Amherst, more than 200 students, or one-eighth of the student body, are connected with WAMH, making it the largest on-campus organization. Bill Janovitz, lead singer of Buffalo Tom, points to the Univ. of Massachusetts' WMUA as one of the band's early backers, and Dinosaur Jr.'s Pat Murphy singles out Smith's WOZQ for its long-time support of the

band.

The number of Valley musicians is not all that large; but, because they stick together, working on each other's projects and creating new bands, they amplify the Valley's reputation as an indie rock haven.

In fact, the bands move in such small circles that almost all have ties to one, Deep Wound. Amherst natives J Mascis and Charlie Nakajima put together the punk act in the early '80s. With the exit of Nakajima and the entrance of another Amherst local, Pat Murphy, Deep Wound evolved from a hard-core favorite to distorted pop icon Dinosaur Jr. The band sent a demo to Homestead, where a UMASS alum worked in A&R. Homestead released "Dinosaur" in 1985. From there the band moved to SST and eventually to Sire. Its seventh album, "Where You Been," is due out early next year.

Former Dinosaur Jr. bassist Lou Barlow, who was booted from the band in 1989, has since formed Sebadoh in Amherst. The band's Sub Pop label debut has just been released.

In the meantime, Mascis, who still lives in Amherst, befriended UMASS student Janovitz of Buffalo Tom while the band was playing in basements at off-campus parties. With Mascis' help, Buffalo Tom landed on SST, and he co-produced its first two records, temporarily earning the band the name "Dinosaur Jr. Jr." Buffalo Tom has since settled in Boston and moved on to Beggars Banquet.

At about the same time, Gobblehoof took shape. It's made up of Deep Wound alumnus Charlie Nakajima and, occasionally on drums, J Mascis. The band's second album of deep underground sounds is out on New Alliance. And recently, Dinosaur's Murphy and Nakajima got together to create Sons Of The Corporate Dog and released its "postmodern grunge core" album on Northampton's Jama Disc.

DINOSAUR INFLUENCE

Santiago of the Pixies, a UMASS student at the time of Dinosaur Jr.'s early rumblings, says he and partner Thompson were inspired by the Amherst band. During one feedback-infested set by Dinosaur Jr., who were opening for a local Jason & the Scorchers show, Santiago remembers looking at Thompson and saying, "We could do that, easy."

Distortion-plagued pop is not the only sound echoing through the Valley, though. Locals point to bands like the Big Bad Bollocks (Celtic pub rock) and the zydeco-based Barn Stormers as groups that could play on a national level.

Charisma recently released the debut album by the popular Northampton-based rock band, the Sighs, which has toured the Northeast extensively. But visits to the Valley by label A&R reps remain rare.

Nonetheless, Dinosaur Jr.'s Murphy thinks the Valley's contribution to the national music scene has just begun. "I can see Amherst becoming like a Seattle," he says. "There are already more people moving there to make music."

COURTING THE CLASSICAL CONSUMER



Despite aggressive pricing, hit titles, and a hip new generation of performers, classical music has failed to keep pace with the growth of the overall U.S. music industry. Key marketers and retail experts offer their ideas for broadening the classical business in this first installment of "Selling," an occasional Billboard feature that will focus on new strategies for the '90s.

■ BY ED CHRISTMAN and CATHERINE APPLEFELD

NEW YORK—Music merchants have a broad repertoire of suggestions for orchestrating better classical music sales. The key elements: ambience, selection, and knowledgeable help.

Most music merchants say that in-store play, preferably in a self-contained environment dedicated to a breadth of classical music titles and staffed by knowledgeable employees, is the biggest aid in selling the genre.

But they also recognize that not every store can duplicate those characteristics. Nonetheless, even a mall store—which cannot carry a broad mix of classical music—can sell plenty of it with the right inventory and strategic use of the in-store sound system.

West Sacramento, Calif.-based Tower Records is the largest classical music retailer in the U.S., and the key to its success is selection, according to Ray Edwards, national classical manager. "We carry about 22,000 titles [in large stores]. Our medium-size stores carry about 10,000 titles."

"If you want to be a draw you have to have a substantial investment in stock and you have to have patience," continues Edwards, who is based in the chain's uptown store in New York. "There are a lot of titles that are almost window dressing but you have to have them. Classical doesn't turn like pop."

But smaller mall-based chains and independent stores can not offer tens of thousands of titles. So they compete with the right selection, says Dieter Wilkinson, classical music buyer at 825-unit, Minneapolis-based The Musicland Group. That's why "we are always changing our mix of classical inventory," Wilkinson says. "We want to make sure the right titles are in the right store. With our



Beethoven beckons shoppers into the classical department at the Sam Goody superstore in the Mall of America in Minneapolis.

computers, we can zero in on what store sells what titles." Thus, mall-based chains try to focus on hot classical titles, budget product, proven warhorses, and crossover music.

FINDING A NICHE

Another way to compete is to carve a niche, says Joseph Spencer, owner of Musical Offering in Berkeley, Calif. "We're only six blocks from a Tower Classics," Spencer says. "There's no way for us to compete [on selection] with that [store]."

So instead, Musical Offering stocks only classical music and specializes in early music, chamber, choral, and historical performances. "We are the strongest record store for medieval music probably in the U.S.; it is 40% of our stock," he says. "We carry a very serious line. The Three Tenors' did not sell well in our store."



HMV makes a statement with the entrance to its store-within-a-store at the Lexington Avenue outlet in New York. (Photo: Chuck Pulin)



The uptown Tower Records outlet in New York sports bins stocked full with classical titles and colorful display boxes highlighting hot titles. (Photo: Chuck Pulin)

Since most record stores are not superstores and cannot adequately provide selection in all classical categories, "you should pick what you're going to do and do it well," Spencer suggests. "You have to make customers willing to come in and pay the dollar more than they would down the street."

The 4,500-square-foot Musical Offering has another interesting twist: About one-third of the store is devoted to music, with the remainder dedicated to a cafe that seats more than 50 people.

While it does not have a "real kitchen," the cafe serves food like sand-

(Continued on next page)

Labels' Goal: Broaden Genre's Share Of Market

■ BY ED CHRISTMAN

NEW YORK—While retailers focus on micro-marketing to sell more classical music, labels and distributors are implementing both short-term and long-range plans to boost sales of the genre.

The moves by merchants and marketers are necessary to stem the genre's declining market share. But some worry that short-term tactics may come back to haunt the industry.

According to the Recording Industry Assn. of America, classical music sales have suffered market-share erosion since 1987, when the genre snared 5.2% of the dollars spent on music purchases. Since then, the genre's market share has slipped every year to its current level of 3.9%.

Classical music generated \$305.5 million in sales in 1991, a 5% increase over the estimated \$289.5 million in sales in 1987. However, that growth pales in comparison to the overall 40% increase that the music industry enjoyed since 1987: Music sales were \$5.7 billion that year versus last year's \$7.8 billion total.

Most observers predict that classical music's market share will continue to decline in 1992. But some add that, based on sales patterns so far, dollar volume will decline, too.

Among the key problems for classical music is an aging consumer base; the genre's typical customer is male, aged 50 and older. As one observer puts it, "That means that this segment of the audience are all dying or will."

But that trend has been countered by the emergence of hip, rock-star-like classical performers such as Nigel Kennedy and Ofra Harnoy. Further, crossover titles like "Three Tenors," as well as aggressive pricing on various budget- and midlines, are luring young novice customers

(Continued on next page)

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LABELS' GOAL: BROADEN CLASSICAL GENRE'S SHARE OF MARKET

(Continued from preceding page)

to the genre.

Now, forward-looking classical music marketers are seeking ways to transform those casual younger buyers into fully blossomed fans.

"Our challenge," says Steve Vining, senior director of sales marketing for BMG Classics, "is to take the younger age groups and begin to educate them on classical music, and, in turn, increase their [classical] music purchases."

The stakes are huge, according to classical music marketers. As Vining puts it, "that audience will be the classical industry in 10 years.

If we don't develop them, there will be no classical music industry."

Says Deborah Morgan, senior VP of marketing and sales at PolyGram Classics and Jazz: "The industry has to resist the urge of relying on the old ways of marketing classical music and instead should be looking for new ways . . . We have to become more creative as an industry. All genres of music are facing a changing demographic base, and it



is the industry's responsibility to respond to those changes."

GLUT OF TITLES

Meanwhile, some observers are worried that the pressure to maintain current classical sales has created an unhealthy marketplace. By all accounts, some 500 to 600 classical titles a month are being released into the marketplace, which has created a huge glut of product.

"Since more budget and midline product is being sold, the total number of units are up dramatically, while the average price is down," notes Joe Micallef, president of Portland, Ore.-based Allegro Imports. "What is disconcerting about 1992 is that the average price is declining and most labels have compensated for that by putting out more product."

Buyers at music chains say they are overwhelmed by the classical music release schedule. "I think that I can make an argument there are a lot of reviewers asking, does



Like other retailers, Tower uses budget classical cassette titles, shown here in the chain's uptown New York store, to woo shoppers. (Photo: Chuck Pulin)

the world need another version of 'The Four Seasons'," says Dieter Wilkinson, classical music buyer at 825-unit, Minneapolis-based The Musicland Group. "I think the labels could cut their releases in half if they [were] more careful on what

they are releasing or bringing into this country."

As a result of this perceived glut, buyers are becoming more selective in their purchases, label and distribution executives say. Also, the pressure to stock new titles means

that retailers are pulling titles faster, and the returns are mounting quicker, they add.

The pressure to move big numbers of a title at the front-end of a release's life is mounting, according to independent distributors. "With the shorter shelf life, [classical music] is becoming more like the pop business, where you have to do very aggressive marketing and do your sales in a short time," says Michael Koch, president of Westbury, N.Y.-based Koch International.

BMG's Vining says he has not detected a trend toward a shorter shelf life. "What is happening is more titles are being unbought and will stay unbought," he says.

Still, the message seems clear: The labels that are not careful about how much they release eventually will choke on returns, one of the factors leading industry observers to predict that a shakeout is around the corner.

It all adds up to a market-share battle, with labels maneuvering for sales that will come largely at the expense of others. "We are already seeing the shakeout," says Vining. "There are some significant market-share shifts taking place now."

Over the next five years, some smaller labels face extinction, while the majors likely will be forced to pare their catalogs.

Already, Koch has been deleting labels from its distribution roster, says Michael Rosenberg, director of marketing and sales for the distributor.

NEED FOR EDUCATION

While the classical music industry wrestles with the current realities of the marketplace, many are looking for ways to grow the business down the line.

Currently, the classical market has three audience segments, according to Cathy Callahan, a national sales manager at CEMA: the devout fan, who buys high-end product and may own up to 30 different versions of "The Four Seasons"; the yuppie who wants the finest recordings and only wants one version of a piece; and the customer who buys something appealing from the budget bin. It is the latter buyer whom the industry wants to cultivate.

"The mission is how do you educate them; how do you advertise to reach them; and how do you get them beyond the budget bin," she says. "It is an interesting challenge. Some research needs to be done about how to reach these people."

Industry experts, however, disagree on how this can be accomplished. Otto Quittner, president of Long Island City, N.Y.-based Qualiton Imports, does not think that industry marketing tactics are enough to convert novice classical customers. "I am afraid that people who buy Pavarotti will stop there and not buy Wagner," he says. "We find that less and less people are interested in classical music. If the industry could do something, it should be working to find a way to do more education of classical in school."

Rosenberg at Koch agrees, adding that the decline in classical mu-

(Continued on page 79)

COURTING THE CLASSICAL CONSUMER

(Continued from preceding page)

wiches and homemade soups. "People come in for the cafe, or the store, and wind up in the other," according to Spencer. "Our place is alive and our tables are full almost all day long." Further enhancing the environment, the cafe plays only classical music and its service counter is in the form of bright red harpsichord.

Marrying a cafe with a record store is unusual. On the other hand, most merchants agree with Spencer's strategy of creating a space devoted to classical music. "If the classical music department can't have its own walls, at the least it has to have its own sound environment," says Tower's Edwards. "Classical customers like to listen to it as they shop."

At Tower, classical is almost always separate. In some outlets, it is a store-within-a-store; in a few cases, classical is in a separate annex. Chains such as Musicland and North Canton, Ohio-based Camelot Music also practice that strategy in locations where it makes sense, each with dedicated sound systems playing classical.

Since in-store play is crucial to sales, retailers have to correctly use that tool, says classical and jazz buyer Doug Diaz at J&R Music World in New York, which has a dedicated classical department. "You have to concentrate in-store play during your busiest hours—we do a big lunch rush, since we're located in the business district," he says. "The biggest thing is to carefully design your in-store play. We program the day and try to hit as many different customers as possible . . . by playing a big mix of titles."

But the average mall store cannot devote its sound system to classical music, notes Mike Tully, classical, jazz, new age, and blues buyer at Camelot. Nonetheless, "We encourage stores to play classical and jazz



The Musical Offering in Berkeley, Calif., combines a cafe with a record store that sells only classical music. Shown here is a service counter that is shaped like a harpsichord.

during hours when a lot of adults are in the store, especially during the day when kids are in school," says Tully.

In stores that have to strategically choose when to play classical, it is essential to make the right selection, says Reuben Meisel, classical buyer at Torrance, Calif.-based Wherehouse Entertainment. "If it can reach out to more than classical connoisseurs and is catchy, you have the potential of selling a lot more albums than you would normally. It has to be something with a broad enough appeal."

In addition to in-store play, many label and distribution executives urge retailers to embrace some form of a listening post, which allows shoppers to privately sample music.

But chain retailers are not so sure

that listening posts are the answer. Musicland's Wilkinson asks, "What can the shopper tell from a two-minute sample?" In New York, at HMV's Lexington Avenue store, Lane Dalhke, classical and video manager, says HMV's private listening stations help sales some, but not that much. But, she says in-store play can really cause a sales surge.

FINDING THE RIGHT SALES STAFF

Another key ingredient in selling classical music is a knowledgeable sales staff. At Classical Millennium in Portland, Ore., there are seven staffers plus manager Michael Parsons, all of whom either have a degree in music or are studying music. As a result, "We're very service-oriented," Parsons says. "With a full-line classical store like us, you really have to have a knowledgeable staff. People expect it."

Of course, service, selection, and ambience need to be complemented by advertising and promotions to drive traffic into the store. For example, Tower in New York currently is running a "grandest opera sale," which coincides with the opening of the season for the Met. The chain tries to run theme-related promotions that are broad and are tied in with something happening in the market, says Edwards.

Camelot has done some promotions with various classical radio stations in markets where it has superstores, generally in the form of wine and cheese parties, which generate a good turnout. Classical Millennium and Music Offering use mailing lists to enhance promotions and draw traffic.

At Musicland, Wilkinson says, "We will try to tie in anything together that makes sense. From all the ads out there [by other chains] I haven't seen any different way of doing it. You have to advertise to get the con-

Music For Little People Enters Big Leagues; Bantam Audio Has A Lot To Crow About

KICKOFF: The first children's titles to be released under the **Music For Little People/Warner Bros. Records** joint venture hit the street Tuesday (27). MFLP—a leading independent children's label and indie distributor based in Redway, Calif.—entered into the joint-venture agreement with Warner Bros. last year. Under the deal, selected MFLP titles will flow through WEA distribution.

Music For Little People had sold more than 100,000 copies of its 37 titles—which place a heavy emphasis on cultural diversity—through independent distribution prior to inking the Warner Bros. deal. (Two non-kids' titles, on MFLP's world music subsidiary label **Earthbeat!**, came out last month.)

Six titles are involved in the first group of releases, three new works and three reissues. The new titles are "Smilin' Island Of Song" by **Cedella Marley Booker**, mother of **Bob Marley** (Billboard, Oct. 17), "A Child's Celebration Of Song" (classic tunes spanning the decades, from **Judy Garland** and **Danny Kaye** to **Raffi** and the **Doobie Brothers**), and "A Child's Celebration Of Show Tunes" (Broadway and film cast recordings of songs from "Oliver!", "Peter Pan," "The Sound Of Music," and others).

The reissues, which have collectively garnered six children's music awards from Parents' Choice, the American Library Assn., and NAIRD, are **Taj Mahal's** "Shake Sugaree," "On The Sunny Side" by **Maria Muldaur**, and **Sweet Honey In The Rock's** "All For Freedom." According to MFLP executive VP **Jimmy Durchslag**, WEA's presales on the six titles number about 35,000 units.

Music For Little People was founded by husband-and-wife **Leib**

and **Linda Ostrow** as a mail-order catalog in 1985; the label was formed two years later. The catalog now goes to 6 million homes around the world, says **Leib Ostrow**. Not surprisingly, he regards the Warner Bros. deal as "a milestone" for his company—for despite all the awards and its share of media attention, MFLP's limited distribution has made it difficult to find the product in local stores. "This partnership gives us the perfect opportunity to make these recordings available to families all over the nation," he adds.

Barry Bender, WEA's national director for special products, says a special order form for retailers will feature children's audio product from MFLP; Warner Bros. Family Entertainment; the WEA labels; and WEA-distributed **Kid Rhino**—as well as the Warner Bros./View Master Video "Kidsongs" video line and A*Vision's children's video releases. "We hope to start getting more and more record and video re-



by *Moira McCormick*

tailers to cross-promote their children's audio and video," says Bender.

"We're still finding out who the players are in the retail market as far as children's product goes, who will promote it on a co-op basis," he says. "Tower Records has been a staple, and they're talking about stepping up children's visibility in certain stores. Camelot has also been taking steps in merchandising children's music. We're trying to carve a niche in the traditional retail base, which has so far paid minimal attention to children's entertainment."

COCK-A-DOODLE-DOO: **Bantam Audio's** got a passel of new children's releases to crow about, including "The Butterfly Jar," a col-

lection of poems by **Jeff Moss**, read by **Jane Curtin** and **Mandy Patinkin**; and **Carly Simon's** "Bells, Bears, And Fishermen," read by **Simon** and accompanied by her original score. Young adult books on tape include Newbery Award winners "Shiloh" (written by **Phyllis Reynolds Naylor**, read by **Peter MacNicol**) and "Hatchet" (by **Gary Paulsen**, read by **Peter Coyote**), and "The Haymeadow" (another Paulsen book, read by **Richard Thomas**).

GREAT SCOTT: Nashville-based **Dennis Scott**, a Renaissance man in the children's arena, has been working overtime to get Music City known as Children's Music City. The composer/performer/producer recently completed production on **Dan Crow's** upcoming, as-yet-untitled album for **Sony Kids' Music**; he's working on three children's Christmas albums to be distributed through a national food chain, and has just wrapped another independent project for **Peter Pan Industries** (a previous PPI music video effort teamed Scott with **Ben Vereen**). Scott's voice and original music can be heard on the pop-flavored **Trolls** album and video "Trolly Radio Sing-A-Long" (also available from PPI). Plus, **Children's Television Workshop** has announced plans to reissue the Scott-penned, Grammy Award-winning kids' album "Sesame Country," which features **Crystal Gayle**, **Glen Campbell**, and the **Muppets**, among others. To top it off, his rocked-up fairy-tale collection, "Storybook Party," has been picked up by **Silo Inc.** (Waterbury, Vt.), and his "Teddy Bear Bedtime Bible Stories" is being distributed by Christian wholesaler **Spring Arbor**.

KIDBITS: **Tim Noah's** long-awaited follow-up to his tot-rock classic "In Search Of The Wow Wow Wibble Woggle Wazzie Woodle Woo" is out. It's called "SuperTunes," and that's as apt a description as any. **A&M** label mates **Sharon, Lois & Bram** check in with their essential "Great Big Hits," 30-plus cuts culled from 10 albums spanning 14 years. . . . A charming new indie release is the bluegrass- and zydeco-flavored "Inka Neeto" (**Azrou Records**, Los Angeles), the self-titled debut from a duo composed of **Kelly Hayford** and **Vinnie Floriani**. The pair first met while teaching with the Peace Corps in Morocco. . . . The latest from **Rounder Records** (Cambridge, Mass.) is the cross-cultural "Rainbow Signs," featuring songs by **Arlo Guthrie**, **Beausoleil**, **Flor de Cana**, **Yellowman**, and the **Horseflies**; and "Animal Folk Songs For Children," by **Mike, Peggy, Penny**, and **Barbara Seeger**, made up of 43 tunes (on two cassettes or CDs) penned by composer/educator **Ruth Crawford Seeger**, and sung by her children and grandchildren.

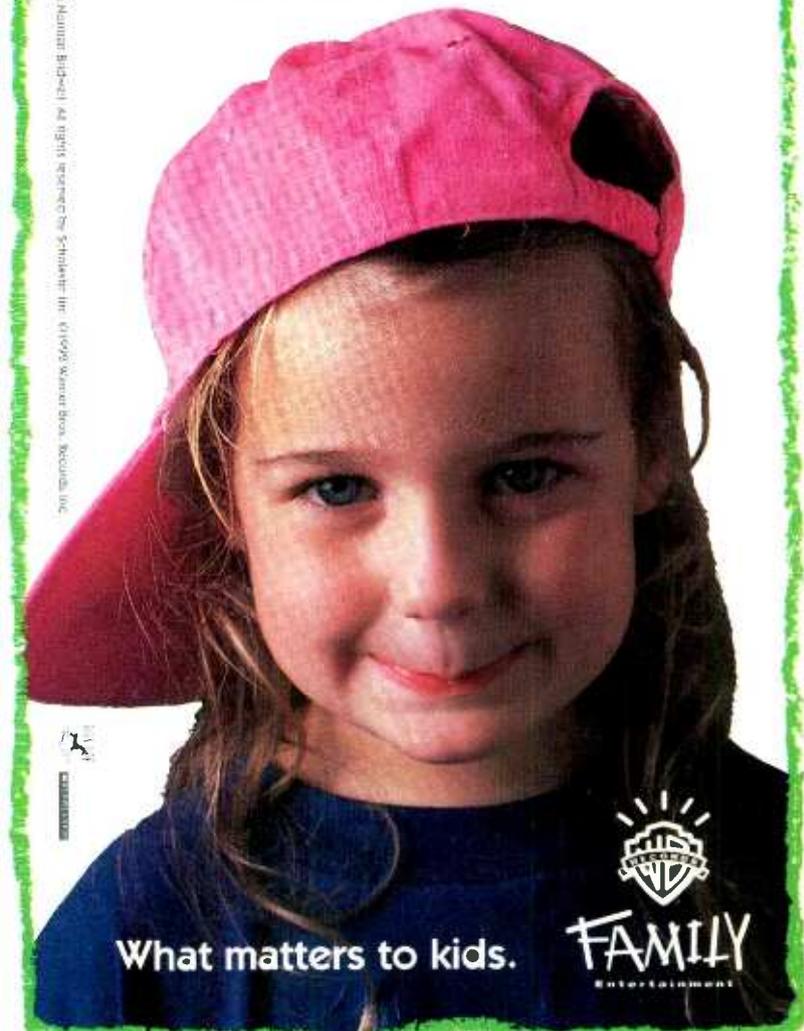
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			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	47	SHEPHERD MOONS ▲ REPRISE 26775*/WARNER BROS.	ENYA 27 weeks at No. 1
2	2	29	SOLO PARA TI EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
3	3	13	DREAM GEFFEN 24477*	KITARO
4	4	21	THE VISIT WARNER BROS. 26880*	LOREENA MCKENNITT
5	7	178	WATERMARK ▲ REPRISE 26774*/WARNER BROS.	ENYA
6	5	19	YONNONDIO NARADA 62013*	PETER BUFFETT
7	6	27	ROCKOON MIRAMAR 2802*	TANGERINE DREAM
8	8	53	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
9	10	11	THE GAMES GTS 4567*	JOHN TESH
10	11	11	LOVE THEMES GOLDEN GATE 71802*	GARY LAMB
11	9	31	DARE TO DREAM ● PRIVATE MUSIC 82096*	YANNI
12	21	3	TUBULAR BELLS II REPRISE 245041*/WARNER BROS.	MIKE OLDFIELD
13	12	131	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026*	OTTMAR LIEBERT
14	13	25	SEA OF GLASS HEARTS OF SPACE 11030*	GILES REAVES
15	14	5	DEEP BREAKFAST WINDHAM HILL 11118*	RAY LYNCH
16	NEW ▶		CUSCO 2000 HIGHER OCTAVE 7046*	CUSCO
17	23	5	FLAMENCO MYSTICO WORLD CLASS 11300*/HEARTS OF SPACE	GINO D'AURI
18	20	15	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
19	16	19	MIGRATION SILVER WAVE 704*	PETER KATER & R. CARLOS NAKAI
20	24	3	BEHIND THE LIGHT HIGHER OCTAVE 7045*	OSAMU KITAJIMA
21	15	50	ENYA ● ATLANTIC 81842/AG	ENYA
22	25	67	BORRASCA HIGHER OCTAVE 7036*	OTTMAR LIEBERT
23	19	17	ALMA DEL SUR NARADA 63908*	VARIOUS ARTISTS
24	22	49	RETURN TO THE HEART NARADA 64005*	DAVID LANZ
25	18	35	BOOK OF ROSES COLUMBIA 48601*	ANDREAS VOLLENWEIDER

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	2	19	EYES OPEN 40 ACRES & A MULE 48714*/COLUMBIA	YOUSOU N'DOUR 1 week at No. 1
2	1	19	BRASILEIRO ELEKTRA 61315*	SERGIO MENDES
3	3	9	KIRYA SHANACHIE 64043*	OFRA HAZA
4	4	31	LOGOZO MANGO 539918*	ANGELIQUE KIDJO
5	5	23	A WORLD OUT OF TIME SHANACHIE 64041*	HENRY KAISER & DAVID LINDLEY
6	6	21	AMERICAS MESA 79041*	STRUNZ & FARAH
7	9	3	RAPA ITI TRILOKA 71922*	THE TAHITIAN CHOIR
8	7	25	APOCALYPSE ACROSS THE SKY AXIOM 510857*/ISLAND	MASTER MUSICIANS OF JAJOUKA
9	13	3	LIVE ELEKTRA MUSICIAN 613902*/ELEKTRA	GIPSY KINGS
10	10	9	DUKE REID'S TREASURE CHEST HEARTBEAT 95/96*/ROUNDER	VARIOUS ARTISTS
11	8	9	PARTNERS REPRISE 26822*/WARNER BROS.	FLACO JIMENEZ
12	NEW ▶		KHALED COHIBA 221101*	KHALED
13	NEW ▶		SONGS OF FREEDOM TUFF GONG/ISLAND 512280/PLG	BOB MARLEY
14	11	13	ALL OVER THE WORLD CHAOS 48653/COLUMBIA	WAILING SOULS
15	RE-ENTRY		PIECES OF AFRICA NONESUCH 79275*	KRONOS QUARTET

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CLASSICAL'S SHARE

(Continued from page 76)

sic sales has more to do with the state of culture in the U.S., than the industry's ability to sell the genre. "In some European countries, there is a sense that classical music is important," he says. Over there, those governments support the music by making sure it's on radio, television, and taught in school, he adds. "In the U.S. that isn't happening," he says. "We need a concerted effort to get classical music in school and on television. There are people in the music business that can afford to make investments for the long term. I am hoping that the new NARM committee will discuss this." (The National Assn. of Re-

'Our challenge is to take the younger age groups and educate them about classical'

cording Merchandisers has formed an advisory committee to study how classical music sales can be enhanced.)

BMG's Vining, however, disagrees with that approach. "The educational process is not going to change in the short-term and that is a reality," he states. "If we wait for government to support classical music, we are crazy."

PolyGram's Morgan agrees. "The industry must be aggressive," she says.

CEMA's Callahan offers this approach: "We have to look to other industries, who reach the same customers that we want, and see how they reach them."

Lane Dalhke, classical and video manager at HMV's Lexington Avenue store in New York, says labels should offer classical music starter packs, with a couple of titles attractively and informatively packaged together at a reduced price. Also, she notes a demand from parents for videos that educate children on classical music. To date, she cites BMG as the only label with a video fulfilling this demand.

Others suggest that labels should release more samplers at budget pricing.

Exposure to classical music through other media also helps enhance classical music sales. For instance, part of "Carmina Burana" was used in the recent Doors movie, notes Mike Tully, classical, jazz, new age, and blues buyer at 326-unit Camelot Music in North Canton, Ohio. Since then, that title has become a warhorse for the chain. Thus, labels should more actively pursue placing classical music into television and movies, he says.

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A LICENSE TO GROW: Co-Op Records has hit on a nice little formula for growth that also boosts company morale. It licenses its name to employees, who go out and open their own stores. "We have been doing an in-house ownership program for people who work for us," says Bill Sharp, GM, for Quad Cities Co-Op Tapes and Records, based in Moline, Ill. "They want to get a piece of the pie, and they are used to the Co-Op ways so we help them start their own business."

Co-Op Records has been around for 20 years and at one time had as many as 30 stores, but current management got its start in the business nine years ago when J. Daniel Burich bought three stores from the old regime, according to Sharp. Since that time, Co-Op has grown to its current total of 12 stores through licensing. In fact, Sharp himself owns three of the stores.

Co-Op, which mainly runs free-standing or strip stores that take in about 2,700 square feet, operates in Iowa and Western Illinois. It will reach a total of 14 stores this week by opening up one in East Peoria, Ill., and one in Decatur, Ill. Last week, it opened up one in Des Moines, Iowa. Also, Sharp says



by Ed Christman

early next year Co-Op has at least two and possibly a third location primed for stores.

Although the network doesn't do centralized buying and relies on one-stops for product, it tries to maintain a consistency in how the stores are run. Quad Cities generally helps the new owners set up and organize their stores as well as initiating contacts in the wholesale community. Also, Sharp says Quad gives them an accounting system and a merchandising strategy to prepare them for running their stores.

Moreover, like chains, "we have management meetings, where we sit around, discuss the business, and try to keep things on track," Sharp says. "The main focus is generally on service."

CONVENTION BULLETIN:

West Sacramento, Calif.-based Tower Records will hold its convention June 26-30, 1993, at the Radisson Hotel in that town.

NICHE COMPETITION: The Boston Title Card is trying to take on firmly entrenched Pittsburgh-based Sterling Strip Graphics, which dominates the business of designing title cards and strips for juke boxes. Gene Laks, who heads up the Framingham, Mass.-based Boston Title, says the company is trying to spice up the jukebox, with title cards that attract listeners to play music. "We are putting some excitement into title cards," says Laks. Boston Title Card, which is listed in the 800 phone directory, currently has 30 accounts.

Ed Fedorchak, who runs Sterling, responds, "There have been others who have taken a run at Sterling. It's a very competitive and full-time job."

Sterling has been in the business since 1946, according to Fedorchak. "When I came here in 1984 we inherited Sterling's reputation for quality," he says. "Since then, we have improved the printing of the strips and service to our customers."

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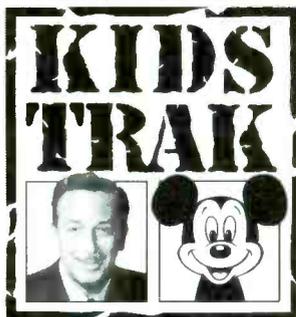


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FACT #2:

Through the Christmas season, **Country Music for Kids** will be seen through advertising, feature stories and reviews in the likes of *Country America*, *Child, Pulse, Country Fever, Play, Parenting and CD Review*; and TNN's *Crook & Chase* and the Dan Miller Show.

FACT #3:

Country Music for Kids features major stars in a musical genre that's going through the roof in sales, and Disney has committed strong support for the album through the Christmas season because parents always buy generously for their kids, no matter the economic climate.



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Retail

Nastymix Nix In Seattle; Action Music Takes Two

MIX DOWN: Ed Locke of Seattle-based **Nastymix Records** tells DI that his label is "history."

Locke says a joint-venture partnership with Atlanta's **Ichiban Records** "hit the rocks." While the label and the logo are still intact, Locke adds, "The work is to be done from Atlanta."

Adding he has been talking to some third-party investors, Locke continues, "Even if I do get 100% of my company back, we still have to recapitalize the company."

Ichiban executive VP Nina Easton acknowledges her company, which has owned 51% of **Nastymix's** stock since December, has made "some consolidation which will hopefully make **Nastymix** more vital." That action includes



by Chris Morris

the closure of **Nastymix's** Seattle office.

Easton adds that while Locke is no longer president of **Nastymix**, he remains a stockholder and "is still very much in the capacity of A&R."

"It would be too early and premature to tell you what's going to happen with **Nastymix**," Easton concludes.

ACTION PACKED: Cleveland's **Action Music Sales Inc.** is widening its reach with the addition of **Rich Edgley** (formerly of Chicago-based **Waxtrax Records'** sales/promo staff) and **Scott Carlson** (previously a telemarketer for **Navarre Corp.** of Brooklyn Park, Minn.) to its sales staff. The two new employees will handle specific lines for Illinois, Indiana, Wisconsin, and Minnesota.

While there's been much talk lately that distributors are jockeying to become national webs, **Action** operations manager **Clay Pasternack** says in the company's official announcement, "We have no desire to become a 'national' distributor. When done correctly, regional independent distribution can work."

Adding that **Action** plans to staff up in-house and in the field in the next six months, **Pasternack** adds, "Our new motto is, 'Serving the North Coast and the Heartland of America.'"

JOB MART: Considering how tough the employment market is in the music business, it's cheering to note that **SST Records** has announced openings for three new staffers: a publicist, a radio/retail/video promotions employee, and an administrative assistant. **SST** requests that resumes be directed to **Ron Coleman** at Box 1, Lawndale, Calif. 90260 (no phone calls, please).

CHRISTMAS CHEER: Move over, **Brady Bunch**—the **Partridge Family** is back. On record, that is.

New York's **Razor & Tie Records**, which has been very aggressive in the

reissue field of late, will rerelease the 1971 album "A Partridge Family Christmas Card," the seasonal record by the group the label calls "the First Family of '70s pop."

In addition to the Family's renditions of such seasonal classics as "The Christmas Song" and "Blue Christmas" and the original "My Christmas Card To You," the reissue will include a newly recorded Yuletide message from Partridge "bassist" and current **WEGX Philadelphia** morning man **Danny Bonaduce**, aka "Danny Partridge."

UN-CONVENTION-AL: One of the most happening shindigs of 1991 had to be the **International Pop Underground Convention**, held in August in Olympia, Wash., under the auspices of **K Records**, the indie label operated by **Calvin Johnson** of **Beat Happening**.

If, like DI, you didn't make it to the convention, you can at least indulge in some of the musical high points by checking out K's new CD devoted to the conclave. The 21-track album includes tracks by **L7**, **Scrawl**, the **Melvins**, **Seaweed**, **Some Velvet Sidewalk**, **Mecca Normal**, **Courtney Love** (the band, not the **Hole** vocalist), **Fugazi**, the **Fastbacks**, and **Beat Happening**, among others. The set's a fine primer of some of the best alternative acts now tearing up the underbrush.

FLAG WAVING: Athens, Ga., wasn't quite what **Mike Mantione**, singer and guitarist for **Five-Eight**, expected when he moved to the musical hub of the New South (thanks largely to the fact that it is home of **R.E.M.**) in '87.

Says Mantione, who was drawn to Athens because of its supposedly predominant jangly guitar set, "The scene that had developed was the most hardcore punk, vicious, angry scene. We were immediately shunned, and for three years we played to nobody."

But **Five-Eight**—which also includes fellow New Yorker **Dan Horowitz** on bass and drummer **Patrick "Tigger" Ferguson**—prevailed, and has just released its first album, "I Learned Shut Up," for Atlanta's **Sky Records**.

The trio—which previously issued a live tape, released a single on its own **Jerky Records** label, and appears on the cooperative compilation "Fuel" on **Self Rising Records**—has developed a bracing postpunk style that owes much to **Hüsker Dü**, a band Mantione acknowledges as an influence.

"They defined a lot of what we're doing," he says. "There's also a lot of the **Who** and a lot of **Neil Young**—there's a lot of punk rock to us, but you gotta play the big chords."

"I Learned Shut Up" is distinguished by the band's forceful attack, some stunning original songs (especially "God Damn It Paul," an overwhelmingly moving number about the suicide of a friend), and Mantione's affecting voice, which always sounds like it's on the verge of cracking.

This week, **Five-Eight** embarks on a tour that will move it through the Midwest, the South, and the East. It will continue to travel through December.

"Hopefully we'll be out West when it's really cold," Mantione says.

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► NENEH CHERRY

Homebrew
PRODUCERS: Neneh Cherry, Booga Bear, Jonny Dollar
Virgin 86516

Fans of Cherry's 1989 gold-selling hit "Buffalo Stance" should prepare for a minor jolt. Sophomore effort—more introspective and adult in tone—showcases her as a lyricist and vocalist of considerable depth. Slick dance/pop grooves are swapped for complex progressive hip-hop and urban/funk arrangements. But that should not imply that set is inaccessible—quite the opposite. First single "Money Love" merges a catchy chorus with crashing guitars, while "Buddy X," a finger-snapping shuffler, and "Trout," a blistering, beat-driven duet with Michael Stipe, are strong candidates to follow up. A stellar outing.

► KEITH RICHARDS

Main Offender
PRODUCERS: Keith Richards, Steve Jordan & Waddy Wachtel
Virgin 86499

The Rascal of Roll returns with an excellent third solo outing that solidifies the strengths of his previous records—including his sandpaper vocals!—while expanding on the rhythmic power of his X-Pensive Winos band. Indeed, on many tracks, co-producer Steve Jordan's unique drum sound has the character of a vocal duet. "Wicked As It Seems," "Demon," "Bodytalks," and "999" are among the impeccably down n' dirty songs that radio should embrace, and "Eileen" also has strong top 40 potential. But the overall record flows like a rich, memorable bender. Moreover, it shows Richards has found his own marvelously singular sound outside the Stones.

► STEVIE RAY VAUGHAN & DOUBLE TROUBLE

In The Beginning

PRODUCER: Wayne Bell
Epic 53168

The late blues master is captured early in his career, wailing away live, backed by bassist Jackie Newhouse and drummer Chris "Whipper" Layton, at the Steamboat in his hometown of Austin, Texas. What's most remarkable about this performance is how fully formed Vaughan's guitar and vocal attack were, even in the first stages of his career—virtuosity and emotional impact were beautifully balanced even then. A terrific treat for the late axeman's many

► SHAWN COLVIN

Fat City
PRODUCERS: Larry Klein, with Shawn Colvin, John Leventhal, Kenny White, David Kahne
Columbia 47122

The Grammy-winning folk-rocker's second major-label release fulfills all the promise of her preceding "Steady On" collection, her deceptively handsome sound concealing a wealth of narrative jolts and surprises. Unlike most practitioners on her turf, the unusually gifted Colvin has the whole tool box in terms of a stunning voice, a highly distinctive guitar technique, and great songwriting chops. Among the superb songs herein are "Round of Blues," "Polaroids," "Tennessee," "Object Of My Affection," and a song destined to be a pop standard, "I Don't Know Why." A major new voice makes a major leap forward.

DEEP BLUES

Original Motion Picture Soundtrack

PRODUCER: Robert Palmer

Atlantic 82450

Journalist Robert Palmer's search for the heart of the Mississippi blues culminates with this soundtrack to the recently released documentary, itself based on Palmer's authoritative tome of the same name. With David Stewart (of Eurythmics fame) in tow, Palmer treks to the juke joints of the Delta area, where the blues is not a yuppie boxed-set rave but a living oral tradition perpetuated by such little known yet passionate players as Lonnie Pitchford, Jr. Kimbrough, Big Jack Johnson, and R.L. Burnside. These live recordings of electric and acoustic tunes—most originals, some standards—serve as proof that the genre is alive and well and living in Mississippi.

★ COLLISION

PRODUCERS: Collision & David Kahne
Chaos 48818

Listeners may call this New York City power trio Noise Zeppelin, as act gives alternative metal an iron-fisted jab by adding an anarchic, angry edge to its heavy, blues-based grooves. Guitarist/vocalist Nick Chinboukas has a somewhat Plant-y wail, well-suited to the wild, muscular riffs of "Who Do You Love," the sharp licks of "Chains," and the winning metallic hooks of album highlights "Love Not War" and "Give Me

5 Days."

SOUNDTRACK FROM THE CBS MINISERIES Sinatra
PRODUCER: None listed
Reprise 45091

The forthcoming TV drama gets a nice boost from this two-CD soundtrack package, which hits many of the Chairman's career high-water marks. Selections are taken from Sinatra's work for Columbia, RCA Victor, Capitol, and Reprise; tunes range from his work as vocalist with the Tommy Dorsey Orchestra through such autumnal hits as "That's Life" and "My Way." Tracks by such influences as Bing Crosby and Billie Holiday round out a fine sampler.

MUDHONEY

Piece Of Cake
PRODUCERS: Conrad Uno & Mudhoney
Reprise 45090

Sub Pop act graduates to a major label with its noisy style and rotten attitude unchanged. Singer Mark Arm and company blow it out in traditional Seattle style; songs are sharp enough and sound sufficiently unmanicured to capture favor with newcoming modern rockers. Eruptions like "No End In Sight," "Thirteenth Floor Opening," and "I'm Spun" are easy options for alternative airplay.

XTRA LARGE

Now I Eat Them
PRODUCERS: Warren Anthony Fitzgerald & Xtra Large
Giant/Reprise 24469

New quartet lays down a few hard whacks on interesting debut. While band's style sometimes congeals into a Jane's Addiction-like hard-rock drone, group shows some collective writing ability and an aptitude for skewed subject matter. "Mountain Climbing," "Eggsbunk," and "Sleep's My Only Friend" are good choices for hard rockers and modern rockers looking for a sampling.

ANIMAL BAG

PRODUCER: Guy Charbonneau
Stardog/Mercury 314 512 885

Add this new quartet to the list of melodically oriented hard rockers like Galactic Cowboys and King's X. Band's instrumental attack is convincing, and vocal interplay of Luke Edwards, Rich Paris, and Otis (no last name for the latter) is consistently compelling; only initial shortcoming is group's overambitious writing, which sometimes tries to be everywhere at once. Still, numbers such as "Cheerful Mary In The Rain" and "Moonsong" should provoke big interest in the metal camp.

★ ANN HAMPTON CALLAWAY

PRODUCER: Hugh Fordin
DRG 91411

As though her wide-ranging voice, warm and sensitive, weren't enough, the cabaret star has had the nerve—justifiable, it turns out—to write a lovely melody to a recently uncovered lyric by Cole Porter, "I Gaze In Your Eyes." The other songs are mostly standards, set to the generally gentle beat of various orchestra arrangers. Beautiful singing and program contribution by the performer.

DAISY CHAINSAW

Eleventeen
PRODUCERS: Daisy Chainsaw & Ken Thomas
A&M 32454

Somewhere betwixt Kate Bush and Yoko Ono lies the vocal delivery of Katie Jane Garside, who fronts this deliberately abrasive U.K. band. Quartet is capable of off-center moodiness on some tracks, but majority of the numbers here grind with loud neo-punk mania. Aptly titled "I Feel Insane" and raucous "Love Your Money" could jar some modern rockers.

★ COWBOY MOUTH

Word Of Mouth
PRODUCER: Gene Holder
Domino/Relativity 8004

Propelled by gutsy electric guitars and

adorned with an occasional banjo or acoustic six-string, New Orleans rock quartet with country airs displays melodic and lyrical acuity usually reserved for the grand masters. Foremost among the 11 memorable songs on the album are barn-burnin' "Rose On Fire," quasi-beatnik "Another Cup Of Coffee," Cajun-spiced "Maggie Don't Two-Step," disarmingly beautiful "Any Little Bit," and "The Stars Remind Me Of You," a country jukebox ditty worthy of the Man In Black. One of the year's best debuts.

JAZZ

THE MARK LADLEY TRIO

Strictly Business
PRODUCER: John Altenburgh
Altenburgh 0007

Drummer/arranger/composer Ladley offers a fresh, enjoyable two-part set. The first is a bass-less trio (featuring saxophonist John Greiner and noted Milwaukee organist Mel Rhyne) that puts forth excellent versions of Ray Brown's classic "Gravy Waltz," "Lover Come Back To Me," and "Our Love Is Here To Stay." Part two features Ladley in a conventional acoustic trio, with a variety of pianists, performing enjoyable versions of Benny Golson's "Whisper Not" and Wayne Shorter's "Infant Eyes."

LATIN

► JOSE FELICIANO

Latin Street '92
PRODUCER: Helmut Schertl
Capitol/EMI Latin 42735

Monster outing from soulful Puerto Rican balladeer who, on this album, deftly switches to an emotive sonero soaring above sizzling tropical grooves, which are often laced with jazz and R&B. Indeed, progressive jazz and world music stations could easily embrace uplifting leadoff single "Venga La Esperanza"—penned by Luaka Bop's Cuban songsmith Silvio Rodriguez—along with perky "Son Ballenato" and jubilant love paean "Mas Allá." Spirited tropi-pop remake of Feliciano's Yuletide nugget "Feliz Navidad" is thrown in.

► YURI

Obsesiones
PRODUCERS: Mariano Perez, Luis Enrique
Sony Discos 80867

Her golden locks now tinted light brown, sassy Mexican chanteuse also introduces a few new musical wrinkles on her latest effort, including a solid big-band remake of "As Time Goes By" ("Decir Adiós"), plus an inviting salsa duet with label colleague Luis Enrique entitled "Química Perfecta." Up-tempo pop/dance entries "Así Es La Vida," "Por Vivir," and "Nadie Va A Extranarte Mas" highlight rest of 12-song set.

COUNTRY

► HAL KETCHUM

Sure Love
PRODUCER: Allen Reynolds, Jim Rooney
Curb 77581

Ketchum, who penned six of the 10 delights in this bouquet, develops his music degrees beyond his first release and takes the listener on a terrifically musical excursion that has already made chart inroads. Most pleasurable are the wonderfully autumnal single "Sure Love," the charming ballad "Softer Than A Whisper," and the picturesque "Daddy's Oldsmobile." Others include "Mama Knows The Highway," "You Lovin' Me," "Till The Coast Is Clear," and "Someplace Far Away."

► LORRIE MORGAN

Watch Me
PRODUCER: Richard Landis
BNA 66047

Morgan follows her triumphant "Something In Red" album with a collection that ranges from puff to profound. Her vocals, however, are

marvelously affecting throughout. Best cuts: "I Guess You Had To Be There," "Behind His Last Goodbye," "Someone To Call Me Darling," and the title track.

► SUZY BOGGUSS

Voices In The Wind
PRODUCERS: Jimmy Bowen & Suzy Bogguss
Liberty 98585

The Country Music Assn.'s new Horizon Award winner offers a literate and reflective mix of ballads, blues, and up-tempo pieces, the best of which are "Letting Go," "Other Side Of The Hill," and "Cold Day In July."

★ BILL EMERSON

Reunion
PRODUCER: Bill Emerson
Webco 0140

A justly revered and influential banjo stylist, Emerson gathers old friends and playing partners Tony Rice, Pete Goble, Bill Harrell, Jimmy Martin, Red Allen, Charlie Waller, and Cliff Waldron to play 12 bluegrass classics.

★ BILL CLIFTON

The Early Years 1957-58
PRODUCERS: Bill Clifton, Don Pierce
Rounder 1021

A pioneer in spreading bluegrass abroad, Clifton, here, plumbs the Anglo-Saxon roots of his music in recordings cut mostly in Nashville. His sidemen on this 19-song collection include such luminaries as Tommy Jackson, Gordon Terry, Junior Huskey, Curley Lambert, Ralph Stanley, Benny Martin, Mike Seeger, and John Duffey.

GOSPEL

★ MARK HEARD

Satellite Sky
PRODUCER: Mark Heard
Enclave Entertainment 5126 4853

Recorded shortly before Heard's tragic death this year, "Satellite Sky" features contributions from the likes of Michael Been, Sam Phillips, and David Miner. Angry, melodic, insightful songs filled with jangly guitars—evoking Bruce Cockburn, T Bone Burnett, Phil Ochs, and the Call—offer numerous choices for alternative, college, and album-rock outlets. Ironically, at least two major labels were interested in signing the iconoclastic Heard on the basis of the demos from this album. Contact: Urgent Music Group, P.O. Box 90754, Austin, Texas 78709-0754.

CLASSICAL

BERLIOZ: REQUIEM; 3 OVERTURES
Luciano Pavarotti, Berlin Philharmonic, Levine
Deutsche Grammophon 429724

A moving and thoughtful performance of the "Requiem" that develops a powerful cumulative effect. Fine playing by the orchestra under Levine supports a stunning performance by the Ernst-Senff Chorus. And Pavarotti, a strong marquee asset, is effective in the "Sanctus." The "Corsaire," "Benvenuto Cellini," and "Roman Carnival" overtures are welcome second-disc fillers.

BRAHMS: HAYDN VARIATIONS/REGER: MOZART VARIATIONS/IVES-SCHUMAN: VARIATIONS ON 'AMERICA'
New York Philharmonic, Masur
Teldec 74007

A good example of the kind of thematic programming that Masur has brought to New York. The Schuman transcription of the Ives organ piece retains the original's wild flights of fancy, even more colorfully projected. With the Brahms the art of variation is pursued more conventionally, while in the Reger several styles treat the familiar Mozart theme in a cluster of unexpected ways. Good sound in this live recording.

NEW & NOTEWORTHY

B.B. KING
King Of The Blues
PRODUCER: Andy McKaie
MCA 10677

The bluesman's long, distinguished career gets expert treatment in this beautifully compiled four-CD/cassette box. Hits, rarities, and obscurities—77 tracks in all—paint a full-length portrait of this nonpareil singer/guitarist; what's most impressive about the package is its delineation of King's persistent creative restlessness, which has been as essential to his commercial longevity as his musical gifts. Well-designed booklet contains a fine biographical essay by musicologist Colin Escott and King's own remembrances. Monumental.

THE ALLMAN BROTHERS BAND
The Fillmore Concerts
PRODUCER: Tom Dowd
Polydor 314 517 294

A classic returns: The Allmans' epochal 1971 sessions at the Fillmore East are compiled in their entirety for Polydor's Chronicle series on two CDs, remastered with brilliant

fidelity by original producer Dowd and augmented with scattered and hitherto uncollected takes. The group set the stage for countless Southern rock bands, but was never surpassed—its combo of improvisational daring and gutbucket bluesiness is still unmatched by its successors.

VARIOUS ARTISTS
GRP 10th Anniversary Collection
COMPILATION PRODUCER: Carl Griffin
GRP 5008

Dave Grusin and Larry Rosen's estimable jazz label gets a well-annotated three-CD anniversary retrospective that hits the company's many commercial high points. All the label's biggest sellers are here: Grusin, Lee Ritenour, Diane Schuur, David Benoit, the Rippingtons, Gary Burton, Tom Scott, George Howard, Larry Carlton, Spyro Gyra, Yellowjackets, Michael Brecker, John Patitucci, etc. GRP sets the standard for contemporary jazz recordings, and this tasty sampler will sit well with fans and neophytes alike.

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.

Tele-Concerts Makes A Big Entrance Chubb Rock Faces The Nation In Premiere Event

■ BY HAVELOCK NELSON

NEW YORK—Overweight rhyme soloist Chubb Rock made history Oct. 9. In a successful display of interactive satellite technology as a cutting-edge marketing tool, the rapper's voice, image, and music were transmitted live to screens at Tower Records' Sunset Boulevard outlet in Los Angeles and 4th & Broadway store in New York; Compact Disc World in East Brunswick, N.J.; and, most notably, to the Sony Jumbotron screen in Times Square here.

The telecast kicked off at 7 p.m. (ET) and lasted 30 minutes. The communications equipment was supplied by New York-based Tele-Concerts Inc., which organized the event with Select Records, Rock's label.

From a soundstage at Gramercy Broadcast Center in New York, the performer, known as "the Chubbster," rendered three songs, including "Lost In The Storm," his current single. Rock's short set was the first live musical performance beamed simultaneously to retail outlets across the nation.

Kip Kaplan, president and production director for Tele-Concerts, says, "Our goals were to demonstrate our technical capability, which I feel we did, and to show the record retail industry that these kinds of things stimulate in-store traffic and sales."

Steve Harman, Tower Records' Northeast regional, says the event

moved some product for the lower Broadway store but says it would have worked even better with a more well-known artist or one with a strong cult base. "I would do it again," he says. "It is an excellent idea but the jury is still out."

Rich Weinman, VP of marketing at Tele-Concerts and head of New York-based marketing company Retail Data Systems, says, "This is the maiden voyage, and we expect to improve dramatically as we go along."

Kaplan, who is guarded about financial details of the satellite event, says, "Because this was the first one, there were certain one-time expenditures that prevented us from making any money."

Wyatt Cheeks, VP of marketing and promotion at Select, also wouldn't reveal numbers, but he calls the cost for the segment reasonable. "For such a high-profile event that will lead to a marketing trend for the '90s, the expense was definitely not too much," he says.

Cheeks feels the label's investment will show its biggest dividends in increased status for Chubb Rock. "He is a major artist with a low profile," Cheeks says. "I think now he's going to be thought of as the precedent-setter that he is."

Last year Rock's third album, "The One," went gold and spawned three No. 1 rap singles. This followed the near-gold success of the EP "Treat 'Em Right," from late 1991. Accord-

ing to Cheeks, Rock's latest album, "I Gotta Get Mine, Yo!," has sold in the area of 250,000 units.

The Tele-Concerts concept was tested at the National Assn. of Recording Merchandisers convention in New Orleans last March. After "playing the Catch-22 game, having stores say, 'We'd like you to put your equipment in, but who are you gonna bring?,' and labels going, 'We'd like to give you artists but what stores do you have?,'" Kaplan says Weinman pitched the idea to Cheeks, who had expressed interest in trying something unusual with Chubb Rock.

From there the promotion took shape. Kaplan says, "We next got Tower, then Compact Disc World. We decided to throw in the Jumbotron in Times Square for good measure, as an extra kick to make sure people would sit up and take note of this event."

Since the Oct. 9 debut of his company's service, Tele-Concerts' Kaplan says he and his associates—Weinman and John Zelenka, VP of communications—have been approached by "the managers of a world-famous recording artist who wants us to deliver him to the five Jumbotron giant screens around the world—all linked together and all interactive." He adds, "That's what's going to happen with this technology—groups are gonna try to outdo each other. All that would limit them is their imagination and guts."

Musicland Sales Sluggish In 3rd Qtr.

■ BY DON JEFFREY

NEW YORK—Musicland Stores Corp., feeling the effects of high unemployment among young people, says sales were sluggish in the third quarter. But profits were up because of lower debt and interest rates.

For the three months that ended Sept. 25, the Minneapolis-based operator of 1,077 music and video stores reports that sales increased 5.7% to \$213.5 million from \$201.9 million a year ago. But comparable-store sales (for units open at least one year) rose a scant 0.1%.

"Unemployment among teenagers and those in their early 20s is a factor," says Keith Benson, CFO. He cites a 25% jobless rate among 15-19-year-olds and a 14% rate for 21-24-year-olds—the age groups that buy the most records, according to the Recording Industry Assn. of America.

Benson says comp sales for audio were "off a little bit" in the quarter but that video "remained strong."

The company posted a net profit of \$122,000 for the quarter, compared with a \$2.6 million net loss last year. Because of fewer hit records, Benson says, there were fewer promotional markdowns. Also, inventory shrinkage was decreased.

But the biggest reason for the turnaround in profit was a reduction in quarterly interest expense to \$5.4 million from \$11.1 million a year ago.

Early this year Musicland made an initial public offering of stock, raising \$137 million that was used to redeem \$122.6 million worth of high-interest bonds and preferred stock. Musicland also benefited from lower interest rates on its bank borrowings.

The stock market reacted favorably to the financial news, as shares rose from their yearly low of \$10.125 each and, in two days' trading on the New York Stock Exchange, closed at \$11.125.

Craig Bibb, analyst with PaineWebber, calls Musicland's results "outstanding," relative to the weak numbers other music retailers have reported.

Commenting on why the stock has been lagging, Bibb says, "The lack of earnings visibility until you get into the fourth quarter has hurt them."

Bibb says that for the current, fourth quarter he expects same-store sales increases of 1%-2% for music

and 15% for video.

For the nine months that ended Sept. 25, Musicland reports that revenues rose 10.1% to \$599.5 million from \$544.1 million. Same-store sales were up 4% over last year. The net loss widened to \$14 million from \$12.3 million a year ago but that was because of a one-time \$8.4 million charge in the first quarter for the early redemption of debt.

The company opened 49 stores in the nine months and expects to open 50 more by year's end. The record stores are called Musicland and Sam Goody and the sell-through video chain is Suncoast Motion Picture Co.

Benson says third-quarter selling, general, and administrative expenses were higher than last year's as a percentage of sales because of "comp sales being flattish." SG&A was \$77.1 million in the quarter, or 38.1% of sales.

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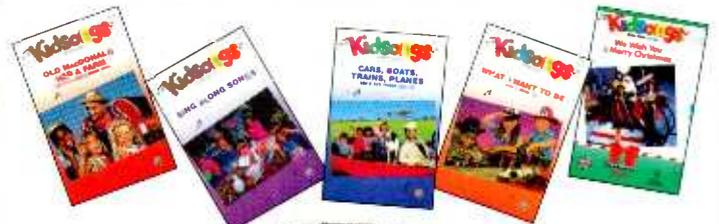
OLD MACDONALD HAD A FARM
AND OTHER FAVORITE ANIMAL SONGS (4-26985)

SINGALONG SONGS (4-26986)

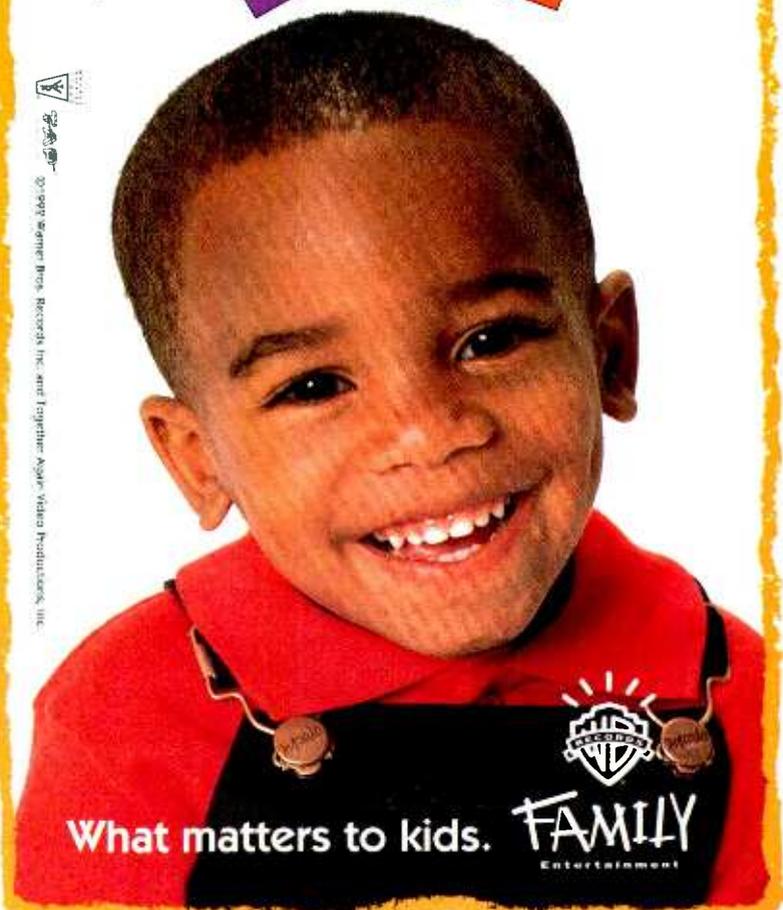
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A Look & Listen To New Hit Factory Facilities

■ BY SUSAN NUNZIATA

NEW YORK—Work is nearing completion on The Hit Factory's new Neil Grant-designed seven-story studio complex on West 54th Street here, which has been under construction since June 1991.

With two of the building's four recording studios already up and running with projects, the facility is slated to officially open in mid-November. Details on the new building have been closely guarded by the company, but on Oct. 16 Billboard was invited to preview it.

Dubbed The Hit Factory Digital Recording Studios, the new operation will include five mastering rooms and offices for studio staff.

The building, which is owned by The Hit Factory, also contains office space that will be made available for lease.

The full-service facility, which has round-the-clock security, will feature a restaurant and 24-hour gym, and more than the usual share of lounge areas for producers, artists, and engineers.

Although the economy has been uncertain, Hit Factory owner and president Ed Germano expresses confidence about the future of the new complex and the existing operations here and in London.

"I've always built in times when the economy was pretty low," says Germano, who opened the original Hit Factory 18 years ago and relocated it in the early '80s to its present address. "It's a plus today because of interest rates being so low, and we were fortunate enough to be able to fund such a project. When the economy comes back, we'll be the new kids on the block."

Noting that "we really wanted to build a studio for the 21st century," Germano adds, "There's never been a purpose-built facility like this. We felt we wanted to give something back to the people who made it possible for us to get to this point."

Germano declined to put a dollar figure on the amount invested in the new operation. The older Hit Factory, just down the street from the new complex, will continue to operate, although the fate of the company's 42nd Street mastering house is unclear.

The total number of staff for the new setup has not yet been determined, but Hit Factory VP Troy Germano says, "It will be a large staff, both maintenance-wise and in terms of assistants, as well as general support."

New staffers include Bob Schwall, recently appointed technical director, and Steve Pekarik, who was named chief technical engineer.

All of the rooms will be set up for recording, mixing, and audio-for-video work, and all but one will accommodate surround sound projects. The company is seeking to attract a wide range of projects with a new rate structure and an interesting combination of equipment, design, and amenities.

"We're coming with a rate structure that will be very desirable for anyone who wants to use the facility," says Ed Germano. "All different types of people will be able to afford The Hit Factory for all types of projects—rock, alternative, rap, metal, jazz, classical."

Germano notes he is still finalizing the rate structure and declined to give

details by press time.

Troy Germano says the new complex already has bookings into 1993, and several clients have used the new studios, including Beverley Craven and engineer Frank Filipetti, as well as Cyndi Lauper, Nile Rodgers, and Heavy D. working on separate projects.

The facility was designed by acoustician Neil Grant, of the London-based Harris Grant & Associates, which opened a New York office here last year (Billboard, July 27). All of the control rooms feature the company's custom-designed Boxer monitor systems.

Hit Factory Digital Recording includes Studio 1, a large soundstage on the top floor bordered by four separate isolation booths designed to open as one room with the same acoustic treatment. Studio 1, not yet complete at press time, commands a pleasing view

through a number of windows, and also has an adjoining viewing room/lounge area. The accompanying control room features a Neve VRP 72 with Flying Faders automation. Also included is a dedicated lounge to accommodate a large number of musicians.

Studio 2, intended primarily as a "heavy-duty rock room," according to Ed Germano, will feature two vintage Neve 8068 consoles that will be joined in a single frame complete with Flying Faders automation and a total of 72 inputs. The control room was not yet completed by press time, but it is surrounded by four studios each featuring a different acoustic treatment.

In the completed Studio 3, Phil Ramone has been working with Laura Branigan. The room includes a 64-input Solid State Logic with Ultimotion automation.

Studio 4, also finished, features a

custom-designed 96-input G Series SSL with 112 Ultimotion faders and both G- and E-Series EQ.

Each control room comes complete with a full array of outboard gear, all of which is included in the room rate. Sony 3348 and Mitsubishi X880 digital multitrack recorders are available and will also be included in the room rate.

Ed Germano stresses the new operation will not charge extra fees for such gear, which has been incurred as rentals outside of the flat studio fee in the past, noting the company has "taken a rap" from those practices in the past.

All of the studios are designed to be linked to one another, and to the five mastering rooms, via fiber optics. Additionally, in some of the lounges clients can monitor what is happening in the adjoining control rooms.

Four of the facility's five mastering rooms are being decorated specifically

for engineers Herb Powers, Chris Gehringer, Tom Coyne, and Dennis King. Ed Germano notes the company is considering closing its 42nd Street mastering house but has not yet made a decision regarding that operation.

The mastering rooms are in a separate part of the facility dubbed Hit Factory Mastering.

Although much cosmetic work still remained to be finished by press time, the potential of the complex can be seen in the completed and partially completed rooms, which exemplify the effort and attention to detail that are going into the new operation.

"Hopefully, Hit Factory will set the pace for other studios," says Ed Germano. "We have some of the greatest musicians in the world here in New York. Musicians needed this space. Maybe we can get people excited about recording again."

'Mad Dog' Glenn Frey Takes To The Mountains

■ BY JESSE NASH

ASPEN, Colo.—It was 1991 and after 20 years of making records in Los Angeles and New York, Glenn Frey was ready to make a change. He had had enough of the smog, the noise, the distractions that were the norm of city life.

**PRO
FILE**

"What if?" Frey lamented. "What if I could spend 10 or 12 hours in a room with no windows being bombarded by sound waves? Wouldn't it be nice to walk out of the studio and see a trout stream flowing by a skyline of evergreens on seven secluded acres in the Rocky Mountains?"

Last year Frey turned his dream into a reality as he built Mad Dog Ranch in Aspen, a state-of-the-art recording studio built only 50 yards from a luxurious four-bedroom log home he bought in 1975. With the help of producer Elliot Scheiner's specifications and a design by Frank Paul Comentale—who names New York's Hit Factory among his studio works—Mad Dog Ranch was ready for its first album project, Frey's latest solo effort, "Strange Weather" (MCA), which he co-produced with Scheiner.

The studio, engineered by Mike Harlow, is equipped with a fully automated 48-track Neve VR console with Flying Fader Automation and two Studer A827 tape machines.

"We're also stocked chock full of outboard gear," comments Scheiner. "One piece of equipment—the Eventide H3000 Ultra Harmonizer with TCB M1001S update—is pretty amazing. It al-

lowed us to automate the pitch shifter... It's an effects processor and it has a harmonizer in it with micro pitch shifting available. And normally, if you're working with a vocal, the older methods of using it would require somebody to be standing there on the dial and correcting everything as you went along. And it was always very hit and miss. But this guy created a controller which changes the fader control voltage to MIDI and it allows you to automate a fader in the mix, so that it's changing the pitch where you want it to. It's pretty incredible."

NO PREPRODUCTION

The making of "Strange Weather" required no preproduction at all. "With Glenn you don't do any real preproduction," explains Scheiner. "Glenn just sits down and writes and it's a slow process. For 'Strange Weather,' he was writing right up 'til the last month of working. The actual sessions began in October of 1990 and we finished up around April of 1992. With Glenn we just keep cutting and it's his creative decision as to what songs ended up on the album."

A MIDI station was set up and Jay Oliver, Frey's keyboard player and a drum programmer, hooked it all up, explains Scheiner.

"He put a couple of Macintosh SE/30s in the studio and synthesizers—a Yamaha KX76, a Yamaha TX816, a Yamaha TG77, a Korg M1R, an Emulator III Sampler with Optical Drive along with three Yamaha DMP7 Digital Mixers—and Glenn wrote all the songs on computer," says Scheiner. "He would lay down a bass and drum part and then a pad keyboard as a guide. But we wouldn't print yet. We'd keep everything on computer and get a whole bunch of



Glenn Frey had "Strange Weather" in his new Mad Dog Ranch Studio, his city antidote in Aspen, Colo. He built the studio on seven acres complete with a view of trout streams and evergreens.

decided he needed to get back to his roots a little more. And for that we felt there needed to be more guitars on the record and that was good because he was anxious to play."

According to Scheiner, the guitars included a Fender Telecaster, a Strat, and an Ibanez that were used for some rhythm parts. "There were as many as eight to 10 guitar tracks on this record," he says. "Once he started laying them down he really got into it. I guess in the Eagles it was mostly [Joe] Walsh who did all the lead parts and Glenn played rhythm. Glenn found out that he was a really good lead player on this record. Being in a new environment—Colorado instead of Los Angeles—gave him the time to discover this."

FEW EFFECTS

Scheiner also notes there were a few special production effects used to create the rhythm tracks on the album. "We did things like use two snare drums. One for a very dry simple sound and the other for a more effected reverb sound. We used a lot of percussive stuff like hand claps and just sounds that weren't necessarily instruments. Jay Oliver would, for the most part, come up with these sounds that were percussive sounding. Glenn and Jay did the drum programming together. Glenn was hands-on for this record but Jay came up with most of the sounds."

Scheiner reveals that for the Japanese release an extra cut, "Ain't It Love," was added. Frey had originally written the song for a Canada Dry commercial for Japan, says Scheiner. "They went nuts on this commercial in Japan. Somebody on the record label in Japan wanted him to do a song of it and he obliged."

things set up. When Glenn felt he had the song where he wanted it, then we'd print so he could put down a guide vocal."

Frey's vocals were done by laying down a couple of passes using an AKG C12 microphone from which composites were made, according to Scheiner.

Surprisingly enough, Scheiner admits that, except for Frey on guitars, there were practically no other musicians participating in the making of "Strange Weather."

"Everything is pretty much machines," he says. "It was Glenn and Jay Oliver who did everything. No real drums on this record either, except for some percussion overdubs by Lenny Castro. And there were some horns added later by the Heart Attack Horns, and sax solos by Al Garth and Chris Mostert. But that was it."

"Strange Weather" is more of a guitar record for Frey than past efforts. "He played all the guitars," says Scheiner. "Both Glenn and I

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 24, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	END OF THE ROAD Boyz II Men/ L.A.Reid, Babyface D.Simmons (Biv 10/Motown)	REAL LOVE Mary J. Blige/ M.C. Rooney M. Morales (Uptown)	NO ONE ELSE ON EARTH Wynonna/ T. Brown (Curb)	SOMETIMES LOVE JUST AIN'T ENOUGH Patti Smyth/ R. Bittan (MCA)	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	SOUL CONVENTION (Queens, NY) Mike Fonda	SOUNDSTAGE (Nashville) Chuck Ainley	A&M STUDIOS (Los Angeles) Robbie Jacobs R. Bittan	KINGSWAY/ BOSTOWN (New Orleans, LA/ Atlanta, GA) Clif Norrell
RECORDING CONSOLE(S)	SSL 4056 E Series/ SSL 4040 G Series	Neve VR 72	SSL 4000 E Series G Computer	SSL 4000 G Series	API Custom
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80/ Otari MTR-90	Studer A-820	Mitsubishi X-850	Studer A-820	Studer A-80
STUDIO MONITOR(S)	Augsperger Yamaha NS10	Tannoy	Hidley/Kinoshita	JBL W/TAD	Yamaha NS10
MASTER TAPE	3M 996	Ampex 456	Ampex 467	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	STUDIO LACOCO (Atlanta, GA) Barnie Perkins	HIT FACTORY (New York) Michael Gilbert	MASTERFONICS (Nashville) Chuck Ainley	A&M STUDIOS (Los Angeles) Robbie Jacobs Brian Scheuble	BAD ANIMALS (Seattle, WA) Clif Norrell Scott Litt
CONSOLE(S)	SSL 6056	Neve VR 72	SSI 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-800 MKIII	Otari DTR-900II	Studer A-820/ Mitsubishi X-880/ Ampex ATR-100	Studer A-820, Mitsubishi X-880/ Ampex ATR-100
STUDIO MONITOR(S)	Yamaha NS10 Genelec	UREI 813B	Kinoshita/Hidley	JBL w/TAD	Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 499	Ampex 467	Ampex 456	3M 996
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Chris Gehringer	STERLING SOUND Jose Rodriguez	GEORGETOWN MASTERS Chuck Ainley Denny Purcell	A&M MASTERING Dave Collins	PRECISION Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	DADC	Uni Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Uni Manufacturing	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

Siemens Merges Neve, AMS Operations In U.K.

■ BY ZENON SCHOEPE

LONDON—The U.K. operations of pro audio giants Neve Electronics and AMS Industries have been merged by their Austrian-based parent company Siemens. The move has resulted in some 80 redundancies at Neve, the closure of its new headquarters opened in Litlington, Hertfordshire, England, earlier this year, and a shift of power to the Burnley, Lancashire-based AMS.

The new, as yet unnamed company became active Oct. 1 and will be headed by former AMS managing director Mark Crabtree, with former Neve managing director Laci Nester-Smith assuming the role of deputy chairman. Both will report to Hans Haider, chairman and group president of Siemens Audio and Video Systems.

"My immediate task is the orderly rundown and amalgamation of what goes on at Litlington into the various sites," says Nester-Smith. Operations will be redistributed between AMS' Burnley headquarters, Neve's manufacturing based in Kelse, Scotland, and AMS' London-based sales office, which will be expanded.

The new sales force will be headed by Hazell Simpson, former director of sales and marketing at Neve, who becomes head of sales worldwide, and AMS' Frank Massam, who becomes head of marketing and should be in place in London by November.

Nester-Smith says Litlington would be "a ghost town by Christmas," with the 80 redundancies coming predominantly from administrative staff. "The bringing together of the two companies was undoubtedly going to make one or other set of administrative departments superfluous," he says, adding, "If there had

not been restructuring, we would have cut down anyway."

Staffers have also been lost from Neve's Capricorn digital-desk project in line with the console development stage, according to Crabtree. "The big investment in development is coming to an end and the project is now less resource consuming than it was when it was being designed from the ground up."

Neve's work force prior to the merger totaled 306, with approximately 125 at the Litlington headquarters and about 181 at the Kelse factory. Nester-Smith describes the layoffs as "a sad day for certain people at Neve, but it's a new beginning for others."

Crabtree is adamant about the future of the AMS Logic 2 and the Capricorn, two potentially competing digital products. "We will continue to market and support both desks since to do so allows the maximum possible customer choice. All major current products will remain in the new company's portfolio and will continue to be fully supported." He also emphasizes the two desks' market positions: "Capricorn is a large-scale mixing desk," he says, while "Logic 2 is a general-purpose console particularly applicable to postproduction because of its very intimate links to AudioFile, and [it] is applicable to music recording where a mixture of work comes through the studio." Crabtree adds that a degree of overlap between the two products is inevitable and even desirable.

The U.K. merger closely follows the announcement of a restructuring at Siemens Audio Inc., Bethel, Conn. (Billboard, Oct. 17). That company was formed in 1991 after the U.S. operations of Neve and AMS were merged.

EUROSOUNDS

U.K.

STRONGROOM STUDIOS, London, has added three production/programming suites, bringing the total number of rooms on long-term hire at the studio to seven. Producer **Gareth Jones** has hired a room, as has the ex-PWL mixing team of **Phil Harding** and **Ian Curnow**. The latter pair are working in a room decorated by **Jamie Reid**, the artist responsible for the eye-catching graphics of the Strongroom's **Amek Mozart**- and **Neve VR**-equipped main studios.

The rooms are **KFA** acoustically treated, air-conditioned, and have overdub booths. "They're completely self-contained," says Strongroom technical manager **Rob Buckler**.

GREECE

THE NEW ATHENS CONCERT HALL, opened last year at a cost of approximately \$1 billion, was four years in the building and is now to install a **Neve Capricorn** digital desk as part of a \$1.6 million all-digital studio package provided by Neve and turnkey installer **Elliot Brothers**.

Orders for Neve's Capricorn have continued building on the initial orders of **Abbey Road Studios** in London, **Hitokuchi-Zaka** in Tokyo, and **Bop** in South Africa. **CROW Television** in Japan, **Heischerrunkfunk** in Germany, **Canadian Broadcasting Corp.**, an unnamed private Swedish studio, and **Sudwestfunk** in Germany have also ordered Capricorns, with **Sudwestfunk** taking two.

"Neve's focus on music recording has covered all eventualities and has been seen fit by broadcasters to be of use to them," says Neve sales and marketing director **Hazell Simpson**. "The German broadcasters in particular have no qualms about digital and assignability because they have been using Neve DSPs since the early '80s." Sales announcements are expected of two Capricorns to a French film studio and one to a U.K. recording studio.

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K-tel Revving Up Its Revenues, Profits Compilation Sales Contribute Strongly In Year, Qtr.

■ BY DON JEFFREY

NEW YORK—K-tel International Inc. reports strong increases in revenues and profits for the past fiscal year and fourth quarter, with rising sales of the company's compilation record albums.

For the 12 months that ended June 30, Plymouth, Minn.-based K-tel says net profit increased threefold to \$1.87 million from \$558,000 the year before on a 36.8% increase in revenues to \$48.2 million from \$35.2 million. For the fourth quarter, net profit doubled to \$656,000 from \$329,000 as revenues jumped 82% to \$13.1 million from \$7.2 million.

"In the U.S. it was a good, solid fourth quarter in music," says Mark Dixon, CFO. "We had good catalog sales on our traditional titles."

Mickey Elfenbein, president, says K-tel has done well lately with country and rap compilations, a reflection of the growing popularity of those genres. K-tel generally licenses recordings from the rights holders for its compilation albums on the K-tel, Dominion, and Arrival labels. "It's a steady business, not subject to the

wild highs and the wild lows of front-line labels," says the executive.

K-tel also releases recordings on its own front-line imprints, such as Crush, Head First, Nouveau, and K-tel Country. But Dixon says no new releases came out in the fourth quarter. "In the front-line, we're just being a little more cautious about how many releases we put out."

K-tel Country is currently promoting the Wood Brothers, whose first single is called "Alcohol Of Fame."

The company's biggest preholiday compilation releases are "The Best Of The Box," a rap venture with interactive TV network The Box; "Rap Beat From The Street"; and "Today's Hot Country."

K-tel also distributes special-interest home videos on the Front Runner label, but only in Europe. Many of the videos are on car racing. Elfenbein estimates that less than 15% of worldwide revenues come from that business. But he says the company is "looking at" the possibility of entering the U.S. video market.

K-tel has expanded operations in Europe: The recently completed fiscal year was the first in which units

in Spain and France contributed to revenues and profits. About half of K-tel's music volume in Europe comes from direct-response marketing on TV.

The company also sells consumer convenience products in the U.S. and Europe, such as car wax, a thigh toner, and the Veg-O-Matic. These products account for about 25% of K-tel's worldwide business.

K-tel's stock trades publicly in the over-the-counter market. About 80% of the shares are held by top executives. Investors recently bid \$2.9375 a share for the stock, according to Roger Granberg, a trader with R.J. Steichen in Minneapolis. He believes the stock is "way underpriced in terms of its earnings," in part because it is not listed on the higher-visibility Nasdaq system.

GOOD WORKS

A DEADLINE OF Nov. 1 has been set for music authors, scholars, and researchers to apply for recording academy NARAS' 1992 Research Opportunity Grant Program. It provides research and educational opportunities in the creative and technical field of recording arts and sciences. Grant recipients, selected by the recording academy's national education committee, will be announced in January. Info and applications can be obtained from the national education department of NARAS at 213-849-1313 or 818-843-8233.

IN DEFENSE, IN HONOR OF: Bruce Rogow, defense attorney for controversial rappers the 2 Live Crew will be among those to receive the 1992 **Hugh M. Hefner First Amendment Awards** at an awards luncheon ceremony Nov. 12 at the Waldorf-Astoria Hotel in New York. Each winner of the **Playboy Foundation Award** will receive \$5,000 and a plaque describing the honoree's achievement in defending the First Amendment of the U.S. Constitution, which guarantees the right of free speech. For more details contact **Jill Chukerman** or **Kristine Farley** at 312-751-8000, ext. 2656 or 2658.

PLAY BALL! The 9th annual **T.J. Martell Tennis Party** will be held Nov. 14 at the U.S. National Tennis Center in Flushing Meadow Park. Tickets are \$75. For info, including corporate sponsorship, contact **Herb Linsky** at 212-247-4422.

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.

OCTOBER

Oct. 1-30, **Second Annual Music Business Institute**, series of seminars on the music industry, presented by the Music & Entertainment Commission of New Orleans, Firehouse Rehearsal Complex, New Orleans. 504-565-7591.

Oct. 22-24, **17th Annual Friends of Old-Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 23-24, **Make It Big In Concert Promotion and Live Entertainment Booking Conference**, presented by Horizon Management, location to be announced, New York. 607-724-4304.

Oct. 24, **"Selling Your Songs: A Songwriter's Guide To Music Publishing,"** presented by the Chicago Chapter of The Recording Academy Songwriting Committee, the China Club, Chicago. Lois Roewade, 312-786-1121.

Oct. 24, **"How to Start and Run Your Own Rec-**

ord Label," presented by Revenge Records, Omni Park Central Hotel, New York. 212-688-3504.

Oct. 25-27, **Fourth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. Riva Bennett, 718-469-9330.

Oct. 25-28, **Food Marketing Institute 1992 General Merchandise/Health and Beauty Care Conference**, New Orleans Convention Center, New Orleans. 202-452-8444.

Oct. 26-29, **Berlin Independence Days**, Berlin. Linda Owen, 512-467-7979.

Oct. 27-29, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. 203-374-1411.

Oct. 27-29, **CD-I Two International—The Second U.S. CD-I Publishing and Developers' Conference and Exposition**, presented by Knowledge Industry Publications, The Westin Bonaventure, Los Angeles. 914-328-9157.

Oct. 28, **The European Economic Community: Introduction to European Collections and EEC's Impact on Music Publishing**, presented by the Assn. of Independent Music Publishers, ASCAP office, New York. 212-983-0400.

Oct. 28-31, **CMJ Music Marathon Convention**, Vista Hotel, New York. 516-466-6000.

Oct. 28-30, **Ninth Annual Seminar on Negotiating Contracts in the Entertainment Industry**, pre-

sented by Law Journal Seminars-Press, Waldorf-Astoria, New York. 800-888-8300, ext. 514.

Oct. 31-Nov. 1, **Songwriters Expo 16**, sponsored by The Los Angeles Songwriters Showcase, L.A. Airport Sheraton, Los Angeles. 213-467-7823.

NOVEMBER

Nov. 4-6, **Billboard Music Video Conference & Awards**, Ma Maison-Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 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. 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. 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.

LIFELINES

BIRTHS

Girl, **Andra Sophia-Beth**, to **Tim and Gail Whipple**, Aug. 21 in New York. He is director of general licensing for BMI. She is a freelance writer/producer.

Boy, **Lucas**, to **Gustavo Szulansky and Deborah Dugan Szulansky**, Sept. 3 in New York. She is senior director of business affairs for EMI Records Group North America.

Boy, **Zachariah**, to **Joe and Rubina Satriani**, Oct. 2 in San Francisco. He is a Relativity recording artist.

Girl, **Katharine Tess**, to **Les and Leigh Anne Beyer**, Oct. 8 in Tullahoma, Tenn. They own the Decades music retail chain.

Boy, **Benjamin Daniel West-Weyner**, to **David Weyner and Becky West**, Oct. 14 in Montclair,

N.J. He is president of PolyGram Classics & Jazz. She was formerly marketing manager for Mango and Antilles.

Boy, **Dylan Alexander**, to **Kevin and Maria Fleming**, Oct. 14 in Glendale, Calif. He is VP/GM of Perspective Records, distributed by A&M. She handles client relations for KGFJ Los Angeles.

DEATHS

Rick Buenfil, 34, after a long illness, Sept. 29 in Los Angeles. Buenfil was mailroom traffic coordinator for Warner Bros. Records' Burbank office. He had worked at Warner Bros. since 1977, beginning in the company's warehouse and later moving to the Warner Bros. home office. He is survived by his mother and several brothers and sisters.

Dave Brandani, 22, in a motorcycle accident, Oct. 2 in Hollywood, Calif. Brandani was a longtime crew member for the band Love/Hate.

Leonard Zissu, 83, of cancer, Oct. 18 in Ghent, N.J. A lawyer, Zissu was known for his expertise on copyright law, often cited in cases involving song copyright infringement. Zissu, who also represented a number of entertainment figures, was a 1929 graduate from New York Univ. and a graduate of Columbia Univ. Law School. He is survived by his widow, two sons, and a brother.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

A reference to Jo Maeder—The Rock and Roll Madame—in the Good Works section of the Oct. 17 issue had an incorrect spelling of her first name.

In last week's photograph of composer Hannibal Peterson with representatives of the Detroit Symphony Orchestra, the woman at far right is Dr. Barbara Petersen, BMI's assistant VP, concert music administration.

Nintendo, Sony Game On CD-ROM

NEW YORK—Nintendo Co. Ltd. and Sony Corp. have entered an agreement to develop CD-ROM game systems. Nintendo is planning to introduce a CD-ROM add-on for its super-NES system in August 1993, while Sony is planning to manufacture and market a new game system that also combines the Nintendo system and a CD-ROM drive, although no market date has been set for the Sony product.

Nintendo is targeting a \$200 price point for its drive. The potential market for the add-on drives is substantial. According to Bill White, director of marketing with Nintendo of America, Redmond, Wash., there are a total of 15 million Super NES systems installed worldwide, with approximately 8 million of those in the U.S.

White notes that the company anticipates a "vast and diverse base of

game software," including traditional game action characters as well as music and movie-based themes. "I think there'll be broad applications [for the product] including music, movies, and games as we know them today," says White. "While other software applications are possible, we think it's going to be driven by game software."

White declines to reveal which third-party software developers will be creating titles for the new format.

Sony Electronic Publishing is planning to create titles for the new game format. The company is also developing titles for the new Sega CD-ROM game system introduced earlier this year, as well as developing and marketing titles for CD-ROM drives for computer systems.

The new units will be based on the CD-ROM XA format, an extension

of CD-ROM that offers improved audio and video synchronization capabilities. However, software developed for the new game systems will also use proprietary specifications and will be incompatible with other CD-ROM XA products such as Sony's new portable multimedia CD introduced in September (Billboard, Sept. 26), according to Peter Dille, director of marketing communications with Sony Electronic Publishing.

Dille adds that Sony has not received the final specifications for the system from Nintendo and does not yet have a release date planned for its system. "We're pleased to have the agreement signed," says Dille. "This gives us one opportunity to enter the videogame business. But we're still considering all opportunities."

SUSAN NUNZIATA



Be There Or Be In. New York's Central Park was the setting for the latest musical trip back in time, the "Be-In" hosted by WXRK (K-Rock). Fifteen-thousand people, who donated more than 20,000 pounds of food and clothing, came out for the show. Pictured backstage, from left, are Jefferson Airplane cofounder Marty Balin, K-Rock's Alison Steele, the Byrds' Roger McGuinn, Jefferson's Airplane's Paul Kantner, and K-Rock's Pete Fornatale.

NFL On FM Scores With Young Male Demo Kansas City's KCFX Sets Pace With Chiefs B'cast

■ BY ERIC BOEHLERT

NEW YORK—Ten years ago, conventional wisdom said play-by-play sports belonged only on AM radio. Trying to run games on FM, it was assumed, would disrupt the flow of music and confuse listeners.

Today, after that notion has been squashed by a host of FM stations broadcasting sports, particularly NFL football, a new conventional wisdom is forming; the NFL works best on FM stations that target young, male demos, such as album and classic rock.

While the vast majority of NFL teams still have AMs for their flagships, a small pack of football FMs do exist. Some teams have even sought them out.

Bill Newman, GM of KCFX Kansas City, Mo., home of the Chiefs, says when the team opened bidding

for its radio rights in 1990, management welcomed the classic rocker because it felt the team needed to attract younger fans to create a more vibrant base of season ticket holders. The Chiefs had been on AM KCMO since the team arrived in town 30 years ago. KCFX is now in the third of its four-year deal with the Chiefs and Newman says the station hopes to extend that contract.

Most NFL radio rights go for between one and four million dollars per year, with an additional \$500,000 needed for production costs.

In retrospect, the idea that football would not work on FM seems a bit naive.

"Rock'n'roll and sports go very well together," insists Michael Luczak, PD at WMMS Cleveland, which is in its second season, along with sister AM station WHK, of broadcasting Browns games. In the past,

when rock radio was still perceived as rebellious and slightly outrageous, the idea of embracing a local institution such as the Browns may not have made sense. Today though, WMMS, like most similarly-formatted stations, is considered mainstream and mass-appeal.

While all involved hail the marketing and promotion opportunities available through an NFL association, the central challenge PDs face is transforming once-a-week fans into everyday listeners. Beau Rains, PD at KCFX, estimates that on game day the station enjoys an audience of 450,000, or three times that of a typical morning drive show. Of that inflated crowd, he says 15%-20% are already KCFX listeners and 40%-50% are loyal to another format. That leaves him a potential pool of roughly 135,000 converts. His goal is to win over 30,000-40,000 each year.

WFBQ Indianapolis is in its first year as home of the Colts. PD Marty Bender says the album rock station is already so dominant in men 25-54 that he's not realistically trying to land all that many more through football. Instead, "by getting our calls out there every time there's a time-out or a station I.D.," he says WFBQ will benefit in ratings. "We are in the radio recall business. This is just another opportunity to remind people what they're listening to."

As for direct or indirect rating increases attributable to NFL games, PDs are divided. Some say it remains difficult to measure the results, pointing to what they say is Arbitron's inability to properly gauge listening levels during sporting events. WMMS' Luczak, on the other hand, says the fact that last fall his morning team was able to give away Browns season tickets over a long period of time led directly to the show's jump in the ratings.

Several FM stations remain enthusiastic about their alliance with the NFL. But not all FMs have broadcast kick-offs with unlimited success. In 1984 AC KSTP-FM Minneapolis became the first music-intensive FM station to serve as an NFL flagship. By the end of 1987 the station opted not to renew.

KODA Houston, then an easy listening station, carried all the Oilers games from 1985 to 1989. According to Dusty Black, KODA's VP/GM, football is just "not that much of a programming enhancement. When you're a music radio station, guess what people want to hear when they tune in? And if they don't hear it they'll punch it in somewhere else."

Black says the station's passive, female-oriented programming made it difficult to hype the games throughout the week with ancillary shows such as a coach's corner.

The station did try to convert football listeners through sports trivia contests, inviting them to tune in Monday morning for the chance to win \$1,000. But Black admits the process was a slow one.

(Continued on next page)

YOUNG, HOT, FRESH LATEST COUNTRY RADIO TAGS

(Continued from page 1)

"fresh" country, country outlets with this format have sprung up in Houston, Las Vegas, and Orlando, Fla., since September. Unistar's Hot Country satellite format, which began broadcasting Jan. 1, now reaches over 50 affiliates nationwide.

To date, station and label executives agree the biggest difference in new country is its top 40-like presentation and album-cuts rotation. But new country's artist lineups remain nearly identical to those of mainstream stations, leaving little room for the harder-rocking artists not yet embraced by "young" country's competitors.

Label promotion executives welcome the new format's energy but also hope that, as it matures, it will champion—and expose—some artists of its own, rather than sharing its entire roster with mainstream

country. New-country programmers respond that, when those artists in question deliver true radio hits, new country will welcome them.

While acknowledging the pressures on programmers, promotion people say new-country radio could be doing more to break new artists. "I don't see them programming aggressively... or doing anything to build a new format," says Scott Borchetta, VP of field promotion for MCA Nashville. "The parameters of what country radio plays have not changed" because of new country, he adds.

Bill Mayne, VP promotion for Warner/Reprise Nashville, agrees but points out new country really is not a new format. "The music's basically the same. The difference is in the presentation." He terms the new country name a marketing tool more than a format description. He

cannot cite any acts that new country has broken.

At MCA, Bochetto points to label acts such as the Mavericks, Joe Ely, and Kelly Willis whose records he would like new country stations to play. "That is where country music is going to be in a year," he says.

Jim Lauderdale, Kevin Welch, and the Texas Tornados represent some Warner/Reprise artists for the new country format, offers Mayne. To date, he says he is not frustrated by new country's stand-offishness because, "I never thought that's the kind of radio station they'd be." He says that, from day one, he understood new country was a marketing tool, not a new musical direction.

PROGRAMMERS REPLY

Responding to calls to embrace more acts, Dan Pearman, PD at KYNG Dallas, the original "Young Country" station, points out, "We're Young Country, not alternative country." He says the station sticks with essentially mainstream acts but picks its spots and occasionally plays local unsigned bands to differentiate itself from mainstream country. "But to say we're going to play Joe Ely for the sake of being different is not productive for us. We've got to put the numbers on the board. We can't become eclectic," he says.

Audience response still drives the playlist, says Pearman. Rave reviews of new country acts such as the Mavericks, he notes, do not justify an add.

The top 40 influence on new country includes both its presentation and the pace of its rotations—although, unlike top 40, it includes non-single album cuts as well. By moving through singles faster and delving deeper into album cuts, programmers suggest, their stations can familiarize listeners more quickly with new albums than mainstream outlets do. And, they say,

that translates into album sales.

Pearman says there's no question that his station's programming and rotation have been responsible for increasing local sales on such titles as Hal Ketchum's debut album.

Those who benefit most from the format are breaking artists not yet established as hit makers, says consultant Rusty Walker, who has worked with several new country stations. New country "accelerates their penetration," he adds.

One of the questions for the newborn format is whether it should differentiate itself musically from mainstream country by playing acts of its own. Right now, due to the groundswell of country music support, driven largely by listeners new to the format, competing local country stations can afford to overlap each other. Unlike rock radio, where the goal of album, classic, and modern rock stations is to distinguish themselves from one another musically, new country seems content to sing along with its mainstream country partner.

Some, though, hope to eventually step out on their own. Steve Kelly, PD at new country WCFB (B94.5) Orlando, Fla., says he plans to adopt artists not receiving airplay from his competitors. That, he says, will help set his station apart from the nearby mainstream country station as well as expand the country listening base.

Consultant Walker, who has worked with several new country stations, says that, as the format matures, it may very well champion artists of its own. Also, he sees the format not as the beginning of country radio's long-anticipated fragmentation, but as a variation on a theme.

Borchetta at MCA remains optimistic about new country's amenability to new acts. "When we give them the right music, [new country] will be there for us," he says.

ERIC BOEHLERT

'Young Country' C'righted Stations Pay Alliance For Name

NEW YORK—The lesson of "Young Country" is if you have a good idea, copyright it.

Alliance Broadcasting did just that and is now in a position to market the hot tag to stations as they sign on with new country formats.

According to Dan Pearman, PD of Alliance's KYNG Dallas, the first high-profile new country station, the credit for that name goes to John Hayes, Alliance's CEO. As Pearman tells it, Hayes was driving through Michigan on a family vacation last year listening to a country station and realized he enjoyed roughly every other song, particularly the upbeat sounds of Hal Ketchum and Mary-Chapin

Carpenter. He decided an uptempo country station would appeal to young adults.

Last January, Alliance's KYNG went on the air as "Young Country." Alliance copyrighted the name and in September WCFB Orlando, Fla., became its first customer, paying for the rights to the handle "Central Florida's Young Country."

"We felt the name was very important," says WCFB PD Steve Kelly. "'Young Country' epitomizes the type of country music played in young demos. It's a feeling that's in tune with youth."

Look for more "Young Country's" to sprout up around the nation.



CMA & MJI. MJI Broadcasting served as the official radio network for the recent CMA Awards and hosted 13 country stations for on-site interviews. Pictured here are KKQB Houston's Nancy Alexander, Joe Diffie, and MJI president Joshua Feigenbaum.

Playfone Keeps Sports Fans Tuned In Firm Hands Out Radios To Supplement Live Action

LOS ANGELES—When New York Giants linebacker Lawrence Taylor injured himself in the playoffs a few years ago, Playfone Systems Inc. president Greg Deieso got an idea that just might change the way fans view and hear live sporting events.

"The Giants were about to go to the Super Bowl," explains Deieso, "and Lawrence Taylor got hurt and was taken off the field. He was their best player and we all wondered what happened to him—if he was hurt, dead, coming back, or what. We didn't find

out he was OK until we went to our cars and turned on the radio."

Deieso and his New York-based sports marketing and promotion company made sure none of the 21,000 tennis fans at last month's U.S. Open missed any part of that event. Playfone handed out pocket-size FM radios for fans to hear CBS-TV's coverage of the matches. The broadcast switched over to in-house coverage provided by match sponsor Clairol when CBS cut away for commercials.

The CBS coverage was hosted by Pat Summerall and the "Clairol Color Coverage" was hosted by tennis greats Tracy Austin, Pam Shriver, and Wendy Turnbull, along with WFAN New York personality Dave Sims.

Playfone gave out the radios during "Super Saturday"—the day of the two men's semifinals and the women's finals.

"It's the ultimate big-screen TV,"

says Deieso of watching a sporting event live with play-by-play commentary and other news. "And, [the radios] have value because you can take them to the beach or wherever."

At the U.S. Open, CBS Sports cooperated with Playfone by providing its audio feed and use of their computer for statistics and background information.

Aside from providing the crowd with commentary and an analysis of the matches, the "Clairol Color Coverage" also included weather reports, scores from games around the country, and news reports on the hurricane in Hawaii.

Deieso says Playfone has negotiated contracts with the NFL, NASCAR, and CBS Sports for future events.

Playfone's executive VP, Frank Smith, is a former executive VP of CBS Sports and former president of CBS Inc.

CARRIE BORZILLO



Foxy Ladies. CFOX Vancouver's fox mascot came to the aid of hungry U2 fans waiting in line for concert tickets. The mascot arrived with pizza for the crowd.

ABC Makes Play For Children's Network In Discussions With Disney To Develop Programming

LOS ANGELES—Despite unsuccessful attempts by some companies to launch children's radio networks, ABC Radio Networks and Disney are in discussions to develop a 24-hour kids network. That network would offer some competition to the recently debuted Children's Satellite Network, whose flagship WWTC (Radio Ahhs) Minneapolis has been programming for kids for two years.

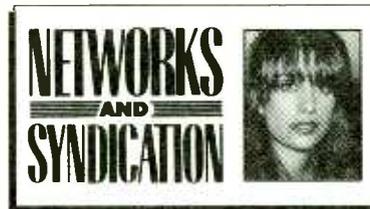
While ABC executive VP David Kantor confirms the discussions with Disney are taking place, he does insist that "it's all exploratory. There is not a done deal." Kantor also says a New York Post report that each company is investing \$10 million is false, but adds ABC is willing to invest what is necessary to make the project fly.

Disney representatives declined comment, saying it is premature to

talk.

Kantor says ABC is interested in doing a children's network even if Disney decides not to get involved.

But, if the two companies were to



by Carrie Borzillo

develop a children's network, Kantor says it would be a network aimed at children ages 2 to 11, and would likely debut sometime next year. If Disney's involvement became a reality, Disney characters would be incorporated into the programming.

Kantor says the programming will not be limited to Disney themes, although they will be a large part of it.

"We will play what tests well," he says. "That includes not only children's songs but oldies, top hits, we'd even play 'Achy Breaky Heart.'" (The Chipmunks version and the Billy Ray Cyrus version, he says.)

Night talk shows on parenting would also be a possibility.

"This is something ABC has been interested in, on and off, for the last couple of years," says Kantor. "But it was within the last six months when we started to seriously think about it."

Several other companies have already tried children's radio and failed. One of the most promising, the Imagination Station Network, closed down last year due to the recession. But Kantor says the timing is now right for ABC to try its hand at children's radio because the marketplace is finally ready for it and there are many AMs losing money.

The talk of ABC and Disney joining forces may seem like bad news for CSN's Bill Barnett, but he says he's happy about it.

"It's flattering that they think it's a good idea to do a children's network," says Barnett. "It adds credibility to what we're doing."

Kantor says there is room for two on the playing field, but adds the two networks will be completely different.

Barnett agrees with Kantor that the timing is right for a children's network. He says others failed because they went national too soon. Barnett, on the other hand, spent two years establishing a solid home base and perfecting the format before going national, he says.

In an effort to ensure the success of CSN, Barnett offers stations a complete operations manual that helps affiliates with advertising, promotions, and personnel.

On the advertising front, National Geographic and The Vermont Teddy Bear Co. are already on board.

Another way CSN is making sure it gives children what they want is by hiring 11-year-old Jimmy Freeman as VP of fun.

Freeman, along with five other children, ages 11 to 16, gets paid \$5

an hour to be afternoon jock Don Michaels' sidekick for three hours every week. The other children anchor the news and answer the station's toll-free phone lines.

In addition, 15-year-old Angie Mannella has been hired as entertainment editor and will review movies, books, and music.

Some of the kids working at the station came from Minneapolis' Children's Theater Company, others through open auditions.

Current CSN affiliates include KKDS Salt Lake City, KMEQ Phoenix, and WEW St. Louis, among others.

In other children's programming news, MJI Broadcasting will have Alvin of the Chipmunks on its Monday (26) "Country Quiz" as a mystery guest.

ELTON SPECIAL TO BENEFIT AIDS

Entertainment Radio Networks is syndicating "The Elton John Radio Special," a two-hour music and interview show to benefit AIDS charities. In lieu of paid commercial spots, AIDS-related PSAs will be delivered by Roseanne Arnold, Billy Crystal, Richard Gere, Whoopi Goldberg, Arsenio Hall, Luke Perry, Bonnie Raitt, and Sting.

The special, hosted by Leeza Gibbons, will be aired on approximately 300 stations throughout October.

An estimated \$500,000 has been raised so far. That money is earmarked for the Ryan White Children's Fund at James Whitcomb Riley Hospital for Children, AIDS Project Los Angeles, Hollywood Supports, Gay Men's Health Crisis, Project Open Hand/Atlanta, and the Pediatric AIDS Foundation.

AROUND THE INDUSTRY

Christmas is just around the corner and Kris Stevens Enterprises of Sherman Oaks, Calif., is ready with three 12-hour Christmas specials: "The Magic Of Christmas," hosted by Kris Erik Stevens; "Christmas In The Air" for light AC stations; and for country stations, "Christmas In The Country."

Unistar Radio Network adds a new dimension to its CNN Radio News with "Newslink," a special-events service that CNN affiliates have an option to pick up. "Newslink" is providing live coverage of events such as the Presidential debates and the upcoming election.

SJS Entertainment has hooked up with Sports Entertainment Network to coordinate the sale of SEN commercials.

KPWR Los Angeles morning mouth Jay Thomas was set to fill in for Shadoe Stevens on the Oct. 23 edition of ABC Watermark's "American Top 40." Stevens filled in for Thomas on his show last month.

MJI's "Star Quiz," an R&B music quiz on 80 urban stations, should have been included in the Oct. 17 Networks & Syndication column on syndicated urban programs.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	5	8	★ ★ ★ No. 1 ★ ★ ★ I WILL BE HERE FOR YOU REUNION 19139/GEFFEN	◆ MICHAEL W. SMITH 1 week at No. 1
2	1	3	12	AM I THE SAME GIRL? FONTANA 864 170/MERCURY	◆ SWING OUT SISTER
3	2	1	14	NOTHING BROKEN BUT MY HEART EPIC 74336	◆ CELINE DION
4	3	2	14	SOMETIMES LOVE JUST AIN'T ENOUGH MCA 54403	◆ PATTY SMYTH
5	8	17	4	TO LOVE SOMEBODY COLUMBIA 74733	MICHAEL BOLTON
6	5	6	14	DO I HAVE TO SAY THE WORDS? A&M 1611	◆ BRYAN ADAMS
7	9	11	9	NEVER SAW A MIRACLE ARISTA 1-2459	◆ CURTIS STIGERS
8	14	20	6	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
9	7	9	12	MY DESTINY MOTOWN 2176	◆ LIONEL RICHIE
10	13	15	8	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
11	20	22	3	★ ★ ★ POWER PICK ★ ★ ★ THE LAST SONG MCA 54510	◆ ELTON JOHN
12	6	4	20	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
13	10	7	19	RESTLESS HEART WARNER BROS. 18897	◆ PETER CETERA
14	12	14	11	DROWNING IN YOUR EYES ELEKTRA 647.10	◆ EPHRAIM LEWIS
15	16	18	8	LAYLA REPRISE 18787	◆ ERIC CLAPTON
16	15	13	16	ROCK YOU GENTLY PRIVATE MUSIC ALBUM CUT	◆ JENNIFER WARNES
17	19	21	13	ALL I WANT COLUMBIA 74355	◆ TOAD THE WET SPROCKET
18	11	8	19	THE ONE MCA 54423	◆ ELTON JOHN
19	22	26	3	ALWAYS TOMORROW EPIC 74472	◆ GLORIA ESTEFAN
20	17	12	21	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
21	18	10	15	COME TO ME CAPITOL ALBUM CUT	BONNIE RAITT
22	25	35	4	HOW DO YOU TALK TO AN ANGEL CAPITOL 44890	◆ THE HEIGHTS
23	23	24	11	WOULD I LIE TO YOU? CAPITOL 44809	◆ CHARLES & EDDIE
24	24	31	5	SOMEONE TO HOLD EPIC 74482	◆ TREY LORENZ
25	21	19	27	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
26	29	44	3	CHAINS AROUND MY HEART CAPITOL 44848	◆ RICHARD MARX
27	30	39	3	FEELS LIKE HEAVEN WARNER BROS. ALBUM CUT	PETER CETERA WITH CHAKA KHAN
28	27	30	6	RIVER OF DREAMS MCA 54461	◆ GLENN FREY
29	28	27	12	JESUS HE KNOWS ME ATLANTIC 87454	◆ GENESIS
30	34	40	7	I STILL BELIEVE IN YOU MCA 54406	◆ VINCE GILL
31	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
32	31	36	31	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
33	32	28	23	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
34	38	47	4	LIKE EVERYONE SHE KNOWS COLUMBIA ALBUM CUT	JAMES TAYLOR
35	NEW ▶	1	1	NEVER A TIME ATLANTIC 87411	◆ GENESIS
36	26	16	13	GIVE IT UP SBK 50398/ERG	◆ WILSON PHILLIPS
37	36	33	29	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION
38	48	—	2	DANCE WITHOUT SLEEPING ISLAND 864 320/PLG	◆ MELISSA ETHERIDGE
39	37	29	14	NOW AND FOREVER COLUMBIA ALBUM CUT	◆ CAROLE KING
40	33	32	11	DEEPER THAN A RIVER GEFFEN ALBUM CUT	OLIVIA NEWTON-JOHN
41	39	37	29	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
42	42	46	7	END OF THE ROAD (FROM "BOOMERANG") BIV 10 2178/MOTOWN	◆ BOYZ II MEN
43	44	—	2	ALWAYS THE LAST TO KNOW A&M 1604	◆ DEL AMITRI
44	NEW ▶	1	1	ANOTHER LIFE ARISTA ALBUM CUT	BARRY MANILOW
45	35	25	18	WHAT KIND OF LOVE COLUMBIA 74360	RODNEY CROWELL
46	43	38	18	THIS USED TO BE MY PLAYGROUND SIRE 18822/WARNER BROS.	◆ MADONNA
47	47	48	5	COULD'VE BEEN ME MERCURY 866 998	◆ BILLY RAY CYRUS
48	46	43	13	ALL SHOOK UP EPIC SOUNDTRAX 74422/EPIC	◆ BILLY JOEL
49	41	23	12	BANG BANG ELEKTRA 64735	◆ DAVID SANBORN
50	40	34	9	COUNTDOWN REPRISE 18860	◆ LINDSEY BUCKINGHAM

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

Billboard's PD of the week

Charlie Brogan
KRVN-AM Lexington, Neb.



W EATHER UPDATES and market reports hardly seem like the stuff to build a successful radio station around. But KRVN-AM (Farm Radio) Lexington, Neb., has been doing just that for the last 41 years.

With a mix of news, talk, country music, and agriculture information—lots of ag information—KRVN has maintained its preeminence as a regional force, says PD Charlie Brogan. Of course, the station's 50,000-watt power helps it cover an area expanding from its home in Lexington (population 7,000), found just off Interstate 80 in the heart of Nebraska, out to western Iowa, central Kansas, and the South Dakota border. The station also receives regular correspondence from listeners in Arizona and Hawaii, who tune in at night.

But the core audience consists of Nebraska's 50,000 farmers and their neighbors. Brogan estimates the station is heard regularly in 55 Nebraska counties and 25 counties in Kansas. In fact, he's calculated that if all of KRVN's core counties were united, they would equal the 49th-largest market and would reward the station with a nine share. To date, Arbitron has not taken him up on that plan.

The station is owned by members of the Nebraska Rural Radio Assn. Back in the late '40s, members decided farmers needed a radio station of their own, one that would deliver timely weather and marketplace information on the latest wheat, soybean, and bull semen auction prices, so the association built KRVN. In order to ensure that one day "six dentists from New Jersey didn't buy the station and change the format," as Brogan puts it, all association members, for a \$10 fee, are offered a single share in the station. To date, 7,500 shares have been sold.

The only place members can sell their shares is back to KRVN. That \$10 also gets them a free lunch at an association meeting held each year the week before Thanksgiving.

Rather than splitting up profits at year's end, that money goes to pay the staff of 41, to designated agriculture scholarships, and to capital investments.

KRVN's programming mix has remained essentially unchanged over the years. A recent afternoon hour included ABC News, local weather, Nebraska Cattleman's Feedlot Report, Commodity Review, Paul Harvey, local news and weather, Closing Investments Report, Entertainment Guide, and sports.

To be sure, stations throughout the heartland pay close attention to the needs and news of farmers. But Brogan claims few if any are as focused and involved in the community the way KRVN is. "A lot of stations

carry market reports like they carry sports scores," he says. "But we are literally part of the agriculture."

Brogan points to the time the station, picking up on information the National Weather Service missed, issued a blizzard bulletin for the area. The storm hit and because of the station's warning cattlemen were able to take precautions and prevent loss of life.

At a time when more and more station managers are talking about superserving their audience, KRVN, with its specialized listenership, has been able to do that for four decades. "A day does not go by when we don't get an inquiry about an article read on the air or about a guest we had talking about new planting techniques," says Brogan.

Mainstream country music remains an integral part of KRVN, says Brogan. He notes though that during the busy season of January through April and October through December, when there is a lot of buying and selling of cattle and crops to be done, the number of songs is reduced to perhaps one per hour. Those songs remain largely conservative. Brogan points out that through periodic music testing, Ray Price's "For The Good Times" remains the station's best-testing song. Also, KRVN refuses to play any songs that contain profanity such as "damn" or "hell." When Brogan announced that policy decision at the annual association meeting, he received a standing ovation.

The station, like Lexington, is unabashedly small-town in its feel. A favorite feature of listeners is the daily initials contest in which a KRVN announcer reads off a set of initials. The first caller to claim them as her/his own pockets \$8.80. Another long-running show is "Back To The Bible," which has been airing in the same time slot for 41 years.

Brogan, a native corn husker himself, graduated from the Univ. of Nebraska and headed to Chicago to work as a news anchor at WMAQ. From there he went to Washington, D.C.'s WWRC. After stops at KLIN Lincoln, Neb., and KRNA-FM Iowa City, he sold his interest in KAWL York, Neb., and came to KRVN in 1982 as special projects coordinator. Brogan became PD in 1984.

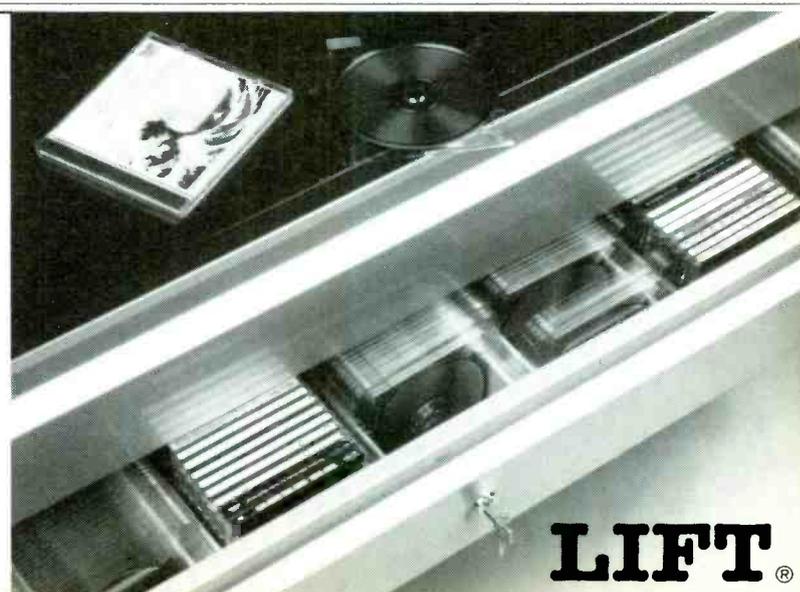
Since 1961, KRVN has had an FM companion station. It broadcasts an intensely local AC format, complete with high school sports and town government meetings. That approach helps appease some Lexington residents who say they are tired of tuning in to KRVN-AM's extensive weather coverage and getting forecasts for Colorado instead of Lexington.

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	2	8	*** No. 1 *** DIGGING IN THE DIRT 1 week at No. 1 ♦ PETER GABRIEL US GEFLEN	
2	4	3	8	REST IN PEACE III SIDES TO EVERY STORY ♦ EXTREME A&M	
3	1	1	11	HOW ABOUT THAT HERE COMES TROUBLE ♦ BAD COMPANY ATCO EASTWEST	
4	3	4	5	DRIVE AUTOMATIC FOR THE PEOPLE ♦ R.E.M. WARNER BROS.	
5	9	—	2	KEEP THE FAITH KEEP THE FAITH ♦ BON JOVI JAMBO/MERCURY	
6	11	15	4	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION THE BLACK CROWES DEF AMERICAN/REPRISE	
7	5	5	11	JEREMY TEN ♦ PEARL JAM EPIC	
8	7	11	6	WHERE YOU GOIN' NOW DON'T TREAD ♦ DAMN YANKEES WARNER BROS.	
9	15	—	4	WHO'S GONNA RIDE YOUR WILD HORSES U2 ISLAND/PLG	
10	13	17	4	I LOVE YOU PERIOD LOVE SONGS FOR THE HEARING IMPAIRED DAN BAIRD DEF AMERICAN/REPRISE	
11	6	7	9	START THE CAR START THE CAR ♦ JUDE COLE REPRISE	
12	10	9	9	LAYLA UNPLUGGED ♦ ERIC CLAPTON DUCK/REPRISE	
13	12	8	13	LOVE IS ON THE WAY THE LIZARD ♦ SAIGON KICK THIRD STONE/ATLANTIC	
14	14	12	19	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE ♦ SPIN DOCTORS EPIC ASSOCIATED/EPIC	
15	8	6	6	SOUL DOCTOR THE VERY BEST... AND BEYOND FOREIGNER ATLANTIC	
16	17	21	4	TIME AFTER TIME NO MORE TEARS ♦ OZZY OSBOURNE EPIC ASSOCIATED/EPIC	
*** POWER TRACK ***					
17	22	27	3	YESTERDAYS USE YOUR ILLUSION II ♦ GUNS N' ROSES GEFFEN	
18	18	14	12	SENT BY ANGELS ARC ANGELS ARC ANGELS DGC/GEFFEN	
19	16	10	23	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION ♦ THE BLACK CROWES DEF AMERICAN/REPRISE	
20	27	22	15	SUMMER SONG THE EXTREMIST ♦ JOE SATRIANI RELATIVITY	
21	19	16	15	HUNGER STRIKE TEMPLE OF THE DOG ♦ TEMPLE OF THE DOG A&M	
22	29	—	2	SHUFFLE IT ALL IZZY STRADLIN AND THE JU JU HOUNDS IZZY STRADLIN AND THE JU JU HOUNDS ♦ IZZY STRADLIN AND THE JU JU HOUNDS GEFFEN	
23	20	20	7	BIG GOODBYE PSYCHO CITY ♦ GREAT WHITE CAPITOL	
24	32	—	2	SHAKE FOR ME IN THE BEGINNING STEVIE RAY VAUGHAN & DOUBLE TROUBLE ♦ STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC	
25	21	19	11	HAVE YOU EVER NEEDED SOMEONE SO BAD ADRENALIZE ♦ DEF LEPPARD MERCURY	
26	31	32	3	THEM BONES DIRT ♦ ALICE IN CHAINS COLUMBIA	
27	28	31	6	JOHNNY HAVE YOU SEEN HER? UNTITLED ♦ THE REMBRANDTS ATCO EASTWEST	
28	26	25	8	HOT CHERIE DOUBLE ECLIPSE ♦ HARDLINE MCA	
*** FLASHMAKER ***					
29	NEW ▶	1	1	HIGHWAY TO HELL LIVE ♦ AC/DC ATCO EASTWEST	
30	33	26	10	DREAM UNTIL TOMORROW LYNCH MOB LYNCH MOB ELEKTRA	
31	NEW ▶	1	1	WICKED AS IT SEEMS MAIN OFFENDER KEITH RICHARDS VIRGIN	
32	30	39	4	JIMMY OLSEN'S BLUES POCKET FULL OF KRYPTONITE ♦ SPIN DOCTORS EPIC ASSOCIATED/EPIC	
33	34	29	4	NEIGHBOR AMERICA'S LEAST WANTED ♦ UGLY KID JOE STARDOG/MERCURY	
34	37	—	2	WALK ON THE OCEAN FEAR ♦ TOAD THE WET SPROCKET COLUMBIA	
35	40	37	3	STIR IT UP PSYCHOTIC SUPPER ♦ TESLA GEFFEN	
36	24	23	13	BREAKING THE GIRL BLOOD SUGAR SEX MAGIK ♦ RED HOT CHILI PEPPERS WARNER BROS.	
37	RE-ENTRY	16	16	WHEREVER I MAY ROAM METALLICA ♦ METALLICA ELEKTRA	
38	NEW ▶	1	1	NOBODY HEARS THE ART OF REBELLION ♦ SUICIDAL TENDENCIES EPIC	
39	25	18	11	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE ♦ INXS ATLANTIC	
40	NEW ▶	1	1	SEEN THE DOCTOR FREE FOR ALL ♦ MICHAEL PENN RCA	

○ 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	2	8	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION ♦ THE BLACK CROWES DEF AMERICAN/REPRISE							
2	3	1	3	EVEN FLOW TEN ♦ PEARL JAM EPIC							
3	2	3	19	RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE ♦ VAN HALEN WARNER BROS.							
4	5	—	15	WHAT YOU GIVE PSYCHOTIC SUPPER ♦ TESLA GEFFEN							
5	6	8	17	MAMA, I'M COMING HOME NO MORE TEARS ♦ OZZY OSBOURNE EPIC ASSOCIATED/EPIC							
6	8	—	3	HARD TO HANDLE SHAKE YOUR MONEY MAKER ♦ THE BLACK CROWES DEF AMERICAN/REPRISE							
7	4	5	5	ROAD TO NOWHERE NO MORE TEARS ♦ OZZY OSBOURNE EPIC ASSOCIATED/EPIC							
8	10	9	15	COME AS YOU ARE NEVERMIND ♦ NIRVANA DGC/GEFFEN							
9	—	4	13	MYSTERIOUS WAYS ACHTUNG BABY ♦ U2 ISLAND/PLG							
10	9	—	14	TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE ♦ VAN HALEN WARNER BROS.							

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

'Jazz In Japan' Focus Of AM/FM Radio Series

BY STEVE McCLURE

TOKYO—Japan's thriving jazz scene is the subject of an hour-long radio report being broadcast on various dates between Saturday (24) and Oct. 30 on the "Jazz From The City" series heard weekly on 36 AM and FM stations, primarily in the southeastern United States.

During the "Jazz In Japan" report, correspondent Clint "Flams" Freeman talks to big names in the Japanese jazz world such as pianist Makoto Ozone, Blue Note Tokyo manager Naoki Yamauchi, and Swing Journal magazine editor Kiyoshi Koyama.

Koyama, whose work as a record producer has resulted in his receiving two Grammy nominations, traces jazz's current popularity in Japan to the influence of the U.S. armed forces' Far East Network radio service after the war as well as a 1961 concert in Tokyo by Art Blakey's Jazz Messengers, the first show by a major foreign jazz artist in Japan in the postwar era.

The opening in 1988 of the Blue Note Tokyo exemplified jazz's trendy image among Japanese yuppies in the late '80s economic boom. Club manager Yamauchi tells Freeman that despite jazz's newfound fashionability, most of the people who come to the Blue Note are seriously interested in jazz. With cover prices ranging from \$58-\$84, they'd better be.

Freeman also describes how other jazz clubs, major festivals like the Mt. Fuji Jazz Festival, and concert series, keep American jazz musicians coming back year after year to Japan. He points out that although Japanese jazz fans and players are known for their intense dedication to the form, actual jazz record sales in this country are relatively low on a per-capita basis compared to the U.S.

Meanwhile, young Japanese jazz musicians dream of going to New York to play with their idols and gaining some kind of international recognition accorded stars like Sadao Watanabe, Terumasa Hino, and Toshiko Akiyoshi.

Chainsaw Kittens
High in High School

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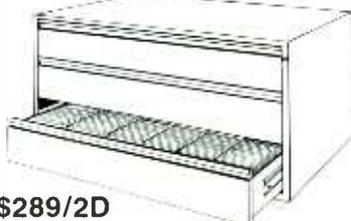
Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	5	*** No. 1 *** DRIVE AUTOMATIC FOR THE PEOPLE 3 weeks at No. 1 ♦ R.E.M. WARNER BROS.	
2	3	2	9	BLOOD MAKES NOISE 99.9 F ♦ SUZANNE VEGA A&M	
3	4	4	6	THESE ARE DAYS OUR TIME IN EDEN ♦ 10,000 MANIACS ELEKTRA	
4	2	3	8	DIGGING IN THE DIRT US ♦ PETER GABRIEL GEFFEN	
5	9	11	9	NEARLY LOST YOU SWEET OBLIVION ♦ SCREAMING TREES EPIC	
6	7	7	9	POISON HEART MONDO BIZARRO ♦ THE RAMONES RADIOACTIVE/MCA	
7	6	6	8	SPIRITUAL HIGH MOODFOOD ♦ MOODSWINGS ARISTA	
8	5	5	10	HELPLESS COPPER BLUE ♦ SUGAR RYKODISC	
9	12	12	4	SOMEBODY TO SHOVE GRAVE DANCERS UNION ♦ SOUL ASYLUM COLUMBIA	
10	11	16	3	LOVE BLIND ♦ SUNDAYS DGC	
11	10	8	9	SEEN THE DOCTOR FREE FOR ALL ♦ MICHAEL PENN RCA	
12	16	24	3	LIFETIME PILING UP SAND IN THE VASELINE TALKING HEADS SIRE/WARNER BROS.	
13	13	14	5	GLAMOROUS GLUE YOUR ARSENAL ♦ MORRISSEY SIRE/REPRISE	
14	23	—	2	WHO'S GONNA RIDE YOUR WILD HORSES U2 ISLAND/PLG	
15	15	19	5	HAPPINESS IN SLAVERY BROKEN NINE INCH NAILS NOTHING/TV/TINTERSCOPE	
16	8	9	12	NOT ENOUGH TIME WELCOME TO WHEREVER YOU ARE ♦ INXS ATLANTIC	
17	14	10	10	YOU DON'T UNDERSTAND BABE RAINBOW HOUSE OF LOVE FONTANA/MERCURY	
18	17	21	4	JOHNNY HAVE YOU SEEN HER UNTITLED ♦ THE REMBRANDTS ATCO EASTWEST	
19	20	17	10	A SMALL VICTORY ANGEL DUST ♦ FAITH NO MORE SLASH/REPRISE	
20	24	30	3	UH HUH OH YEH PAUL WELLER PAUL WELLER GODISCS/LONDON	
21	22	23	6	LEAVE IT ALONE AMERICAN STANDARD ♦ MARY'S DANISH MORGAN CREEK	
22	21	22	7	STINKIN' THINKIN' YES, PLEASE ♦ HAPPY MONDAYS ELEKTRA	
23	29	—	2	NOT SLEEPING AROUND ARE YOU NORMAL ♦ NED'S ATOMIC DUSTBIN CHAOS	
24	25	25	4	PLEASE YOURSELF EROTICA ♦ THE DARLING BUDD CHAOS	
25	27	28	3	DROWN "SINGLES" SOUNDTRACK SMASHING PUMPKINS EPIC SOUNDTRAX/EPIC	
26	18	15	8	DONNA EVERYWHERE MUTINY ♦ TOO MUCH JOY GIANT/WARNER BROS.	
27	NEW ▶	1	1	CALL MR. LEE TELEVISION ♦ TELEVISION CAPITOL	
28	28	—	2	4 MEN THE DEATH OF COOL ♦ KITCHENS OF DISTINCTION A&M	
29	NEW ▶	1	1	TONES OF HOME BLIND MELON ♦ BLIND MELON CAPITOL	
30	NEW ▶	1	1	WATERFALL ONE ♦ RIVERSIDE WARNER BROS.	

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

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SUMMER '92 ARBITRONS

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Call	Format	'91	'91	'92	'92	Call	Format	'91	'91	'92	'92
MIAMI—(11)											
WEDR	urban	6.2	4.9	6.9	5.7	WTVN	AC	9.1	8.0	10.1	9.0
WLYF	AC	7.5	7.2	6.6	5.5	WWSY	AC	9.1	8.5	8.7	7.8
WQOW	N/T	4.9	5.0	3.9	4.9	WNCI	top 40	11.4	7.5	11.0	10.5
WQOW	Spanish	4.7	5.0	4.9	4.7	WVGO	album	8.9	8.1	7.5	6.7
WQOW	top 40/rhythm	5.1	6.2	5.9	5.5	WVIZ	album	5.2	5.4	3.4	4.2
WYHT	urban	4.5	5.0	4.3	5.0	WHOK	country	5.4	5.7	7.4	5.5
WSHE	top 40	2.9	3.6	3.8	3.1	WVRF	country	1.2	3.1	3.4	4.3
WFLC	AC	4.1	3.3	3.8	2.9	WCOL-FM	oldies	5.6	5.4	3.8	3.7
WLVE	adult alt	3.9	3.3	4.2	4.0	WVHT	top 40/rhythm	2.3	3.5	3.3	4.3
WVXJ	oldies	2.7	2.8	3.1	2.8	WBNS-FM	oldies	6.9	3.9	2.7	3.6
WKIS	country	3.3	3.1	2.4	2.9	WBNS	adult std	2.5	3.7	3.5	2.8
WCMQ-FM	Spanish	3.5	4.0	4.0	4.8	WVOK	urban	3.3	2.5	3.6	4.1
WZTA	cls rock	2.6	2.0	2.0	1.8	WVZR	album	1.7	1.6	3.7	2.0
WQBA	Spanish	2.5	4.1	2.3	3.5	WCEZ	easy	3.1	1.4	1.2	1.7
WRTD	Spanish	9.1	1.3	2.8	4.6	WCLT-FM	country	2.1	2.6	2.9	4.3
WJQY	AC	3.2	3.0	3.2	3.3	WVMI	country	2.2	2.7	2.2	2.5
WVXI	Spanish	3.2	2.4	3.1	2.3	WVCK	urban	1.4	2.7	2.0	2.8
WVMI	classical	3.4	2.8	2.7	2.6	WVCD	modern	2.6	1.5	1.3	2.2
WVRZ	adult std	2.5	2.3	2.1	2.9	WLW	AC	2.1	2.2	1.5	1.8
WINZ	N/T	2.6	2.5	2.5	2.2	SAN ANTONIO—(35)					
WQBA-FM	Spanish	1.8	2.0	1.7	1.8	KXTN	Spanish	9.7	7.5	8.5	9.1
WAKY	oldies	2.1	1.4	1.9	1.6	KCYV	country	12.4	9.9	12.1	9.7
WVFE	Spanish	2.0	2.0	1.4	1.5	KTFM	top 40/rhythm	9.3	9.2	10.0	8.0
WFTL	N/T	9.1	1.2	1.0	1.1	KAJA	country	6.3	6.9	6.3	7.4
ATLANTA—(12)											
WVEE	urban	12.7	12.8	12.4	13.4	KQXT	AC	5.0	6.5	5.2	6.0
WKHX-FM	country	4.7	7.6	6.2	5.0	KISS-FM	album	1.1	4.3	5.3	5.8
WPCB	AC	7.3	6.9	7.0	6.6	KCOR	Spanish	3.6	3.7	3.4	3.4
WVBS-FM	AC	6.9	8.1	8.6	7.0	WOAI	N/T	4.4	3.7	5.5	5.2
WYAI-WYAY	country	5.8	7.3	6.7	5.8	KSRK	AC	3.9	3.5	3.6	3.4
WGST	N/T	3.4	3.1	4.5	5.7	KZEP-AM-FM	cls rock	4.0	4.3	3.8	3.8
WVLR	urban	3.2	3.9	3.6	3.9	KSAQ	album	4.1	4.9	3.0	4.5
WVLS	album	6.3	5.6	6.1	6.4	KTSA	N/T	2.0	2.9	2.5	3.5
WVSB	N/T	7.2	8.5	6.3	5.7	KSMG	oldies	3.4	3.7	3.3	4.8
WVFX	oldies	6.3	4.2	4.6	4.7	KVYX	country	4.6	4.2	3.8	3.3
WVZC	cls rock	5.3	4.5	4.2	4.3	KONO-FM	oldies	2.8	2.3	1.7	2.1
WVAPW	top 40	6.5	4.7	6.3	4.6	KLUP	adult std	2.4	1.3	2.0	2.5
WVTR	top 40	4.4	3.6	4.2	4.9	KSJL	urban	1.4	5.5	1.8	1.7
WVOK	religious	2.5	2.9	2.6	3.1	KVYX-FM	country	2.9	2.3	2.2	2.0
WVXI	adult std	1.6	1.0	1.7	1.5	KRIO-FM	Spanish	2.4	2.1	1.6	1.5
WVNN	N/T	1.0	1.3	1.5	1.2	KSAB	Spanish	1.7	2.0	1.1	1.9
PHOENIX—(22)											
KNIX	country	9.1	11.7	10.9	11.7	KSAL	religious	1.3	1.2	7.6	10.0
KMLF	country	6.4	7.3	7.1	6.3	SALT LAKE CITY—(36)					
KTRR	N/T	8.6	9.6	8.0	7.5	KKAT	country	11.0	10.8	10.4	12.9
KUPD	album	7.1	6.5	5.4	6.9	KSFI	AC	6.6	6.7	8.9	8.4
KFYI	N/T	4.0	4.3	3.2	4.1	KLXZ-AM-FM	cls rock	7.8	6.7	7.3	6.8
KKLT	AC	4.6	5.5	4.8	6.4	KSOP-AM-FM	country	8.2	7.5	7.1	6.8
KVRY	AC	3.9	3.1	3.6	3.6	KSL	N/T	4.4	8.4	6.1	5.2
KPSN	oldies	2.3	2.3	1.2	2.0	KALB	album	5.5	4.8	3.8	6.1
KDKB	album	4.2	3.5	3.5	4.1	KUTQ	top 40	4.0	3.6	4.1	5.3
KOY-FM	top 40	4.7	4.3	3.3	3.5	KXRR	modern	1.3	6.2	2.5	2.2
KKFR	top 40/rhythm	4.4	3.1	3.6	3.9	KCPX	AC	3.6	3.2	3.8	2.3
KOYA/KSLX	cls rock	3.6	4.2	4.9	4.1	KDYL	adult std	2.2	2.2	2.8	2.3
KOPF	adult std	2.8	3.1	3.9	4.2	KALL-FM	oldies	1.8	1.8	2.3	2.8
KESS	AC	3.7	2.9	3.6	3.1	KZHT	top 40	3.2	2.3	2.3	2.1
KOOL-FM	oldies	4.5	2.8	3.4	3.6	KTKK	N/T	2.5	2.3	1.9	2.2
KZON	album	3.1	2.7	2.8	2.0	KALL	N/T	3.3	1.9	2.4	2.3
KZRX	album	1.9	1.6	2.0	2.0	KBZN	adult alt	2.2	2.2	2.5	2.3
KUKQ	modern	1.4	1.4	2.0	1.8	KMGR-FM	AC	3.5	2.3	2.7	2.5
KONC	classical	2.1	2.3	2.2	1.5	KSOS	oldies	1.1	1.6	1.1	2.0
KOOL	oldies	1.7	2.0	1.1	1.0	KRSP	album	2.4	3.0	2.3	3.1
KMELO	easy	1.6	1.6	1.4	1.3	KBCK	country	1.5	2.3	2.3	1.9
SACRAMENTO, CALIF.—(30)											
KFBK	N/T	10.7	12.5	11.8	10.7	KFAM	easy	1.5	6.3	1.3	1.0
KRAK-FM	country	3.4	11.4	8.6	6.2	INDIANAPOLIS—(37)					
KRFM	top 40	6.3	7.7	8.0	7.7	WFMS	country	12.4	10.8	14.1	12.7
KSEG	cls rock	6.0	6.0	7.3	5.3	WFZQ	album	12.1	15.0	12.4	14.3
KYMX	AC	5.7	4.4	4.5	5.9	WVBC	top 40	11.5	12.4	12.0	12.2
KXOA-FM	AC	5.6	4.7	4.6	5.0	WVLS	oldies	9.8	10.2	9.8	9.2
KNCI	country	2.7	2.4	3.4	5.1	WVNS	AC	6.2	6.7	4.1	5.4
KHVL	oldies	5.5	3.4	4.4	2.6	WVPI	AC	6.5	5.6	6.4	4.9
KGBY	AC	4.4	3.4	3.3	5.5	WVTL-FM	urban	8.2	6.7	5.5	4.3
KQPT	adult alt	3.2	2.8	3.1	2.4	WVHH	top 40/rhythm	2.2	5.0	4.9	5.2
KCTC	adult std	2.8	2.9	3.8	2.9	WVHZ	album	5.1	4.4	3.5	4.3
KWOD	top 40	4.5	3.9	3.5	3.2	WVLC	adult std	3.5	4.4	3.6	3.4
KRAK	country	2.9	2.2	2.5	2.7	WVDE	N/T	1.5	2.0	2.0	2.1
KRGO	N/T	1.7	1.3	1.4	1.6	WVTS	album	1.1	1.1	1.6	1.4
KNBR	N/T	1.0	1.0	1.5	1.3	CHARLOTTE, N.C.—(38)					
KRCX/KRDX	Spanish	7.7	1.7	1.7	1.3	WSOC-FM	country	14.8	12.7	13.0	14.9
KXOA	oldies	1.1	1.6	1.4	1.3	WPEG	urban	13.5	12.7	12.5	11.8
KSMJ	urban	8.1	1.2	1.4	1.0	WTRD	country	6.5	5.4	6.8	7.0
CINCINNATI—(32)											
WLW	AC	13.4	9.7	11.5	13.9	WBT	N/T	5.4	7.8	7.0	6.7
WVBE-FM	country	7.1	9.2	7.0	9.3	WVFX	album	7.3	8.6	6.6	6.1
WEBN	album	7.4	6.7	7.0	7.3	WVZC	AC	5.2	6.3	7.1	6.7
WKRC	top 40	9.4	6.2	6.2	6.8	WVBT-FM	AC	5.8	5.0	5.4	5.7
WVRR	oldies	5.9	5.8	5.4	5.8	WVWG	oldies	4.1	3.0	3.4	4.8
WVZF	urban	6.3	6.4	6.3	6.4	WVCK	top 40/rhythm	6.5	5.0	5.2	4.5
WVFX	cls rock	5.1	6.3	4.9	5.4	WVXC	AC	4.5	5.0	3.9	4.0
WVWK	AC	5.5	3.6	4.4	5.9	WVXR	album	3.2	3.7	3.6	2.7
WVWJ	AC	4.6	5.9	4.7	5.2	WVQZ	top 40	1.6	1.2	2.1	2.2
WVWR	adult std	4.8	5.0	4.1	3.5	WVW	religious	1.3	1.3	1.5	1.0
WVWL	N/T	2.1	4.2	3.6	2.4	WVW	urban	6.7	1.6	1.0	1.4
WVWR	AC	3.9	4.5	3.8	3.6	WVW	AC	1.3	7.7	9.8	1.4
WVWR	album	3.7	5.0	3.8	2.9	WVW	religious	1.0	1.2	8.7	1.2
WVWZ	country	3.1	3.4	3.9	2.1	NEW ORLEANS—(39)					
WVWF-FM	country	8.8	1.3	7.6	1.2	WQVE-FM	urban	10.0	10.1	8.8	9.0
WVWF-FM	oldies	2.1	1.2	1.2	1.5	WVWL	N/T	8.1	11.4	9.5	9.2
WVWF-FM	religious	9.1	1.2	1.2	1.3	WVYL-FM	urban	10.8	9.2	8.5	9.6
NORFOLK, VA.—(33)											
WOWI	urban	9.3	11.4	9.6	12.7	WVNO-FM	country	7.4	8.5	8.0	8.6
WVFG	AC	8.1	8.7	7.8	7.6	WVLMG	AC	5.4	4.8	5.7	6.7
WVNR-AM-FM	album	8.8	7.6	6.4	7.7	WVZB	top 40	8.1	7.4	8.7	6.2
WVMS-AM-FM	country	9.0	8.0	8.1	6.8	WVBYU	adult std	3.8	3.4	4.2	3.4
WVGF-FM	country	3.1	3.7	4.5	4.5	WVLT	AC	4.2	5.0	4.2	3.6
WVAF	cls rock	5.1	4.7	4.4	4.8	WVXZ	AC	5.3	3.6	3.5	3.1
WVDE	AC	4.7	6.1	5.8	5.3	WVCK-FM	cls rock	4.6	3.5	3.7	3.6
WVJQ-AM-FM	AC	4.5	4.3	5.5	4.3	WVQD	oldies	4.2	3.0	3.3	3.9
WVXN	top 40	5.0	4.0	6.4	5.9	WVBO	religious	3.2	3.5	3.6	2.7
WVLT	oldies	4.8	3.8	4.6	4.3	WVRO	album	3.3	3.3	2.4	2.5
WVNZ	top 40	4.3	5.2	4.9	4.0	WVLD	religious	2.9	2.9	2.3	3.6

Stern: Now That's (E!) Entertainment; 'QXR Goes Standards; KODZ's Sunny Side

WMMR PHILADELPHIA morning man John DeBella's estranged wife Annette, 34, was found dead in her garage in the early-morning hours of Oct. 17. Although the coroner's report had not been released by press time, the death was apparently a result of carbon monoxide poisoning. DeBella's garage door was closed and the motor of her car was running. The DeBellas, who married in 1986, were in the process of divorcing. Last month, Annette DeBella was a guest on the morning show of her husband's arch rival, Howard Stern (heard locally on WYSP), where she talked about her husband and participated in Stern's "dial-a-date" feature.

The Philadelphia Inquirer reports police said the death "appeared accidental" and that "there were no signs of suspicious circumstances."

In happier Stern-related news, the national morning man has inked a 36-show deal with cable outlet E! Entertainment Television to host a weekly celebrity interview program called "The Howard Stern Interview." It will debut at 10 p.m. (ET) Nov. 27.

In a prepared statement, Stern said of his new employer, "The E! network desperately needs me. Nobody can find the damn channel. This is a pathetic situation."

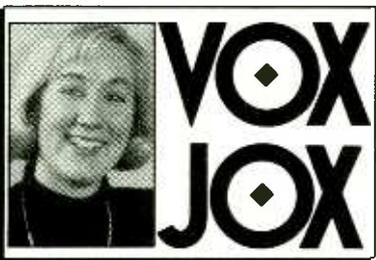
Meanwhile, KLOS Los Angeles has filed suit against crosstown Stern affiliate KLSX and parent company Greater Media for infringement on its trademark of the station's comedy feature "Five O'Clock Funnies." KLOS claims to have been using the name since 1985. KLSX began using it last month, but stopped when the suit was filed. Neither side would comment.

WLTJ Pittsburgh earned a page 5b ratings bias notice in the summer Arbitron book for a July 6 mailer that contained the line, "If anyone should ask, remember, you listen to WLTJ Lite FM 92.9." Arbitron says that "may prompt diary keepers to record listening to WLTJ in their diaries."

PROGRAMMING: STANDARDS BEARER

WQXR-AM New York will soon drop the classical music simulcast of its FM sister station and become adult standards **WQEW**. President/GM Warren Bodow plans to make the move the day Michael Bloomberg takes his recent purchase, the former Gotham home of standards, **WNEW-AM**, to a business format as **WBBR**. That could be as soon as December.

Longtime **WNEW-AM** fixture Jonathan Schwartz joins **WQEW** as Tuesday-Friday afternoon host. Bodow is filling out the rest of his lineup



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

and accepting T&Rs. The PD will be Stan Martin, formerly of similarly formatted **WPEN** Philadelphia.

Bodow, who originally toyed with the idea of trying to pick up the **WNEW-AM** calls (which Westwood One currently owns the rights to), says the whole deal was "lost in a morass of gray." Rather than wading through that, he decided to combine **WQXR** with **WNEW**, to become **WQEW**.

KIIS Los Angeles PD Bill Richards exits after two years. His replacement has not been announced... **WLAV** Grand Rapids, Mich., GM Dennis Lemon and PD Denny Schaffer are out and have not been replaced.

Fred Heller joins **WEZW** Milwaukee as PD. He arrives from that post at **WJOI** Detroit... Jay Clark has been named PD at **N/T WWVE** Cleveland, replacing David George. He was

previously with **WLLZ** Detroit. The Plain Dealer reports the station is considering a switch to a satellite-heavy all-news format and that staff cuts are expected.

KKNW Seattle drops its adult alternative format in favor of soft AC as **KRWM** "Warm 107." Former **WNGS** West Palm Beach, Fla., PD Ross Block joins as PD.

Eagle Broadcasting, owner of **WHJX-FM** Jacksonville, Fla., has entered into a local marketing agreement with an option to purchase crosstown **WOKV-FM** from Nelson Broadcasting, an affiliate of Osborn Communications, effective Nov. 1. **WOKV** will flip from talk to urban AC and new calls are pending.

Tom Jackson is upped from GM at **WKZL** (The Eagle) Greensboro, N.C., to OM of **WKZL** and local marketing agreement partner **WKRR** (Rock 92). Jeff McHugh is upped from MD to APD at **WKZL**. Chris Kelly becomes promotion director and morning-show producer. John Morgan, last at crosstown **WWWB**, and Toddzilla, last at **WBBO** (Power 93) Greenville, S.C., join for weekends.

WNCI Columbus, Ohio, PD Dave Robbins and **WPOC** Baltimore PD Bob Moody add group program manager stripes at parent **Nationwide Communications**. They replace Guy Zapoleon.

Broadcast Programming's Keith Chambers is upped from MD and marketing assistant to marketing manager and programmer of BP's Oldies format. He will continue as MD.

MD Paula Stone adds PD duties at **WHOB** Nashua, N.H. She replaces Dan Nelson, who heads to evenings at **WCTK** Providence, R.I. ... **WUVE** Saginaw, Mich., becomes an affiliate of Unistar's "Adult Rock & Roll" format.

WQMZ Charlottesville, Va., has pulled Satellite Music Network's "The Heat" and replaced it with local top 40 programming. The station is now known as **Z95**. PD Dann Miller and MD Dave Reynolds add those duties at sister **WINA**. Jason "Jammin' JD" Dennis arrives from **WQXA** (Hot 105) York, Pa., to do nights at **WQMZ**.

USA Today Sky Radio has signed a deal with **CBS Radio** to broadcast sports programming on its in-flight channel, "SportsRadio."

Westwood One's Mutual Broadcasting will present "The Larry King Show" from 10 a.m.-1 p.m. (ET) this week (26) with Election '92 candidate coverage. The show will be repeated in his regular nighttime slot.

MediaAmerica has been named exclusive advertising sales representative for the four-hour weekend top 40 show "Hot Mix," formerly repped by **ABC Radio Networks**.

PEOPLE: KODZ BOWS STAFF

KODZ Dallas' new air staff, to go along with its new "Sunny 95," adult country format, debuts Monday (26). Jay Walker, former production director at crosstown **KEGL**, hosts mornings. Deborah Weeks from **Metro Traffic** will do morning news. The midday host is John McCarty, last at the former crosstown **KRSR** (now **KYNG**).

newslines...

STEVEN CANDULLO, president/GM of Broadcasting Partners' **WKQI** Detroit, becomes BP's VP of marketing and is reassigned to New York. He is succeeded by John Fullam, who was previously VP/GM at **WRKI** Danbury, Conn., and executive director at parent **Home News Corp.**

WJMO-AM-FM Cleveland has been sold from **United Broadcasting** to **Zebra Communications**, a partnership between crosstown **WZAK** owner Zapis Communications and **WZAK** PD Lynn Tolliver and MD Bobby Rush, for a reported \$4.445 million. The FM's top 40/rhythm format is expected to be altered. The Cleveland Plain Dealer reports Tolliver and Rush are considering giving up their **WZAK** jobs to run the new stations.

OTHER STATION SALES: **WCDJ** Boston from **Emmis Broadcasting** to **Greater Media**, owner of crosstown **WMEX/WMJX**, for an undisclosed price; **KASP/WKBQ** St. Louis, which is already in the process of being acquired from **Chase Communications** by **Evergreen Media**, to **Saul Frischling's Legend Broadcasting** for an undisclosed price (Legend also owns **KXOK/KHTK** St. Louis.); **WCLZ-AM-FM** Portland, Maine, from receiver **Ross Elder** to a partnership controlled by **W.A. Devereaux** for \$525,000; **WFTW/WKSM** Fort Walton Beach, Fla., from **Specter Broadcast Corp.** to **New South Communications** for \$1 million; **Stoner Broadcasting**, owner of **KKGO-AM-FM** Des Moines, Iowa, has agreed to purchase the outstanding stock of **KDMI-FM, Inc.**, licensee of crosstown **KDMI**, for an undisclosed price. **KGGO** GM Peter McLane adds those duties at **KDMI**.

JOSEPH ANTELO has been named president of **Caballero Spanish Media**. He was owner/GM of **WOPA** Chicago.

BUD STIKER has been upped from marketing/sales consultant to executive VP at **Bonneville Broadcasting System**. He was previously VP/GM at **WBT-AM-FM** Charlotte, N.C.

WARNER RUSH has been upped from president to chairman/CEO of **Major Market Radio**. **David Kaufman** is upped from executive VP/Eastern division manager to president.

PAUL FIDDICK, **Heritage Media's** radio president, has been elected **Radio Advertising Bureau Board Chairman**. He last served as vice chairman.

Bill Johnson from crosstown **KPLX** handles afternoons. Nights are now hosted by **Maggie Bluem** from **KYNG**, and **Metro's Brian Driver** will handle overnights.

WHYI jock **Al Chio** has been upped to MD, while **Ellen Jaffe** adds that title at sister **WAXY**... **Rex McNeil**, who was last doing overnights at the former **KXXX** (X100) San Francisco, joins **KQBR** Sacramento, Calif., for nights as **Chris Kodiak**.

WRRK Pittsburgh has unveiled its new music-intensive morning show hosted by former MD/midday host **Kenny King**. He now takes the title of APD, too. **PD Buzz Casey** fills in King's midday show. The station also recently debuted its weekly Sunday-night alternative music show, "On The Edge."

Longtime **KMOX** St. Louis personality **Art Fleming** has announced his resignation from the station... **KDWB** Minneapolis morning show producer **Bick Barnett** exits and has not been replaced.

Radio veteran **Charlie Van Dyke** joins **KPSN** Phoenix for mornings. He was previously morning host at crosstown **KTAR**. **Chuck "Boom Boom" Cannon** joins **KPSN** for evenings, replacing **Keith Bell**. Cannon was last a fill-in jock at **WVVE** New London, Conn.

KRBE Houston jock **Paul "Cubby" Bryant** adds music coordinator duties.

KINT El Paso, Texas, announced the rest of its new AC lineup: **Lee Bartlet** returns to radio for the 12-5 p.m. slot, followed by **Ted Jackson** from 5-7. **Kevin Moore**, another broadcast refugee, hosts nights, and **Patty Diaz**, former P/T at crosstown **KHEY-**

FM, hosts overnights.

Michael Hill has been named **New York** correspondent for **Bailey Broadcasting Service's "Radioscope"**. He was previously with the countdown "Top 30 USA."

Country KIZN Boise, Idaho, morning man **Bruce Daniels** exits. By a remote hookup, **John Patterson** and **Rebecca Coats** of **KTVP-TV's** "Idaho at Sunrise" program will replace him. **KIZN** midday jock **Rick Steele** also exits and is replaced by **Spencer Burke** from middays at crosstown **KCIX**. **KIZN** evening jock **Dale Jefferies** heads to crosstown **KLTB** for middays, replacing **Deacon Del Chapman**, who exits. **KLCI** Boise morning jock **Brian Rogers** replaces **Jefferies**.

KFXD Boise afternoon host **Dave Arthur** joins crosstown **KZMG**, replacing **Johnny Mitchell**, who exits. **C.C. Rider**, from afternoons at **KJOT** Boise, replaces **Arthur**. **KFXD** morning sidekick **Bernie Hayes** exits and is replaced by former **KIZN** morning host **Joey Randall**.

KYYS (KY102) Denver morning co-host **Tanna Guthrie** has inked a new two-year pact with the station... **WOOD-AM** Grand Rapids, Mich., adds a local news-talk show from 3-7 p.m., "WOOD-AM 1300 Afternoon Journal," hosted by assistant **ND Rob Sanford**.

American Women In Radio And Television Inc. has announced a call for entries in its national commendation awards program, which honors the positive and realistic portrayal of women in radio and television. Deadline for entries is Dec. 15. Award winners will be honored at a luncheon on March 18, 1993.

WNEW-AM Sale Write-Offs Expand Westwood One's Loss

NEW YORK—Westwood One Inc. says its net loss widened in the third quarter because of write-offs on the sale of **WNEW-AM** New York.

For the three months that ended Aug. 31, Los Angeles-based **Westwood**, a radio syndicator and network operator as well as station owner, reports a net loss of \$7.7 million, compared with a deficit of \$2.2 million in the same period last year.

During the quarter, **Westwood** sold its 50% share in **WNEW-AM** to **Bloomberg L.P.** for \$13.5 million, but was forced to record a \$6.7 million loss on the transaction. The company, in a release, says the sale was a positive step because the sta-

tion was "a consistent operating loss and cash flow drain."

Revenues inched up in the quarter to \$37.7 million from \$37.6 million last year because of "the recessionary drop in the network advertising market," according to the company.

For nine months this year, revenues slipped to \$102.5 million from \$103.3 million. The net loss was \$19.8 million. In the same period last year, there was a profit of \$10.1 million, but that was due to a one-time gain of \$25.6 million from an exchange of debt securities.

The company's stock closed at \$1.75 in over-the-counter trading at press time. **DON JEFFREY**

POWERPLAYISTS™

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

HOT 100

COUNTRY

KDWB 101.3
Minneapolis/St. Paul PD: Mark Bolke

- 1 En Vogue, Free Your Mind
- 2 Patty Smyth, Sometimes Love Just Ain't
- 3 Def Leppard, Have You Ever Needed Someone
- 4 Bryan Adams, Do I Have To Say The Words
- 5 Heights, How Do You Talk To An Angel
- 6 Annie Lennox, Walking On Broken Glass
- 7 Boyz II Men, End Of The Road
- 8 Firehouse, When I Look Into Your Eyes
- 9 Shakespeare's Sister, Stay
- 10 Bad Company, How About That
- 11 Hi-Five, She's Playing Hard To Get
- 12 Del Amitri, Always The Last To Know
- 13 Babyface, Give U My Heart
- 14 After 7, Kick Back
- 15 Jade, I Wanna Love You
- 16 Technronic, Move This
- 17 Damn Yankees, Where You Goin' Now
- 18 Celine Dion, Nothing Broken But My Heart
- 19 TLC, Baby-Baby-Baby
- 20 Bobby Brown, Humpin' Around
- 21 Vanessa Williams, Work To Do
- 22 Maxi Priest, Groovin' In The Midnight
- 23 Jon Secada, Do You Believe In Us
- 24 Michael Bolton, Steel Bars
- 25 Jon Secada, Just Another Day
- 26 Mary J. Blige, Real Love
- 27 Toad The Wet Sprocket, All I Want
- 28 Arrested Development, Tennessee
- 29 Tom Cochrane, Life Is A Highway
- 30 Bobby Brown, Good Enough

WVLD 107.1 FM
San Francisco PD: Bob Mitchell

- 1 Arrested Development, People Everyday
- 2 Sha-I, If I Ever Fall In Love
- 3 Boyz II Men, End Of The Road
- 4 P.M. Dawn, I'd Die Without You
- 5 Hi-Five, She's Playing Hard To Get
- 6 Troop, Sweet November
- 7 Snap, Rhythm Is A Dancer
- 8 TLC, What About Your Friends
- 9 K.W.S., Please Don't Go
- 10 Madonna, Erotica
- 11 Arrested Development, Mr. Wendal
- 12 Bobby Brown, Good Enough
- 13 Wreckx-N-Effect, Rump Shaker
- 14 After 7, Baby I'm For Real
- 15 Al B. Sure!, Right Now
- 16 Mary J. Blige, Real Love
- 17 Shanice, Don't Wanna Love You
- 18 Trilogy, Good Time
- 19 Classic Example, It's Alright
- 20 Jade, I Wanna Love You
- 21 Boyz II Men, In The Still Of The Night
- 22 2Deep, Back To The Hotel
- 23 House Of Pain, Jump Around
- 24 En Vogue, My Lovin' (You're Never Gonna)
- 25 TLC, Baby-Baby-Baby
- 26 Rozalla, Everybody's Free
- 27 Firehouse, When I Look Into Your Eyes
- 28 Prince, My Name Is Prince
- 29 Jodeci, Come & Talk To Me
- 30 En Vogue, Giving Him Something He Can F

Z100
New York PD: Steve Kington

- 1 Madonna, Erotica
- 2 Heights, How Do You Talk To An Angel
- 3 K.W.S., Please Don't Go
- 4 Patty Smyth, Sometimes Love Just Ain't
- 5 Jon Secada, Just Another Day
- 6 Snap, Rhythm Is A Dancer
- 7 Toad The Wet Sprocket, All I Want
- 8 Technronic, Move This
- 9 Mary J. Blige, Real Love
- 10 TLC, Baby-Baby-Baby
- 11 Def Leppard, Have You Ever Needed Someone
- 12 Tom Cochrane, Life Is A Highway
- 13 Bryan Adams, Do I Have To Say The Words
- 14 Bobby Brown, Good Enough
- 15 Hi-Five, She's Playing Hard To Get
- 16 Guns N' Roses, November Rain
- 17 P.M. Dawn, I'd Die Without You
- 18 Suzi Q, Take Me In Your Arms
- 19 Trey Lorenz, Someone To Hold
- 20 Elton John, The One
- 21 Color Me Badd, Forever Love
- 22 Amy Grant, I Will Remember You
- 23 Bon Jovi, Keep The Faith
- 24 Firehouse, When I Look Into Your Eyes
- 25 Arrested Development, Tennessee
- 26 CeCe Peniston, Finally
- 27 Spin Doctors, Little Miss Can't Be Wron
- 28 Eric Clapton, Layla
- 29 En Vogue, My Lovin' (You're Never Gonna)

96TICFM
Hartford PD: Tom Mitchell

- 1 Arrested Development, People Everyday
- 2 Mary J. Blige, Real Love
- 3 TLC, What About Your Friends
- 4 Heights, How Do You Talk To An Angel
- 5 P.M. Dawn, I'd Die Without You
- 6 Color Me Badd, Forever Love
- 7 Snap, Rhythm Is A Dancer
- 8 Boyz II Men, End Of The Road
- 9 Madonna, Erotica
- 10 George Lamond, Where Does That Leave Lo
- 11 Malaka, So Much Love
- 12 Cathy Dennis, You Lied To Me
- 13 Vanessa Williams, Work To Do
- 14 Jade, I Wanna Love You
- 15 Pamela Fernandez, Kickin' In The Beat
- 16 En Vogue, Free Your Mind
- 17 Joe Public, Do You Evernite
- 18 Bryan Adams, Do I Have To Say The Words
- 19 Charles & Eddie, Would I Lie To You
- 20 Bobby Brown, Good Enough
- 21 Trey Lorenz, Someone To Hold
- 22 Patty Smyth, Sometimes Love Just Ain't
- 23 Barrio Boyz, Crazy Coolin'
- 24 Shanice, Saving Forever For You
- 25 K.W.S., Please Don't Go
- 26 Swing Out Sister, Am I The Same Girl
- 27 Luther Vandross & Janet Jackson, The Bes
- 28 Rhythm Syndicate, I Wanna Make Love To
- 29 Nona Gaye, I'm Overjoyed
- 30 Sha-I, If I Ever Fall In Love

K102
Minneapolis/St. Paul PD: Jim DuBois

- 1 Collin Raye, In This Life
- 2 Mark Chesnut, Bubba Shot The Jukebox
- 3 Lorie Morgan, Watch Me
- 4 Reba McEntire, The Greatest Man I Never
- 5 Suzy Bogguss, Letting Go
- 6 Sawyer Brown, Cafe On The Corner
- 7 Radney Foster, Just Call Me Lonesome
- 8 Pam Tillis, Shake The Sugar Tree
- 9 Garth Brooks, We Shall Be Free
- 10 Wynonna, No One Else On Earth
- 11 Randy Travis, If I Didn't Have You
- 12 Alabama, I'm In A Hurry (And Don't Know
- 13 Travis Tritt, Lord Have Mercy On The Wo
- 14 John Anderson, Seminole Wind
- 15 Mark Collie, Even The Man In The Moon I
- 16 Restless Heart, When She Cries
- 17 Brooks & Dunn, Lost And Found
- 18 Marty Stuart, Now That's Country
- 19 Kathy Mattea, Lonesome Standard Time
- 20 Hal Ketchum, Sure Love
- 21 Sammy Kershaw, Anywhere But Here
- 22 Alan Jackson, She's Got The Rhythm
- 23 Billy Dean, If There Hadn't Been You
- 24 Mary-Chapin Carpenter, Not Too Much To
- 25 Confederate Railroad, Jesus And Mama
- 26 McBride & The Ride, Going Out Of My Min
- 27 Joe Diffie, Next Thing Smokin'
- 28 Diamond Rio, Nowhere Bound
- 29 Steve Wanner, Crash Course In The Blue
- 30 George Strait, I Cross My Heart

96.3 KSCS
Dallas PD: Ted Stecker

- 1 Garth Brooks, We Shall Be Free
- 2 Reba McEntire, The Greatest Man I Never
- 3 Wynonna, No One Else On Earth
- 4 Suzy Bogguss, Letting Go
- 5 McBride & The Ride, Going Out Of My Min
- 6 Confederate Railroad, Jesus And Mama
- 7 Sawyer Brown, Cafe On The Corner
- 8 John Anderson, Seminole Wind
- 9 Trisha Yearwood, Wrong Side Of Memphis
- 10 George Strait, I Cross My Heart
- 11 Pam Tillis, Shake The Sugar Tree
- 12 Mark Chesnut, Bubba Shot The Jukebox
- 13 Lorie Morgan, Watch Me
- 14 Randy Travis, If I Didn't Have You
- 15 Alabama, I'm In A Hurry (And Don't Know
- 16 Travis Tritt, Lord Have Mercy On The Wo
- 17 Collin Raye, In This Life
- 18 Chris LeDoux, Whatcha Gonna Do With A C
- 19 Billy Dean, If There Hadn't Been You
- 20 Doug Stone, Warning Labels
- 21 Vince Gill, I Still Believe In You
- 22 Brooks & Dunn, Boot Scootin' Boogie
- 23 Lee Roy Parnell, What Kind Of Fool Do Y
- 24 Joe Diffie, Next Thing Smokin'
- 25 Tanya Tucker, If Your Heart Ain't Busy
- 26 Alan Jackson, Love's Got A Hold On You
- 27 Sammy Kershaw, Yard Sale
- 28 Diamond Rio, Nowhere Bound
- 29 Mark Collie, Even The Man In The Moon I
- 30 George Strait, So Much Like My Dad

K105FM 102.7
Los Angeles PD: Bill Richards

- 1 Patty Smyth, Sometimes Love Just Ain't
- 2 Boyz II Men, End Of The Road
- 3 Toad The Wet Sprocket, All I Want
- 4 Elton John, The One
- 5 K.W.S., Please Don't Go
- 6 Heights, How Do You Talk To An Angel
- 7 Jon Secada, Just Another Day
- 8 Genesis, Hold On My Heart
- 9 Amy Grant, I Will Remember You
- 10 Hi-Five, She's Playing Hard To Get
- 11 Genesis, Jesus He Knows Me
- 12 Annie Lennox, Walking On Broken Glass
- 13 Erasure, Take A Chance On Me
- 14 TLC, Baby-Baby-Baby
- 15 Cure, Friday I'm In Love
- 16 En Vogue, Giving Him Something He Can F
- 17 Madonna, Erotica
- 18 Celine Dion, If You Asked Me To
- 19 Sophie B. Hawkins, Damn I Wish I Was Yo
- 20 Bobby Brown, Humpin' Around
- 21 Cover Girls, Wishing On A Star
- 22 Peter Cetera, Restless Heart
- 23 P.M. Dawn, I'd Die Without You
- 24 Nona Gaye, I'm Overjoyed
- 25 Richard Marx, Let's Get Together
- 26 Luther Vandross & Janet Jackson, The Bes
- 27 U2, One
- 28 Bryan Adams, Do I Have To Say The Words
- 29 Snap, Rhythm Is A Dancer
- 30 Charles & Eddie, Would I Lie To You

POWER 99 FM
Atlanta PD: Rick Stacy

- 1 En Vogue, Free Your Mind
- 2 Heights, How Do You Talk To An Angel
- 3 U2, Even Better Than The Real Thing
- 4 Annie Lennox, Walking On Broken Glass
- 5 Snap, Rhythm Is A Dancer
- 6 Del Amitri, Always The Last To Know
- 7 Madonna, Erotica
- 8 Arrested Development, People Everyday
- 9 Tom Cochrane, Life Is A Highway
- 10 Paul Westerberg, Dystic Heart
- 11 Bon Jovi, Keep The Faith
- 12 Sofia Shinas, The Message
- 13 Damn Yankees, Where You Goin' Now
- 14 K.W.S., Please Don't Go
- 15 Erasure, Take A Chance On Me
- 16 P.M. Dawn, I'd Die Without You
- 17 Charles & Eddie, Would I Lie To You
- 18 Bobby Brown, Humpin' Around
- 19 INXS, Not Enough Time
- 20 Nona Gaye, I'm Overjoyed
- 21 Toad The Wet Sprocket, All I Want
- 22 Outfield, Winning It All
- 23 Peter Gabriel, Digging In The Dirt
- 24 R.E.M., Drive
- 25 Patty Smyth, Sometimes Love Just Ain't
- 26 Bobby Brown, Good Enough
- 27 Arrested Development, Tennessee
- 28 Goddess, Sexual
- 29 TLC, Baby-Baby-Baby
- 30 Technronic, Move This

95.5 FM WPGC
Washington, D.C. PD: Jay Stevens

- 1 Jodeci, I'm Still Waiting
- 2 Shabba Ranks, Slow And Sexy
- 3 Sha-I, If I Ever Fall In Love
- 4 Tevin Campbell, Alone With You
- 5 Third World, Committed
- 6 Boyz II Men, In The Still Of The
- 7 Wreckx-N-Effect, Rump Shaker
- 8 Mary J. Blige, Real Love
- 9 Johnny Gill, There U Go
- 10 Vanessa Williams, Work To Do
- 11 Arrested Development, People Everyday
- 12 TLC, What About Your Friends
- 13 Portrait, Here We Go Again
- 14 Mad Cobra, Fire
- 15 Madonna, Erotica
- 16 Swing Out Sister, Am I The Same Girl
- 17 Al B. Sure!, Right Now
- 18 R. Kelly & The New Power Generat, 7
- 19 En Vogue, Free Your Mind
- 20 Mary J. Blige, Real Love
- 21 After 7, Baby I'm For Real
- 22 CeCe Peniston, Inside That I Cried
- 23 Tom Braxton, Love Shoulda Brought You
- 24 Troop, Sweet November
- 25 Keith Sweat, I Want To Love You Down
- 26 Hi-Five, She's Playing Hard To Get
- 27 House Of Pain, Jump Around
- 28 TLC, Ain't 2 Proud 2 Beg
- 29 CeCe Peniston, Finally
- 30 EPMD, Crossover

K101 108 FM
Boston PD: Steve Rivers

- 1 Snap, Rhythm Is A Dancer
- 2 TLC, Baby-Baby-Baby
- 3 Boyz II Men, End Of The Road
- 4 Patty Smyth, Sometimes Love Just Ain't
- 5 Bobby Brown, Humpin' Around
- 6 Technronic, Move This
- 7 Jon Secada, Just Another Day
- 8 Charles & Eddie, Would I Lie To You
- 9 Cathy Dennis, You Lied To Me
- 10 Hi-Five, She's Playing Hard To Get
- 11 Luther Vandross & Janet Jackson, The Bes
- 12 CeCe Peniston, Keep On Walkin'
- 13 Heights, How Do You Talk To An Angel
- 14 Jade, I Wanna Love You
- 15 Malaka, So Much Love
- 16 En Vogue, Giving Him Something He Can F
- 17 Bobby Brown, Good Enough
- 18 Madonna, Erotica
- 19 P.M. Dawn, I'd Die Without You
- 20 David Sanborn, Bang Bang
- 21 Prince & The New Power Generat, 7
- 22 En Vogue, Free Your Mind
- 23 Joe Public, Do You Evernite
- 24 Madonna, Erotica
- 25 Mary J. Blige, Real Love
- 26 Tom Cochrane, Life Is A Highway
- 27 Annie Lennox, Walking On Broken Glass
- 28 Charles & Eddie, Would I Lie To You
- 29 Elton John, The One
- 30 Sophie B. Hawkins, Damn I Wish I Was Yo

FM 100 KILT
Houston PD: Rick Candea

- 1 Lorie Morgan, Watch Me
- 2 Wynonna, No One Else On Earth
- 3 Joe Diffie, Next Thing Smokin'
- 4 Alabama, I'm In A Hurry (And Don't Know
- 5 Suzy Bogguss, Letting Go
- 6 John Anderson, Seminole Wind
- 7 Rodney Crowell, What Kind Of Love
- 8 Collin Raye, In This Life
- 9 Randy Travis, If I Didn't Have You
- 10 Pam Tillis, Shake The Sugar Tree
- 11 McBride & The Ride, Going Out Of My Min
- 12 Lee Roy Parnell, What Kind Of Fool Do Y
- 13 Marty Stuart, Now That's Country
- 14 Kathy Mattea, Lonesome Standard Time
- 15 Mark Chesnut, Bubba Shot The Jukebox
- 16 George Strait, I Cross My Heart
- 17 Trisha Yearwood, Wrong Side Of Memphis
- 18 Travis Tritt, Lord Have Mercy On The Wo
- 19 Sawyer Brown, Cafe On The Corner
- 20 Mark Collie, Even The Man In The Moon I
- 21 Clint Black, Burn One Down
- 22 Reba McEntire, The Greatest Man I Never
- 23 Tanya Tucker, If Your Heart Ain't Busy
- 24 Tracy Lawrence, Runnin' Behind
- 25 Mark Chesnut, Old Flames Have New Name
- 26 Alan Jackson, Love's Got A Hold On You
- 27 Billy Ray Cyrus, Could've Been Me
- 28 Little Texas, You And Forever And Me
- 29 Randy Travis, Better Class Of Losers
- 30 Mary-Chapin Carpenter, Down At The Twis

WVNN
Knoxville PD: Les Acree

- 1 Collin Raye, In This Life
- 2 Travis Tritt, Lord Have Mercy On The Wo
- 3 Sawyer Brown, Cafe On The Corner
- 4 Billy Dean, If There Hadn't Been You
- 5 Radney Foster, Just Call Me Lonesome
- 6 Suzy Bogguss, Letting Go
- 7 Randy Travis, If I Didn't Have You
- 8 Confederate Railroad, Jesus And Mama
- 9 Wynonna, No One Else On Earth
- 10 Diamond Rio, Nowhere Bound
- 11 Garth Brooks, We Shall Be Free
- 12 Pam Tillis, Shake The Sugar Tree
- 13 Brooks & Dunn, Lost And Found
- 14 Tanya Tucker, Two Sparrows In A Hurrica
- 15 Hal Ketchum, Sure Love
- 16 John Anderson, Seminole Wind
- 17 Lorie Morgan, Watch Me
- 18 John Michael Montgomery, Life's A Dance
- 19 Trisha Yearwood, Wrong Side Of Memphis
- 20 Mary-Chapin Carpenter, Not Too Much To
- 21 Marty Stuart, Now That's Country
- 22 Alan Jackson, She's Got The Rhythm
- 23 Reba McEntire, The Greatest Man I Never
- 24 Clint Black, Burn One Down
- 25 Restless Heart, When She Cries
- 26 Ricky Van Shelton, Wild Man
- 27 Mark Chesnut, Bubba Shot The Jukebox
- 28 Kathy Mattea, Lonesome Standard Time
- 29 Randy Travis, If I Didn't Have You
- 30 Mike Reid, Keep On Walkin'

Power 106 FM
Los Angeles PD: Rick Cummings

- 1 Snap, Rhythm Is A Dancer
- 2 Arrested Development, People Everyday
- 3 Jade, I Wanna Love You
- 4 Boyz II Men, End Of The Road
- 5 P.M. Dawn, I'd Die Without You
- 6 Sha-I, If I Ever Fall In Love
- 7 Mary J. Blige, Real Love
- 8 Hi-Five, She's Playing Hard To Get
- 9 A Lighter Shade Of Brown, Spill The Rhy
- 10 Salt-N-Pepa, Start Me Up
- 11 Bobby Brown, Good Enough
- 12 TLC, What About Your Friends
- 13 Madonna, Erotica
- 14 House Of Pain, Jump Around
- 15 K.W.S., Please Don't Go
- 16 EPMD, Crossover
- 17 Bobby Brown, Good Enough
- 18 Gettato, Love
- 19 Classic Example, It's Alright
- 20 College Boyz, Victim Of The Ghetto
- 21 Shanice, Saving Forever For You
- 22 Me Phi Me, Black Sunshine
- 23 Around The Way, Really Into You
- 24 2 Unlimited, Twilight Zone
- 25 Technronic, Move This
- 26 Chubb Rock, Lost In The Storm
- 27 TLC, Baby-Baby-Baby
- 28 Mellow Man L, The Linda
- 29 Wreckx-N-Effect, Rump Shaker
- 30 Rozalla, Everybody's Free

B94 FM
Pittsburgh PD: Buddy Scott

- 1 Heights, How Do You Talk To An Angel
- 2 Patty Smyth, Sometimes Love Just Ain't
- 3 Boyz II Men, End Of The Road
- 4 Color Me Badd, Forever Love
- 5 Jade, I Wanna Love You
- 6 Cathy Dennis, You Lied To Me
- 7 Hi-Five, She's Playing Hard To Get
- 8 Bryan Adams, Do I Have To Say The Words
- 9 Firehouse, When I Look Into Your Eyes
- 10 TLC, What About Your Friends
- 11 En Vogue, Free Your Mind
- 12 Madonna, Erotica
- 13 Mary J. Blige, Real Love
- 14 Rhythm Syndicate, I Wanna Make Love To
- 15 Bobby Brown, Humpin' Around
- 16 Annie Lennox, Walking On Broken Glass
- 17 TLC, Baby-Baby-Baby
- 18 Jon Secada, Do You Believe In Us
- 19 Elton John, The One
- 20 Tom Cochrane, Washed Away
- 21 P.M. Dawn, I'd Die Without You
- 22 Sofia Shinas, The Message
- 23 Bobby Brown, Good Enough
- 24 Technronic, Move This
- 25 Def Leppard, Have You Ever Needed Someone
- 26 Bon Jovi, Keep The Faith
- 27 Eric Clapton, Layla
- 28 Richard Marx, Chains Around My Heart
- 29 Rozette, How Do You Do!
- 30 Trey Lorenz, Someone To Hold

STAR 94 FM
Atlanta PD: Lee Chesnut

- 1 Bryan Adams, Do I Have To Say The Words
- 2 Michael Bolton, To Love Somebody
- 3 Annie Lennox, Walking On Broken Glass
- 4 Eric Clapton, Layla
- 5 Peter Cetera, Restless Heart
- 6 Jon Secada, Do You Believe In Us
- 7 Boyz II Men, End Of The Road
- 8 Kenny Loggins, If You Believe
- 9 Charles & Eddie, Would I Lie To You
- 10 Bonnie Raitt, Good Man, Good Woman
- 11 Heights, How Do You Talk To An Angel
- 12 Del Amitri, Always The Last To Know
- 13 Michael W. Smith, I Will Be Here For Yo
- 14 Ephraim Lewis, Drowning In Your Eyes
- 15 Elton John, The Last Song
- 16 Richard Marx, Chains Around My Heart
- 17 Annie Lennox, Why
- 18 Celine Dion, Nothing Broken But My Heart
- 19 Rembrandts, Johnny Have You Seen Her?
- 20 Gloria Estefan, Always Tomorrow
- 21 David Sanborn, Bang Bang
- 22 Firehouse, When I Look Into Your Eyes
- 23 P.M. Dawn, I'd Die Without You
- 24 Def Leppard, Have You Ever Needed Someo
- 25 Swing Out Sister, Am I The Same Girl
- 26 Mary-Chapin Carpenter, Passionate Kisse
- 27 Patty Smyth, Sometimes Love Just Ain't
- 28 Tom Cochrane, Life Is A Highway
- 29 Genesis, Jesus He Knows Me
- 30 Jon Secada, Just Another Day

KPLZ 102.5
Seattle PD: Casey Keating

- 1 Boyz II Men, End Of The Road
- 2 Bobby Brown, Humpin' Around
- 3 TLC, Baby-Baby-Baby
- 4 P.M. Dawn, I'd Die Without You
- 5 Guns N' Roses, November Rain
- 6 K.W.S., Please Don't Go
- 7 Jon Secada, Just Another Day
- 8 Richard Marx, Take This Heart
- 9 Madonna, Erotica
- 10 Patty Smyth, Sometimes Love Just Ain't
- 11 Jade, I Wanna Love You
- 12 Mary J. Blige, Real Love
- 13 Elton John, The One
- 14 Snap, Rhythm Is A Dancer
- 15 George Michael, Too Funky
- 16 Heights, How Do You Talk To An Angel
- 17 Charles & Eddie, Would I Lie To You
- 18 Tom Cochrane, Life Is A Highway
- 19 Sophie B. Hawkins, Damn I Wish I Was Yo
- 20 Hi-Five, She's Playing Hard To Get
- 21 Bobby Brown, Good Enough
- 22 Arrested Development, People Everyday
- 23 Sha-I, If I Ever Fall In Love
- 24 Jodeci, Come & Talk To Me
- 25 Technronic, Move This
- 26 Shanice, Saving Forever For You
- 27 Joe Public, Do You Evernite
- 28 En Vogue, Free Your Mind
- 29 U2, Mysterious Ways
- 30 Annie Lennox, Walking On Broken Glass

102.5
Phoenix PD: R.J. Curtis

- 1 Radney Foster, Just Call Me Lonesome
- 2 Mark Chesnut, Bubba Shot The Jukebox
- 3 Suzy Bogguss, Letting Go
- 4 Sawyer Brown, Cafe On The Corner
- 5 Billy Dean, If There Hadn't Been You
- 6 Brooks & Dunn, Lost And Found
- 7 Mark Collie, Even The Man In The Moon I
- 8 Travis Tritt, Lord Have Mercy On The Wo
- 9 John Anderson, Seminole Wind
- 10 Wynonna, No One Else On Earth
- 11 George Strait, I Cross My Heart
- 12 Reba McEntire, The Greatest Man I Never
- 13 Pam Tillis, Shake The Sugar Tree
- 14 Collin Raye, In This Life
- 15 Marty Stuart, Now That's Country
- 16 Randy Travis, If I Didn't Have You
- 17 Lorie Morgan, Watch Me
- 18 Mary-Chapin Carpenter, Not Too Much To
- 19 Tanya Tucker, Two Sparrows In A Hurrica
- 20 Kathy Mattea, Lonesome Standard Time
- 21 Vince Gill, Don't Let Our Love Start Si
- 22 Alabama, I'm In A Hurry (And Don't Know
- 23 Billy Ray Cyrus, Wher'm I Gonna Live?
- 24 McBride & The Ride, Going Out Of My Min
- 25 Doug Stone, Warning Labels
- 26 Billy Ray Cyrus, Could've Been Me
- 27 Aaron Tippin, I Wouldn't Have It Any Ot
- 28 Alan Jackson, Love's Got A Hold On You
- 29 Brooks & Dunn, Boot Scootin' Boogie
- 30 Confederate Railroad, Jesus And Mama

COUNTRY 92.5
Hartford PD: Johnny Michaels

- 1 Radney Foster, Just Call Me Lonesome
- 2 Lorie Morgan, Watch Me
- 3 Pam Tillis, Shake The Sugar Tree
- 4 Marty Stuart, Now That's Country
- 5 Garth Brooks, We Shall Be Free
- 6 Mark Collie, Even The Man In The Moon I
- 7 Lionel Cartwright, Be My Angel
- 8 Wynonna, No One Else On Earth
- 9 Alabama, I'm In A Hurry (And Don't Know
- 10 Reba McEntire, The Greatest Man I Never
- 11 Hal Ketchum, Sure Love
- 12 Steve Wanner, Crash Course In The Blue
- 13 Suzy Bogguss, Letting Go
- 14 Brooks & Dunn, Lost And Found
- 15 Kathy Mattea, Lonesome Standard Time
- 16 Mary-Chapin Carpenter, Not Too Much To
- 17 Billy Dean, If There Hadn't Been You
- 18 John Anderson, Seminole Wind
- 19 Lee Roy Parnell, Love Withn't Mercy
- 20 Restless Heart, When She Cries
- 21 Joe Diffie, Next Thing Smokin'
- 22 Dixiana, That's What I'm Working On Ton
- 23 Alabama, Take A Little Trip
- 24 Michelle Wright, One Time Around
- 25 Billy Ray Cyrus, Could've Been Me
- 26 Trisha Yearwood, Wrong Side Of Memphis
- 27 Sawyer Brown, Cafe On The Corner
- 28 Bellamy Brothers, Cowboy Beat
- 29 Vince Gill, Don't Let Our Love Start Si
- 30 Randy Travis, If I Didn't Have You

104 KRBE
Houston PD: Steve Wprostok

- 1 Ephraim Lewis, Drowning In Your Eyes
- 2 Madonna, Erotica
- 3 En Vogue, Free Your Mind
- 4 Charles & Eddie, Would I Lie To You
- 5 R.E.M., Drive
- 6 INXS, Not Enough Time
- 7 P.M. Dawn, I'd Die Without You
- 8 Patty Smyth, Sometimes Love Just Ain't
- 9 2 Unlimited, Get Ready For This
- 10 Mary J. Blige, Real Love
- 11 TLC, Baby-Baby-Baby
- 12 Boyz II Men, End Of The Road
- 13 Peter Gabriel, Digging In The Dirt
- 14 Cathy Dennis, You Lied To Me
- 15 Bobby Brown, Good Enough
- 16 Snap, Rhythm Is A Dancer
- 17 Shamen, Lst (Love, Sex, Intelligence)
- 18 Soup Dragons, Divine Thing
- 19 Mark Curry, Sorry About The Weather
- 20 U2, Who's Gonna Ride Your Wild Horses
- 21 Sha-I, If I Ever Fall In Love
- 22 Rembrandts, Johnny Have You Seen Her?
- 23 Elton John, The One
- 24 Toad The Wet Sprocket, All I Want
- 25 Utah Saints, Something Good
- 26 Cure, A Letter To Elise
- 27 Jon Secada, Just Another Day
- 28 Trey Lorenz, Someone To Hold
- 29 Red Hot Chili Peppers, Under The Bridge

EAGLE 106
Philadelphia PD: Brian Philips

- 1 Patty Smyth, Sometimes Love Just Ain't
- 2 Technronic, Move This
- 3 Heights, How Do You Talk To An Angel
- 4 Bryan Adams, Do I Have To Say The Words
- 5 Madonna, Erotica
- 6 Boyz II Men, In The Still Of The
- 7 Bobby Brown, Good Enough
- 8 Def Leppard, Have You Ever Needed Someo
- 9 K.W.S., Please Don't Go
- 10 TLC, Baby-Baby-Baby
- 11 Toad The Wet Sprocket, All I Want
- 12 CeCe Peniston, Keep On Walkin'
- 13 Guns N' Roses, November Rain
- 14 Boyz II Men, End Of The Road
- 15 Michael Bolton, To Love Somebody
- 16 Elton John, The One
- 17 P.M. Dawn, I'd Die Without You
- 18 Jon Secada, Just Another Day
- 19 Shanice, Saving Forever For You
- 20 Trey Lorenz, Someone To Hold
- 21 Del Amitri, Always The Last To Know
- 22 Goddess, Sexual
- 23 Color Me Badd, Forever Love
- 24 Eric Clapton, Layla
- 25 Tom Cochrane, Life Is A Highway
- 26 Luther Vandross & Janet Jackson, The Bes
- 27 CeCe Peniston, Finally
- 28 Firehouse, When I Look Into Your Eyes
- 29 R.E.M., Losing My Religion
- 30 Shakespeare's Sister, Stay

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FCC Spells Out 'Main Studio Rule' Meaning; D.C. Morning Man Jackson Weaver Dies

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC gave radio licensee Jones-Eastern—and all other broadcasters—a break Oct. 15 by clarifying its puzzling “main studio rule.”

Even though the commission turned down Jones-Eastern's petition to reconsider its earlier decision that its “ghost management” setup did not comply with the FCC rule, it did allow the owners to take steps to bring its main studio into compliance and inform the commission it had done so within 30 days.

The rest of the radio industry profited because the commission also spelled out what it wants: a “meaningful managerial presence” at the main station. What that means is that management personnel reporting to work at the main studio on a daily basis, spending a substantial amount of time there, and, unlike Jones-Eastern's earlier setup, using the station as a “home base.”

The commission defined “management” in a looser category of reference this time: president or other corporate officer, GM, PD, sales manager, chief engineer with managerial duties, ND, personnel manager, facilities manager, OM, production manager, research director, controller, and chief accountant.

This allows for some staff to roam, and for some of the management to be out of the main studio some of the day.

The Jones-Eastern station, WRSF, was earlier found to have a main studio in Columbia, N.C., staffed by only one full-time office worker who took calls, with only weekly drop-ins by the GM and business manager.

The commission had also turned down its request to relocate the main studio from Columbia to Nag's Head, N.C.

1993 COULD BRING LABEL FIGHT

The new Congress could be the scene of a fight between the radio and record industries, according to government relations staffers at the National Assn. of Broadcasters.

Now that the record industry has seen its home-taping bill pass the Congress, it will probably turn its attention to a performing rights bill, which, if passed, would provide royalties to artists and labels much like the royalties now going to songwriters and music publishers.

NAB has been a longtime opponent of such a measure, and is prepared to duke it out in Congress if the record industry decides it wants traditional broadcasters to pay up.

Whether the labels want to take on radio is unclear, faced with a future where there might be a digital

WASHINGTON ROUNDUP

world of noncommercial, CD-quality audio via satellite and cable that might invite home copying. Further, NAB's own plans for in-band DAB might invite discussions with the record industry.

Behind-the-scenes discussions this year gave new indications that the record industry might decide to leave the current arrangement alone (free airplay for free publicity was the tradeoff when the copyright act was updated in the '70s) and go after new services instead.

D.C. RADIO VET WEAVER DIES

The irascible and mischievous dean of Washington morning radio, Jackson Weaver, died Oct. 20 of diabetes complications at nearby Holy Cross Hospital. He was 72. Although he had been in poor health,

Weaver had been back on the air with his morning partner of 32 years, Frank Harden, at Washington's WMAL, just two weeks earlier.

Weaver had been at WMAL since 1944, and despite the changes in morning radio over the decades, the team still brought top numbers to the station in recent years.

Weaver's patented brand of silliness and good humor made mornings easier for generations of area listeners.

He also worked locally and nationally as a TV announcer, and was well known during the '50s and '60s as the voice for Smokey the Bear, but in recent years concentrated on the morning show.

He and Harden raised more than \$7 million in donations for Children's Hospital here through their annual Golf and Tennis tournaments.

Weaver is survived by his wife, Elsie, and three sons. One son, Mark, also works at WMAL as an anchor/reporter.

RAB Scrutinizes Arbitron Sample Sizes, Pricing Mulled At Meet

BY CARRIE BORZILLO

LOS ANGELES—The controversies surrounding Arbitron's sample sizes, pricing policy, and its role in the radio industry were among the hot topics discussed at the Radio Advertising Bureau's board of directors meeting Oct. 18 here.

Arbitron president Rick Aurichio began the discussion by addressing the industry's perceptions of Arbitron. “There's a lot of wrong information in the industry about us,” he said.

He refuted the notion that Arbitron makes “exorbitant” profits. He said last year's operating profits were 15%, and called that a “weak profit.”

However, Aurichio said he could not break out radio profits from the total because the company does not divide its profits into specific categories. He estimated that, of Arbitron's 1991 revenues of \$194 million, \$94 million was from radio, and approximately 8% of that came from advertising agencies. Therefore, the perception that Arbitron is controlled by the agencies is false, he said.

“If we've been ripping the industry off since Birch [went out of business,] we're not doing a good job of it,” he said.

Aurichio added the main problem between Arbitron and the industry is that Arbitron doesn't get a clear direction from broadcasters. This is particularly true with the issue of sample size, he said. While the majority of broadcasters want the sample size increased, no one can agree on a satisfactory way of doing this and no one wants to pay for it, Aurichio claimed.

EARNINGS FROM DYLAN PPV BLOWING IN THE WIND

(Continued from page 8)

ceeds from a possible album and video. “At the end of the day, we want a record and video to happen,” Wall says. “But we would first have to get clearances from all of the artists' different record companies, which we haven't done.”

Of the money already accounted for, Wall says, the gross from concert ticket sales was approximately \$1 million. Top ticket for the general public was \$80; for those in the industry, it was \$150. Ancillary on-site revenues from artist merchandise have not yet been tallied.

The PPV portion was handled by World Concert Network, a company owned by RadioVision, ABC, and Paramount. Wall says the concert was available in 22 million addressable homes and received a buy rate “a little south of 1%.” “We're talking about 180,000 people, which makes us ecstatic,” he says. He adds that a pre-show special aired on VH-1 may have helped boost the numbers.

The cost to purchase the PPV was \$19.95. Wall estimates WCN's share of the revenues comes to \$1.3 million and that \$700,000 was spent on marketing costs.

After the initial airing, the PPV

was offered another four times over the next five days. Additionally, many individual cable systems, which don't require permission from PPV distributor Viewers Choice and Request, have asked RadioVision for more repeats.

While Wall is quick to say he is not crying the blues over the revenues, he says, “The industry thinks that you're going to make millions on PPV, and there's not millions there to make. This is not something we go to retirement on.”

Aside from the PPV, the concert—which was shot in high-definition television—has been sold to 68 territories for broadcast. This accounts for another \$1.5 million from international sales.

While the monetary gain may be a ways off, Wall says the satisfaction of a job well done was immediate. “We've been looking to do a big show in New York and this was perfect. It started on time, it ended on time. Two weeks earlier, RadioVision did Michael Jackson from Romania, which was great. We did two huge shows in one month and they both turned out to be major successes.”

NEXT STEP FOR NEXT PLATEAU

(Continued from page 9)

Peter Koepke, president of London U.S., views the deal as a natural progression in what has been a developing relationship between the two labels. It started nearly two years ago when London/FFRR in the U.K. picked up Next Plateau rappers Salt-N-Pepa for Europe. “We've been looking to get our feet into the urban market for a little while now. We never considered looking at any other label. We have great respect for Eddie's A&R ears and his history in this business.”

The deal solidified just as O'Loughlin and LeClercq were laying down the crossover radio foundation for new act KWS and its recent top-10 single, a cover of K.C. & the Sun-

shine Band's “Please Don't Go.” Almost immediately, PLG began working the track at top 40. “That single is a prime example of our ability to start the fire, but also our limitations in taking it to the next level,” O'Loughlin says. “We probably would have peaked in the 20s [of the Hot 100] without the participation of PLG.”

The labels are currently planning the campaign for the next KWS release, “Keep It Coming Love,” another K.C. cover. Upcoming are new albums by Next Plateau mainstays Salt-N-Pepa and Sybill. The first signing resulting from the deal is Paperboy, a West Coast rap act, and British female pop quartet Boy Crazy.

WAL-MART TAKES SHOT AT RENTAL

(Continued from page 4)

Meanwhile, Tempus and Supercomm, sharing a booth at FMI, have teamed up to help run the three model stores, carrying from 1,000-2,500 cassettes each, that are the centerpiece of the video exhibit. Two other companies, Movies For Sale and Creative Merchandising Services, are supplying the cassette package and fixtures, respectively.

FMI represents what some home video vendors consider their last retail frontier. As such, it is drawing plenty of interest—Starmaker Entertainment has appointed a new sales VP with supermarket responsibilities and Golden Entertainment announced a new merchandising scheme for groceries just prior to the show.

However, supermarkets have been slow off the mark up to now and do not seem to be accelerating, says consultant Alexander, who is a convention speaker. The industry, he believes, “hasn't made a serious commitment to video.”

As evidence, Alexander notes grocery rental transactions in 1992 are stuck at the same 12% level reached in 1990 and 1991; sell-through, at 4%-5%, has shown little or no growth, he

adds. “Right now, individual stores are doing great things,” Alexander maintains, but the chains generally don't appreciate “how big video could be.”

BOSTON'S CHANNEL

(Continued from page 4)

R.E.M., John Mellencamp, the B-52's, and 10,000 Maniacs. Veteran acts such as Roy Orbison, James Brown, Bonnie Raitt, B.B. King, and George Clinton also played there. Just as significantly, it played an important role in the development of local talent.

The club had been operating for two years under Chapter 11 of the federal bankruptcy code when it abruptly closed its doors last December, following a dispute between the club's then-owners and a group of investors.

In the months that followed, the venue went to the auction block three times. The first two high bidders (who offered as much as \$310,000 for the operation) were later disqualified by the court when questions arose surrounding their backgrounds.

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Single Reviews

EDITED BY LARRY FLICK

POP

► **BON JOVI** *Keep The Faith* (4:29)
PRODUCER: Bob Rock
WRITERS: J. Bon Jovi, R. Sambora, D. Child
PUBLISHERS: PolyGram International/Bon Jovi/Aggressive/EMI-April/Desmobile, ASCAP
Jambco/Mercury 772 (c/o PolyGram) (cassette single)

Reunited pop/metal outfit has already begun to storm through both top 40 and album-rock formats with this thunderous, air-punching anthem that has more of a rhythmic, rootsy tone than previous efforts. Jon BJ's voice has taken a worldly turn, and has more interesting nuances. He is complemented by Richie Sambora's nimble fretwork and sturdy drums by Tico Torres. Bodes quite well for the upcoming album of the same name.

► **SADE** *No Ordinary Love* (3:59)
PRODUCER: Sade
WRITERS: Adu, Matthewman
PUBLISHER: not listed
Epic 74734 (c/o Sony) (cassette single)

First single from forthcoming "Love Deluxe" shows Sade and band in fine form, sounding, as always, cool and sexy. Her famously smoky voice is the highlight of a spare arrangement, supported by percussive guitar and even a ghostly metal solo. This song was the Hot Shot Debut on the Hot R&B Singles chart last week, and promises continued success at urban radio with a good chance for similar top 40 approval.

► **SHAKESPEAR'S SISTER** *I Don't Care* (3:56)
PRODUCERS: Shakespear's Sister, Alan Moulder
WRITERS: S. Fahey, M. Detroit, R. Feldman, Sheamur
PUBLISHER: not listed
REMIXER: Alan Moulder
London 783 (c/o PLG) (cassette single)

Offbeat female duo goes a long way toward proving the recent top-10 hit "Stay" was no fluke. A lively, guitar-anchored ditty is fueled by finger-poppin' rhythms and shaking tambourines. Act's unconventional vocal style charms, as do light, retro horn fills at the close. An adventurous pop delight with strong multiformat appeal. Check out duo's "Hormonally Yours" collection.

U2 *Who's Gonna Ride Your Wild Horses?* (3:52)
PRODUCERS: U2, Paul Barrett
WRITERS: Bono, U2
PUBLISHER: U2, ASCAP
Island 6745 (c/o PGD) (cassette single)

This edit brings new life to the song's album version without burying its acoustic sounds. Bono's voice hovers at the front of a stadium-size remix, emphasizing the band's way with an anthem. Although best suited to album-rock formats, pop radio may be interested, too.

INXS *Taste It* (3:21)
PRODUCERS: Mark Opitz, INXS
WRITERS: A. Farriss, M. Hutchence
PUBLISHER: PolyGram
REMIXER: Youth
Atlantic 4729 (cassette single)

It's a shame that more popsters aren't appreciating INXS' cool current album, "Welcome To Wherever You Are." Michael Hutchence flexes his seductive vocal muscles over a kinetic, hip-hop-spiced beat and crunchy guitars. House-inflected remix by Youth broadens the song's options.

★ **BOB MARLEY** *Iron Lion Zion* (3:21)
PRODUCERS: The Wailers, Erroll Brown, Trevor Wyatt, Ingmar Kiang
WRITER: B. Marley
PUBLISHERS: Cayman/Golden Rule
Island/Tuff Gong 864404 (c/o PGD) (cassette single)

Rockers' reggae with pop swing and dance sizzle, this propulsive, previously unreleased jewel from the new "Songs Of Freedom" boxed set features a wonderfully exultant vocal from Marley, plus the terrific horn of Courtney Pine. A smash in the U.K., it deserves to explode here. And don't miss the 12-inch Kiang club mix.

MAD COBRA *Flex* (4:00)
PRODUCER: Clifton "Specialist" Dillon
WRITERS: E. Brown, C. Dillon, B. Thompson
PUBLISHERS: Aunt Hilda's/Zomba Enterprises, ASCAP; Shadows International, BMI
Columbia 74390 (c/o Sony) (cassette single)

Reggae artist Cobra slinks down a pop-infused path paved by Shabba Ranks and Maxi Priest. Delicate dancehall elements are sprinkled over a glossy urban beat, while nursery-rhyme backing vocals add a cushion to the chorus. Early radio response lends promise to single's mainstream future.

★ **RICK HART** *Deception* (3:56)
PRODUCER: Jim Chevious
WRITERS: V. Brantley, J. Chevious
PUBLISHER: not listed
REMIXERS: Val Brantley, Jim Chevious
Indero 0301 (CD single)

Newcomer Hart oozes with charisma on this silky sliver of R&B/pop. His memorable vocal style floats above an easy-paced, Teddy Riley-fashioned groove. Track has a glossy quality that could glide onto top 40 playlists, while hanging tough enough for urban-ites. Give it a whirl.

ACOSTA RUSSELL *You're So Tempting* (3:30)
PRODUCERS: Byron Wong, Michael Sak
WRITERS: J. Acosta, J. Russell
PUBLISHERS: EMI-April/Jomark, ASCAP
REMIXER: Crash
JRS/Eureka 36012 (c/o BMG) (CD single)

Photogenic male duo has begun to spark regional interest in first single—a chipper, keyboard-driven tune that gleams much of its energy from act's stylized vocals. Remixes by Crash provide a meatier bottom, which is needed to make the grade on a national level. First choice should be the moody "Tempted By Crash" version.

R & B

► **PATTI LaBELLE** *All Right Now* (4:01)
PRODUCER: James R. Budd Ellison
WRITERS: S. McKinney, CutFather, SoulShock, K. Karlin, L. Perry
PUBLISHERS: Whole Nine Yards/Avid One/Mizmo/EMI-Virgin/Casadida/Publishing Designee of Kenneth Karlin/Fabby Minny
REMIXERS: CutFather, SoulShock, Karlin
MCA 2433 (c/o Uni) (cassette single)

LaBelle struts with signature diva flair on what is easily her best recording in years. She belts uncontrollably amid a flurry of En Vogue-style harmonies and kinetic beats. The hook is irresistible, and will entice programmers at urban and pop formats upon impact. A studio jam from the singer's upcoming live collection.

► **AFTER 7** *Baby I'm For Real* (3:29)
PRODUCERS: Daryl Simmons, Kayo
WRITERS: M. Gaye, A.G. Gaye
PUBLISHER: Jobete, ASCAP
Virgin 12727 (c/o CEMA) (cassette single)

Second single from trio's fine new album, "Takin' The Time," drops the beat in favor of a slow and romantic ballad. Sparkling vocals are the focal point of a crisply produced arrangement that is framed by

NEW & NOTEWORTHY

MARTHA WASH *Carry On* (7:08)
PRODUCERS: Eric Beall, Steve Skinner
WRITER: E. Beall
PUBLISHERS: Irving/Eric Beall, BMI
REMIXERS: Jim "Bonzaï" Caruso, "Little" Louie Vega, Kenny "Dope" Gonzalez
RCA 62367 (c/o BMG) (12-inch single)

After building a near-legendary reputation as a belter on hits by Black Box, C&C Music Factory, and the Weather Girls, it's difficult to believe that this is Wash's first solo recording. Regardless, she proves why she will always be the prototype for future dance music divas on this driven pop/dance romp. It almost doesn't even matter what she's singing; any chance to wonder at the power of her voice is worth taking. Fortunately, this song works just fine, and is roping in club DJs at a rapid rate. Watch radio to quickly follow suit.

seductive sax lines. A delight that could cross into pop and AC territories with a little luck.

BRIAN MCKNIGHT *Goodbye My Love* (4:10)
PRODUCERS: Gerry E. Brown, Phase 5, Brian McKnight
WRITERS: B. Barnes, B. McKnight
PUBLISHERS: PRI/Let's Have Lunch, ASCAP; PRI Songs/Rejoice, BMI
REMIXERS: Gerry E. Brown, Rob von Arx
Mercury 787 (c/o PolyGram) (cassette single)

McKnight's sizzling performance raises this slightly familiar midtempo R&B/funk tune above the competitive ranks. Added programming incentive comes from masculine harmonies and a jazzy shuffle-beat.

COUNTRY

► **DAN SEALS** *We Are One* (4:55)
PRODUCER: Kyle Lehning
WRITER: D. Seals
PUBLISHER: Pink Pig, BMI
Warner Bros. 18710 (7-inch single)

This is a magnificently wise, gentle, and humane song, supported by an equally moving video. Seals presents children moving within the insanely provincial world adults have created for them.

► **DWIGHT YOAKAM** *Suspicious Minds* (3:35)
PRODUCER: Pete Anderson
WRITER: M. James
PUBLISHER: Screen Gems-EMI, BMI
Epic 74753 (c/o Sony) (7-inch single)

Whoa, Dwight! You can serenade folks any time with what will become a classic rendition of this Presley hit, taken from the soundtrack to "Honeymoon In Vegas." Yoakam's unmistakable character perfectly overlays innovative production and makes for a package with crossover appeal.

MATTHEWS WRIGHT & KING *House Huntin'* (3:01)
PRODUCERS: Steve Buckingham, Larry Strickland
WRITERS: B. DiPiero, J. Jarrard, M.D. Sanders
PUBLISHERS: Little Big Town/American Made, BMI; Alabama Band/Wildcountry/MCA, ASCAP
Columbia 74749 (c/o Sony) (7-inch single)

A peppy tribute to that ritual every couple goes through sooner or later, right down to the mispronunciation of "realtor."

NITTY GRITTY DIRT BAND *One Good Love* (3:45)
PRODUCER: Jimmy Bowen, Chuck Howard
WRITERS: R. Foster, J. Hanna
PUBLISHERS: PolyGram/St. Julien/Jeff Diggs/Bug, ASCAP/BMI
Liberty 79484 (c/o CEMA) (CD promo)

An up-tempo wake-up call to the wonders of love with the right one. Appealing, proclamation-like chorus.

THE NORMALTOWN FLYERS *Country Boy's Dream* (2:07)
PRODUCERS: Harold Shedd, Normaltown Flyers
WRITERS: B. Burke, G. Veale, C. Hale
PUBLISHERS: Songs Of PolyGram/Old Sam/Ham And Egg/Cal Hale Designee, BMI
Mercury 751 (c/o PolyGram) (CD promo)

This is the most listenable effort yet from this group: a hoedown intro and Bo Diddley vamp, sprightly and high-spirited.

GIBSON MILLER BAND *Big Heart* (3:40)
PRODUCER: Doug Johnson
WRITERS: D. Gibson, B. Miller, F. Weller
PUBLISHERS: Nocturnal Eclipse/Union County/BrahmSongs/Careers-BMG/Young World, BMI
Epic 74749 (c/o Sony) (7-inch single)

Rough and ready with a diesel persona, the group and the song are quite surely a hit. Catchy hook leaves one singing along.

DANCE

★ **RUPAUL** *Supermodel (You Better Work!)* (6:14)
PRODUCER: Eric Kupper
WRITERS: RuPaul, L. Tee, J. Harry
PUBLISHER: not listed
Tommy Boy 542 (12-inch single)

New York City club and drag personality returns to the recording world with a festive twirler that aims to lengthen the life of the voguing phenomenon. RuPaul sashays like a seasoned diva over frothy synths and NRG-etic house beats. Flip the record over and check out "House Of Love," an equally fun, retro-minded gem that has a more traditional (and effective) song structure.

LORDS OF ACID *I Must Increase My Bust* (7:14)
PRODUCER: not listed
WRITERS: Adams, Van Lierop, Somora
PUBLISHER: BE's Songs
REMIXERS: Mark Picchiotti, Teri Bristol, Richie Hawtin, MNO
Antler Subway/Caroline 2525 (12-inch single)

Belgian techno act continues to serve a kinky blend of rapid-fire beats, rock-leaning synths, and oh-so-suggestive lyrical bits. Cheeky rhymes and chanted chorus give track a novelty slant that might succeed in sparking crossover radio play. Club DJs should go directly to the caustic "Detroit Hardcore" mix.

CLAUDJA BARRY *Summer Of Love* (5:21)
PRODUCER: Jurgen Korduletsch
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Phil Dickerson, Jurgen Korduletsch, Eric Thompson, Hysteria
Radikal 12325 (12-inch single)

Disco legend is back on the street with a bright, Rozalla-esque techno/NRG workout. A whirlwind of remixes takes the song down several interesting stylistic avenues, with an eye toward multiformat play. Will lure longtime fans first, with rave programmers likely to delve into exemplary versions by Hysteria.

ROCK TRACKS

► **KEITH RICHARDS** *Wicked As It Seems* (3:57)
PRODUCERS: Keith Richards, Steve Jordan, Waddy Wachtel
WRITERS: K. Richards, S. Jordan, C. Drayton
PUBLISHERS: Promopub BV, PRS; Warner-Tamerlane/Risque Situe, BMI
Virgin 12715 (c/o CEMA) (CD promo)

First single from Richards' new "Main Offender" album is a sly and sensuous slice of rhythm'n'roll, with a knifing drum sound that's absolutely addictive. Ditto the rumbling guitar hook and the band's unison vocal refrain on the chorus. Peerless candidate for album-rockers, with strong alternative and top 40 potential.

► **SUGAR** *A Good Idea* (3:47)
PRODUCERS: Bob Mould, Lou Giordano
WRITERS: B. Mould
PUBLISHER: Granary, BMI
Rykodisc 1030 (CD promo)

Sugar, led by Bob Mould, steals back from white-noise mongers the Pixies what the Pixies borrowed from Mould's Hüsker Dü. This second single from the band's debut, "Copper Blue," careens from noise to melody and back, telling a chilling tale of love and death. Despite some possibly controversial overtones, this song should do well at modern rock stations.

► **SHAWN COLVIN** *Round Of Blues* (4:12)
PRODUCER: Larry Klein
WRITERS: S. Colvin, L. Klein
PUBLISHERS: AGFSCRED Songs, ASCAP; Dee Klein, Little Reala, BMI
Columbia 4828 (c/o Sony) (CD promo)

Kickoff track from Colvin's long-awaited "Fat City" album is a beautifully sung example of the sinuous, crystalline balladry that has made Colvin one of the most distinctive new voices since the dawn of Bonnie Raitt. Lovely and instantly memorable, the easy-glidin' song is perfect for programmers in any format where an exquisite performance still counts.

► **CRACKER** *I Ride My Bike* (4:27)
PRODUCER: Dennis Herring
WRITERS: Lowery, Hickman, Faragher
PUBLISHER: Biscuits & Gravy/Warner-Tamerlane, BMI
Virgin 12736 (c/o CEMA) (CD promo)

Good rock tune with coolly aggressive guitar. Cracker's wackiness factor is low here, which both strengthens and weakens the track. Nice to hear the band do without it, but that's what fans have come to expect. In any case, the simple riffs and hooky harmonic chorus should sound fine on modern-rock radio.

HAPPY MONDAYS *Angel* (4:05)
PRODUCERS: C. Frantz, T. Weymouth
WRITERS: Happy Mondays
PUBLISHER: FFR
Elektra 8671 (CD promo)

Band strikes with a rocked-up dance track fortified with lush backing vocals—giving the impression of melody without actually delivering. Beats are big, trimmed with

cowbell, and lead vocal talks its way through nonsensical lyrics. Worthwhile for alternative programmers.

RONNIE WOOD *Josephine* (no timing listed)
PRODUCERS: Ronnie Wood, Bernard Fowler
WRITERS: E. McCarron, B. Fowler
PUBLISHER: Ron Wood, Bernard Fowler-Bop-Bop, BMI
Continuum 13210 (CD promo)

Easy rockin', bar-band kind of sound, adorned with light piano and Wood's appropriately rough-hewn vocals. The odd addition of disco-era synthesized strings is a bit out of place, but album rock could still benefit from an add.

★ **SONIA DADA** *You Ain't Thinking (About Me)* (3:35)
PRODUCER: Daniel Laszlo
WRITER: D. Laszlo
PUBLISHER: not listed
Chameleon 64677 (c/o Elektra) (cassette single)

Hummable bit o' doo-wop soul benefits from an arrangement that allows plenty of room for the act to vocally stretch out. Loose and limber piano playing is at the forefront of bar-band execution that reaches a thoroughly satisfying, hand-clapping climax. For your immediate approval.

GODFLESH *Cold World* (4:17)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Relativity 01 (cassette single)

Doomy, abrasive guitar and chambered vocals make a match of gothic and industrial rock—a combination that will endear the band to certain groups of listeners. Alternative and metal outlets with room for industrial might want to give this a spin.

RAP

► **BRAND NUBIAN** *Punks Jump Up To Get Beat Down* (4:30)
PRODUCER: Diamond D.
WRITERS: L. Dechaus, D. Murphy
PUBLISHER: Def Jam, ASCAP
Elektra 8658 (cassette single)

That this is the "clean version" suggests the band is going for a wider audience. And with this release, it just may find it. Jazz horn samples provide a spare, tense frame for sing-song rhymes, delivered with an easygoing, almost playful attitude. Should rise to the top of acid-jazz-influenced hip-hop heap. From the album "In God We Trust."

DOUBLE XX POSSE *Not Gonna Be Able To Do It* (no timing listed)
PRODUCER: T-Ray
WRITERS: R. Howell, T. Ray
PUBLISHERS: Headcrack/CRK, ASCAP
Big Beat 10076 (c/o Atlantic) (maxi-cassette single)

Quartet is starting to generate considerable street buzz with this swaggering anthem that is propelled by a smokin' beat, interesting synth effects, and a chantable chorus. Tasty percussion breakdown gives the track a danceable edge that might open doors at radio. From the "Put Ya Boots On" album.

PRETTY TONE CAPONE *Case Dismissed* (4:16)
PRODUCERS: Pretty Tone Capone
WRITER: not listed
PUBLISHER: not listed
Ill 106 (c/o Tommy Boy) (maxi-cassette single)

The New York judicial system as seen through the eyes of a frequent rhyme offender. You've heard this topic handled better in the past, though track gains merit from a light, syncopated beat, and cool samples from the theme to the "People's Court." Act fares better on the aggressive "Kidnapped" on the flipside.

THE BOSSMAN *Kickin In The Carolinas* (no timing listed)
PRODUCERS: The Bossman, Willie Hill
WRITERS: The Bossman, W. Hill
PUBLISHER: Converg, BMI
Boss/Joy 91053 (cassette single)

Bossman serves as ring leader for a clutch of raps and vocal riffs, encouraging the singers to prove the power of the South's own hip-hop tip. Although the Bossman and Co. don't sound all that different from rap in the North or West, the song is not without merit. Contact: 919-688-8563.

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.

RUSSIAN RECORDINGS TO SEE LIGHT VIA JOINT VENTURE

(Continued from page 8)

Boris Yeltsin had discussed the rights issue with Ostankino. According to Kornilov, Yeltsin decided that everything in the archives before Jan. 1 or July 17—the cut-off date is undecided—will follow previous Soviet law, meaning those recordings that were broadcast are property of the state. But, while the former Soviet statutes do not require payment of royalties, Del says he will abide by international copyright laws and work out a “fair formula” for paying the performers and their estates.

Del says a decision will be made by the end of the year on whether Ostankino and USSU will create their own imprint and have it distributed by a major label or license the music to various record labels. The earliest any of the tapes and videos will be released, he says, will be the first half of 1993.

The Russian archive includes recordings by Mstislav Rostropovich as a cellist and a conductor, Dimitri Shostakovich conducting his own music, audio and video recordings of Tchaikovsky piano competitions, and several hundred hours of Sviatoslav Richter, David Oistrakh, Leonid Kogan, Paul Robeson, Artur Rubinstein, Yehudi Menuhin, and other notable artists.

‘HUNDREDS OF MILLIONS’

Kornilov estimates the total value of the archive is “hundreds of millions of dollars.” But Del says it is difficult to estimate how much can be made from the sale of the recordings.

According to Del, USSU is funding the venture out of its own capital—both he and USSU president Sid Sharp say they are independently wealthy. Del says the company has

already provided Ostankino with computers to categorize the titles in a way that will enable them to be easily cross-referenced. For the past six decades, the titles were catalogued manually.

USSU and Ostankino are also working with the Russian company, Digiton, to restore the sound of the recordings and transfer them to digital audio tapes for reproduction purposes. Sharp says USSU spent approximately \$1 million on state-of-the-art equipment to restore and remaster the recordings.

Part of the restoration process, Del says, was developed by the former Soviet Defense Ministry for military purposes.

RUSSIAN LABEL

USSU currently runs a label in Russia called Champion Ltd., which

has released a compilation record titled “The Anthology Of American Music,” consisting mostly of older rock. But USSU, which is a few years old, was formed mainly for the purpose of doing something with the Gosteleradio archives.

Prior to forming USSU, Del was a classical violinist and session player on albums by such artists as Frank Sinatra, Barbra Streisand, Michael Jackson, Neil Diamond, and Diana Ross. He was also associate producer of Bob Marley’s video “You Wanna Be Loved,” supervising producer of PBS pilot “The Immortals,” and producer of several “Lifestyles Of The Rich And Famous” episodes. Later, he became a TV producer in Europe.

Sid Sharp, a former member of the Philadelphia Orchestra, also produced a “Laverne & Shirley” record for Atlantic and was involved with

the music for such TV shows as “The A Team” and “L.A. Law.”

According to Sharp, Ostankino has talked to all of the major record labels, but decided to work with USSU because “they liked what we had to say. They liked that we knew classical music and were interested in doing business with us.”

Jack Pfeiffer, an executive with RCA Red Seal, says, “I looked over hundreds of the [Gosteleradio] recordings and they are extremely enticing. We are very much interested in getting involved. But, we have yet to determine if [USSU and Ostankino] have the right to offer the recordings to us. Our legal people are looking into it. They offered us Rubinstein, who was under contract with us anyway, so they can’t offer [those recordings] to another company.”

TIME WARNER

(Continued from page 4)

video Oct. 21 at the rental price of \$24.95.

In the third quarter, Warner Home Video’s biggest title on the rental chart was “JFK.” In sell-through, the music video “Prince & The N.P.G.: Sexy MF” on Warner Reprise Video was the highest charter.

For nine months, filmed entertainment revenues rose 11.5% to \$2.42 billion from \$2.17 billion, while operating profit went up 6% to \$318 million from \$300 million.

INITIAL PPV RESULTS

Time Warner’s cable television unit had an operating profit of \$250 million in the quarter. The company told analysts that its new 150-channel Quantum cable system in Queens, N.Y., which includes 57 pay-per-view channels, had attracted 3,000 subscribers, that nearly half the subscribers had requested a second TV set hookup, and that they ordered movies at twice the rate of subscribers to another Queens system with only four PPV channels. This is considered to have implications for the home video business.

Overall, Time Warner reports that third-quarter revenues were up 10.4% to \$3.24 billion from \$2.94 billion last year. Operating profit (before interest payments, taxes, and amortization and depreciation charges) increased 21% to \$611 million from \$505 million.

But expenses and charges related to Time Inc.’s acquisition of Warner Communications Inc. in 1989 continue to hold net profits down. In the quarter, net income before payment of dividends on preferred stock was \$6 million, compared with a loss of \$62 million last year. After payment of those dividends, Time Warner reports an overall net loss of \$152 million in the quarter, compared with \$211 million last year.

COSMO COMPILATIONS

(Continued from page 9)

opportunity to make money, is the exposure [of the label] in thousands of retail stores. It’s like an ad for Cosmopolitan,” says Gersh.

Gersh also says DCC is looking for additional licensing deals for future releases in the Cosmopolitan Collection.

IRV LIGHTMAN

CHRISTIAN ACTS SHOW SUPPORT FOR BUSH

(Continued from page 8)

tate to make a statement from the stage” indicating her support of President Bush.

But no Christian music artist has gotten more involved than Benson recording act 4Him. The Pro-Life Coalition, a branch of President Bush’s re-election committee, asked the popular new group to record public-service announcements for the President. Its PSA stresses what its members regard as Bush’s strong pro-religion and pro-family values.

4Him’s latest release is titled “The Basics Of Life.” The title track is a commentary on topical social, political, and spiritual issues that band member Mark Harris says was designed to “challenge people and demand their attention.”

“Especially in an election year,”

Harris says, “it’s important that we, the Body of Christ, look at the issues according to the Word of God and not what men say.”

GOSPELERS FOR BUSH

Several artists who support the President have worked privately for his re-election. They say they fear any political statements from the stage would weaken or detract from their primary goal, which is to present an evangelical message.

But Glenn Payne of the legendary Southern gospel quartet the Cathedralers says that “most of the Southern gospel musicians and most of the people who come to talk to me privately are for Bush/Quayle.”

“I think the abortion issue has a lot to do with it, although that’s just my

opinion. Most of our people—singers and listeners alike—have strong feelings about abortion.”

Adds Payne, “It is my personal belief that most Southern gospel, bluegrass, contemporary Christian artists privately support the Bush/Quayle ticket. It’s just that since our mission is ministry, we don’t publicly get up and say, ‘Vote for our man!’ Still, most of the people we deal with are voting for Bush/Quayle.”

Bride’s Thompson also cites the abortion issue in explaining his support for the President. “I believe Bush and Quayle have made their beliefs very clear and stuck by their guns on this,” he says. “Clinton and Gore have flip-flopped their opinions around throughout their political careers to pacify their party’s stance.

“Clinton and Gore couldn’t lead a pig to slop, but Bush and Quayle will lead the horse to the water!”

Christian Australian band the Newsboys offer another view of the American presidential race. Lead singer Peter Furler says the recent success of the Liberals in Australia has “dangerous” parallels with the rise of support for the Democrats in the U.S.

“The Liberals came in and we saw a change in our country overnight,” he says. “It really scared us and we could see it sort of happening again in very similar format with the U.S. of A.” He complains that, after the Liberals were elected, “from a Christian point of view, morally speaking, things just went downhill,” with an increase in prostitution, pornography, and abortion clinics.

FCC SLAPS INDECENCY FINES ON 3 OUTLETS CARRYING STERN SHOW

(Continued from page 4)

each of four cited violations), which would be the largest commission indecency fine to date. The \$25,000 fines are the maximum amounts the FCC can levy against a licensee for individual violations, and are reserved for “egregious” breaches of commission rules.

Greater Media’s executive VP Tom Milewski said he hadn’t received the commission’s letter yet,

but that he was aware it was coming.

Milewski says the FCC’s controversial rule that such programming cannot be broadcast because it goes beyond community standards and might be heard by minors must be resolved. “Maybe this will be a turning point,” he says.

Greater Media has already been sent two earlier indecency com-

plaint inquiry notices from the commission, the latest one in August. It has replied to one and another is still pending.

Infinity Broadcasting was the only broadcast company fined for indecency to join the 17 broadcast and First Amendment groups that challenged Sen. Jesse Helms’ 24-hour indecency broadcast ban, which became law but was later determined to be unconstitutional by a U.S. Appeals Court.

Infinity, which has contested previous FCC fines, hopes to bring about a court case in which the government would have to prove the broadcasts

are indecent and that FCC indecency rules against daytime broadcasts of such material are constitutionally invalid.

The commission has fined dozens of stations for indecency since the late ’80s with the parallel rise of “shock jock” radio and right-wing, anti-sleaze citizens’ groups. Most of the fines have been between \$2,000 and \$6,000.

In addition to the cited stations, the Stern show is simulcast on five other stations across the country: WLUP-AM Chicago, WJFK-AM Baltimore, KEGL Dallas, WNCX Cleveland, and WQBK Albany, N.Y.

WMA GAINS AGENTS & ACTS WITH TRIAD PURCHASE

(Continued from page 8)

Ned Shankman, who manages WMA client Barry White and Triad client X, says he is “thrilled to death” with the deal. And John Silva, who manages Triad client Nirvana, has an eye toward opportunity. “This deal might actually open some doors for us,” he says.

Some industry observers express concern about the consolidation of agency power, and predict the ongoing economic downturn in the entertainment industry will promote further consolidations of booking agencies. However, they also foresee the creation of new firms and project the success of boutique enterprises.

WMA maintains offices in L.A., New York, Nashville, London, Munich, Rome, and Sydney. The agency will maintain most of its current buildings; in L.A., the music division will be moved to an office develop-

ment across the street from its Beverly Hills headquarters, and the Nashville staff is set to move to a new site on Crestmoore.

Richard Rosenberg, co-founder/president of Triad and head of the agency’s music department, is now executive VP at WMA, and has joined the agency’s board of directors. He will remain in Los Angeles.

Grosslight and Allen, to report to Rosenberg, also will remain in L.A.

Don Muller will head the contemporary music/worldwide department from L.A. He will report to Grosslight and Allen. Muller will oversee Brad Gelfond, head of the contemporary music/West Coast department, and Jon Podell, head of the contemporary music/East Coast department.

Assistance in preparing this story was provided by Thom Duffy.

LOVE FIRES LATEST SHOT IN LEGAL ROW WITH WILSON

(Continued from page 9)

Boys and includes chapters on Wilson’s attempts to overcome his emotional problems.

Love’s action claims that while Wilson and Gold were listed as the co-authors of the book, Landy was also a co-author. Therefore, each is liable for the defamatory statements against Love in the book.

The alleged defamatory statements against Love are divided into four different categories: statements that imply that Wilson wrote all the group’s songs; statements that imply that Love is musically inept; statements that imply Love was violent to other band members; and statements

that imply that Love was only interested in money and not music.

Although the lawsuit states that the defamatory statements are too voluminous to list, the claim does offer numerous examples, including Wilson’s claims that he “played mother hen with a bunch of guys, multimillionaires now, who would’ve been pumping gas or selling dental floss without me,” that “Mike could spit out choice slang like a short-order cook flipping flapjacks,” and that Love was, in the words of the suit, “a violent, sex-crazed maniac.” Love’s attorney planned to file an amended complaint Oct. 22. CRAIG ROSEN

BLOCKBUSTER BUY WOULD CHANGE FACE OF RETAIL

(Continued from page 1)

proximately \$185 million. However, the video rental chain also retains the right to buy the chains for cash, according to Gregory K. Fairbanks, Blockbuster senior VP and CFO.

Currently, the 91-unit Music Plus web, based in Los Angeles, and the 136-store Sound Warehouse chain, based in Dallas, are owned by Burbank, Calif.-based Shamrock Holdings, an investment company with holdings in real estate and radio, among other businesses.

The deal, which is expected to close by the end of November, is fueling speculation that the two music chains will be merged; that video rental may be removed from the combo stores in locations where they compete against Blockbuster; and that Blockbuster will add music to its 2,000 U.S. video stores.

While Blockbuster plans to run the music chains as a stand-alone operation, Fairbanks says the company has yet to make most other decisions about them because the acquisition has yet to be completed.

Even without combining the chains, "we think there are some synergies and operational economies of scale between the two operations," says Fairbanks. "We will look at the combinations that we can make to reduce overhead. The first layer would be between Music Plus and Sound Warehouse. Then we will look to rationalize the business, where we think appropriate, between Blockbuster and the music stores."

Mark Siegel, executive VP at

Shamrock Holdings, says he will move over to Blockbuster and head up the music operation. Also, he says, current management at Sound Warehouse and Music Plus are expected to remain.

Blockbuster and Shamrock decline to reveal revenues for the two combo chains, but sources say they achieved about \$370 million in sales last year. Fairbanks projects the two chains will generate \$350 million-\$400 million this year.

Shamrock paid \$132.5 million for Sound Warehouse in 1989 and, according to sources, about \$60 million-\$70 million for Music Plus and City 1-Stop.

FORTUITOUS DEAL

According to a Shamrock spokesman, the two chains were not for sale until Blockbuster made an offer for them. "The deal came about quite rapidly and closed rapidly. It took three weeks," says the Shamrock source.

Meanwhile, Shamrock has announced it is planning to buy more radio stations; hence, there has been speculation that it is selling its retail operations to fund those purchases. But the spokesman says, "That is not accurate. We made the decision to expand broadcast totally independently."

Blockbuster already dominates the home video rental industry with about 2,000 owned and franchised stores, which together do a whopping 15% of that business. The proposed

acquisition will give Blockbuster an estimated 4% market share in music sales. Furthermore, informed sources continue to say Blockbuster has the inside track if Philips decides to sell Super Club N.A. (Billboard, Oct. 24).

FURTHER MERGERS?

In fact, the introduction of Blockbuster to the music sector likely will trigger further consolidations, according to financial observers and major music retail executives. Up until recently, the only players using acquisitions to accomplish growth were Minneapolis-based The Musicland Group, Albany, N.Y.-based Trans World Music Corp., and Philadelphia-based Wee Three. Now, Blockbuster and Torrance, Calif.-based Wherehouse Entertainment are saying they will use acquisitions to grow their music businesses.

"We would be delighted to sit down and talk to [Super Club] if they were interested to talk to us," says Fairbanks.

That aggressive stance has generated concern among some retailers. "Holy cow," says one industry observer, "if Blockbuster buys Super Club, that gives them almost another 3% of market share. And, if they add music to their 2,000 stores, they could be the largest music retailer overnight." But a senior distribution executive says that, while he welcomes the introduction of Blockbuster to the industry, "they are not going to push around guys like Jack Eugster

[Musicland CEO], Russ Solomon [Tower CEO], Bob Higgins [Trans World CEO.]"

GUARDED REACTION

Meanwhile, other competitors reacted guardedly to the introduction of the video juggernaut to the music business. "Obviously, they are a great marketing company, but they do not know the music business," says the CEO with one major record chain.

Keith Benson, Musicland's vice chairman and CFO, says his company does not view Blockbuster as a competitor since the Minneapolis company is mainly a mall-based retailer, while Blockbuster, Sound Warehouse, and Music Plus are street chains. Also, he says Blockbuster still has to learn the music business. "I don't think they have a lot of experience in things like inventory replenishment. They are new but they are big boys and will learn the business."

But speaking as a public company, Benson says "I think [Blockbuster's acquisition] is good for the business. It will give more attention to the music industry and it will create more interest on Wall Street."

At press time, Blockbuster's stock was down 12.5 cents to \$14.25.

For the three months ended Sept. 30, Blockbuster says net profit rose 50.9% to \$41.2 million on a 23.5% increase in company revenues to \$283.7 million. In the same period last year, net profit was \$27.3 million on revenues of \$229.7 million.

Systemwide third-quarter revenues were \$487.4 million, up 21.7% from last year's \$400.3 million.

While most retailers were cautious on how Blockbuster will affect the music industry, the Florida-based company is not shy about stating its objectives.

Blockbuster wants to build "what we think is a better model for music retailing," says Fairbanks. "Our chairman views these things as a platform for developing the entertainment store of the future. Our concept is to develop large stores that can offer a variety of software entertainment product. That strategy could be to build megastores but that is more in the music area. We are looking at building stores that could be 20,000 square feet and over and more along the line of what Virgin and HMV have done in Europe."

Blockbuster's preeminent goal is to have the best store in music retailing, he says. "We want to have the widest range and depth of product for our customers and we will spend what we need to achieve that goal."

Press reports say that Blockbuster is considering changing the names of the music stores to Chartbuster. Fairbanks says there is a "strong likelihood" they will change the names, but "I don't think 'Chartbuster' is a leading candidate."

WHITHER VIDEO RENTAL?

While Blockbuster may be looking to become a total entertainment retailer, sources say that when it completes the acquisition of Sound Warehouse and Music Plus, Blockbuster likely will remove video rental from those chains, or at the very least de-emphasize it.

But Fairbanks again says no decision has been made on that issue. "Of course we would look at taking out rental if there are duplicate stores and possibly increase the range of product in there," he says.

On the other hand, he says, there are no plans for adding music to the Blockbuster stores. "We think the shopping experience for video and music are two different experiences."

Assistance in preparing this article was provided by Don Jeffrey.

INTOUCH I.STATIONS TO USE BILLBOARD CHARTS

(Continued from page 8)

tion on requested artists.

"Intouch has engineered a system that will revolutionize the way prerecorded music is marketed to consumers," says Georgina Challis, director of licensing for Billboard. "The i.Station delivers a win-win situation for consumers, retailers, and labels... we enthusiastically support programs which can help retailers increase their sales."

"Billboard and intouch are working together to make the i.Station even more powerful by allowing consumers to interact with Billboard charts on-screen," Challis continues. "We are excited about the prospects this relationship holds, and look forward to other ways in which we can develop products together that will contribute to the sales of prerecorded music and increase customer satisfaction."

BPI Communications, the parent company of Billboard, will provide intouch with weekly music charts,

some of which are constructed from point-of-sale information provided by SoundScan Inc., including The Billboard 200 and various genre charts. i.Station users will have the option of selecting music by touching a screen displaying an actual Billboard chart.

According to intouch president Josh Kaplan, "Sometimes people come into a record store and don't know what they want. But everybody knows Billboard. Now, they can browse the Billboard charts on the i.Station and see what are the top albums in the country, then listen to music from those albums." He notes that while listening to the music, the consumer is only a few feet away from the cash register, thus increasing the likelihood of a purchase.

"The i.Station is the best salesman a store could ever have," says intouch VP of market development Dick Wingate. "This 'salesman' knows five songs from every album in the store, and can make intelligent

recommendations for other albums to the buyer."

For example, the i.Station suggests that the user listen to other albums by the same artist, or other featured releases in the same genre. Moreover, if a user samples an album by a certain artist, a label that wants to market a similar artist can arrange through intouch for a coupon to be issued to the user.

"Meanwhile, the i.Card can supply the labels with concrete information about the consumer's response to individual cuts—it's the missing piece of the puzzle," he adds. "We think this information will be very complementary to the data that SoundScan and BDS are giving the labels."

The i.Station was originally slated to debut in fall of 1991 (Billboard, Aug. 31, 1991). But the process of getting all the catalog albums from the labels was time-consuming, says Wingate, a former senior VP of A&R at PolyGram and director of market-

ing at Columbia. "At this point, we've acquired the entire catalogs of every major label and most of the key independents," says Wingate.

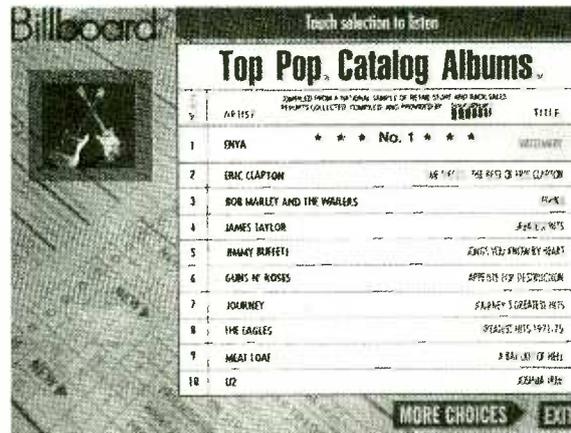
Armed with the albums, 20 music students were assigned to load the music into the database. "It's very labor intensive," says Wingate. "It takes half an hour to scan one album. Then you have to pick five songs and edit 30-40-second samples from each one. Five man-years have gone into programming the machines. We will update the database once a month."

The three-month test of the i.Station is being conducted by an independent research firm in six stores: three Wherehouse locations in San Diego and three Streetside Records stores in St. Louis. Sales in these stores are being compared with sales at comparable control stores. Traffic counters have been installed in each store, to track how many people walk in each day, says Kaplan. The i.Station notes which titles are previewed and when; by correlating that data with actual purchases, and comparing purchases to those in control stores, the test will assess the i.Station's effect on sales.

In addition, two Tower Records stores—one in San Francisco, and one in New York—are being used as demonstration stores to acquaint the media with the system. Each of those stores will have two i.Stations.

During the three-month test, albums will appear on the i.Station without charge to the labels. Beginning in January, intouch will charge an undisclosed sum to participating labels. The retail store also will pay to lease the i.Station.

"We're giving people the opportunity to preview and experiment with new artists," says Wingate.



An actual i.Station screen, left, displays animated graphics for the various Billboard charts available on the music listening stations. At right, the Top Pop Catalog Albums chart appears on the i.Station screen.

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"END OF THE ROAD" by **Boyz II Men** (Biv 10/Motown) breaks the record again: It holds at No. 1 on the Hot 100 for the 12th consecutive week. Longer stays at No. 1 have been occurring since the changeover to unit sales and monitored airplay last November. Actual sales and airplay do not show declines as quickly as the ranked sales and airplay lists that previously made up the Hot 100. Top 40 radio playlists from smaller, unmonitored markets still account for 15% of the points on the Hot 100, and "End" ranks only No. 20 on the unpublished chart based on those playlists. By contrast, it holds at No. 1 by a large margin on the Top 40 Radio Monitor. "End" also holds at No. 1 in sales by a large margin, for the 11th week. Last year, "(Everything I Do) I Do It For You" by **Bryan Adams** held at No. 1 on the sales chart for 17 weeks.

OVERALL, "END" HOLDS A still large, but diminishing, lead. **Madonna's** "Erotica" (Maverick/Sire), meanwhile, takes a dip in sales from about 40,000 units to 35,000 while its monitored airplay holds about steady in points (although down in rank). As a result, "Erotica" slips to No. 5 on the Hot 100. As frequently stated in this column, real sales fluctuate, even for hit records. With "Erotica" scoring such huge out-of-the-box airplay, future upward movement must come mostly from sales. It could easily bounce back up next week, but it faces formidable competition in its efforts to reach No. 1 from "I'd Die Without You" by **P.M. Dawn** (LaFace/Arista), "How Do You Talk To An Angel" by the **Heights** (Capitol), and "Sometimes Love Just Ain't Enough" by **Patty Smyth** (MCA), which is hanging in at No. 2. What is most likely is that "End" will hold for one more week before being overtaken.

THE BIGGEST POINT GAINER on the entire chart is "Rump Shaker" by **Wreckx-N-Effect** (MCA), but it cracks the top 20 at No. 18 so it is ineligible for a Power Pick. It jumps 13-4 in sales, which account for 78% of its total points. "If I Ever Fall In Love" by **Shai** (Gasoline Alley/MCA) wins the Power Pick/Sales (up 45-21 in sales), but it's also red-hot in airplay at top 40/rhythm stations. It's already No. 1 in airplay at WJMH Greensboro, N.C., KBXX Houston, 92Q Baltimore, and KS104 Denver. "Keep The Faith" by **Bon Jovi** (Jambco/Mercury) is the runner-up for the sales pick, and takes the biggest jump on the Hot 100, 37 places to No. 39. It also has two early top-five airplay reports: WWKX Providence, R.I. (No. 3), and KEGL Dallas (No. 4).

OTHER RECORDS LOOKING ESPECIALLY healthy include "To Love Somebody" by **Michael Bolton** (Columbia), the cover of the **Bee Gees'** No. 17 hit in 1967, which zooms 21 places to No. 47. It's the runner-up for the Power Pick/Airplay, and is No. 2 in airplay already at Star 94 Atlanta. "Chains Around My Heart" by **Richard Marx** (Capitol) is looking strong, especially for a fourth single, with top 15 airplay at six monitored stations so far, including No. 10 at WAPE Jacksonville, Fla. "Drive" by **R.E.M.** (Warner Bros.) is the Hot Shot Debut at No. 71, with both strong early sales—51% of its points are from sales—and strong airplay, including No. 5 at both KRBE Houston and WENZ Cleveland.

HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	3	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
2	1	3	COME & TALK TO ME	JODECI (UPTOWN/MCA)
3	5	3	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)
4	—	1	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
5	4	3	KEEP ON WALKIN'	CECE PENISTON (A&M)
6	3	2	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
7	—	1	TAKE THIS HEART	RICHARD MARX (CAPITOL)
8	6	5	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
9	7	6	IF YOU ASKED ME TO	CELINE DION (EPIC)
10	8	8	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
11	—	1	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)
12	9	2	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
13	10	25	FINALLY	CECE PENISTON (A&M)
14	13	7	HOLD ON MY HEART	GENESIS (ATLANTIC)
15	14	24	I LOVE YOUR SMILE	SHANICE (MOTOWN)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

CALYPSO ECLIPSING CARNIVAL ORIGINS; WORLD LABELS TAKING NOTICE

(Continued from page 1)

closer toward an international breakthrough.

"Call it soca, calypso, or rapso, it's the next generation of music," says Robert Amar, owner of Trinidad's world-class Caribbean Sound Basin Studio and founder of the Kiskidee label.

One sign of a growing global interest is that major labels like Sony, Warner Bros., and Sire sent their A&R reps to Trinidad's annual Carnival this year to sample the calypso and soca performers. (Soca is a soul/calypso hybrid, but the term often means calypso.)

"The world music industry is taking notice," says producer Kelvin Scoon, a Carnival judge for 21 years and owner of Trini-T, a calypso and steel band label. "Existing product is being licensed and released by some of these companies to test the markets," he adds, "but none seems ready to take a reasonable risk or make a worthwhile investment."

In the meantime, "soca is spreading through Carnival," contends Sire's soca standout, David Rudder, who praises Carnival's global spread to cities like Toronto and London, but cautions there are still impediments to any substantial growth of soca. Among these are its stagnant style and its seasonal status, tied to Carnival's musical competitions.

"There is a sameness, a mass-production mentality that is geared to winning [the contests]," declares Rudder. "The '92 Carnival was too much 'winning' (a soca term describing waist winding to rotate the hips); even the artists were complaining. Soca is only seen as party music—its political and social aspects get pushed aside."

Carnival 1992, held in February, saw the return and triumph of the Mighty Sparrow. After an 18-year absence, the "Calypso King Of The World" reclaimed his crown. Explaining his long hiatus, Sparrow says, "I would win very regularly and was hard to beat. I opted to help new artists develop."

This year, Sparrow—sans invitation—"went through the process once again as a competitor and once again emerged victorious." The Road March victor, for the second straight year, was Super Blue with "Jab Jab."

NEW CARNIVALS

There are now 19 Carnivals staged throughout the year in the Caribbean, with new ones added each year. Ironically, the biggest new Carnival festival outside Trinidad has sprouted on the territory of Trinidad's principal musical rival—Jamaica.

Byron Lee, Jamaica's foremost soca exponent, brought Carnival to the island in 1990. Having played with his band the Dragonaires for many years at Trinidad's Carnival, Lee decided to launch an event in Jamaica because "I wanted all Jamaicans—not just those who could afford to travel—to experience it."

Jamaica's Carnival has become a smash success, with the 1992 Road March drawing an estimated 350,000 spectators. The launch of Jamaica's Carnival—and its healthy sponsorship by major Jamaican multinational companies—brought cries of sabotage from the reggae community, which feared a soca takeover. The rise of reggae's international profile during Carnival's three-year life, however, has stilled the critics.

In deference to the sovereignty of Trinidad/Tobago—Trinibago—and

probably in deference to the lack of a domestic industry, the Jamaican Carnival does not hand out musical awards, but does give kudos for best costume. Nature's Fury won this year's Carnival for best dressed band; Karen Peart was crowned Carnival queen.

All of the other Caribbean Carnivals crown their own musical champions, whose selection usually is based on a song specifically composed for Carnival. St. Lucia's Carnival honors went to Mighty Pep, crowned Carnival King for "Cinderella," and the Royalites, named band of the year. St. Kitts/Nevis crowned Jenetta Maloney as Carnival queen and Jerry Berry ("Math Too Hard") as king. Road March winner was Mick Stokes with "All Kinds Thing."

Barbados' "Crop-Over" Festival celebrates the end of the sugar cane harvest in July. Trinidad-born Invader #3 now reigns as Calypso monarch. Winner of the Road March was Carew with "Mad Woman Jammin'."

Calypso artists from both French St. Martin and Dutch St. Maarten united on the Dutch side of the island to compete in its festivities. Once again, King Timo emerged as the best in the Road March with "Wail It," followed closely by "Tune Up" by Patou and "Big Truck" by Nature Dinks. In Aruba, Carnival's month-long celebration culminates with the "Grande Parade." The winning song this year was "Scratchin'" by Mighty Talent, which edged the crowd-pleaser "Tighter" by Mighty Rusty.

Grenada's Ajamu (Edson Mitchell) retained his monarch's crown for the fifth consecutive year, and Flying Cloud (Francis Daniel) captured Road March laurels. Calypso King in the U.S. Virgin Islands was awarded to Mighty Pat from St. Croix; Road March and Brass-O-Rama champ is Imagination Brass, which won with "All Out Posse."

On Montserrat's calypso throne sits Kelvin "Taboo" Duberry, who won the Montserrat Festival that leads into the annual Lastlap Jump-Up with the tunes "Let It Be For The

Better" and "Living In Hell," a song about helping people in Africa. Earlier in the year, the Roll Call and Awards Ceremony for band of the year and sound system were won by Reflex and Champion Sound System, respectively.

NEW YORK ACTION

Undoubtedly, the increasing number of Carnival happenings taking place in the Caribbean confirms soca/calypso's growing appeal. But the genre also is picking up steam in New York, where more radio stations are playing soca/calypso sounds. New York, in fact, has become the main recording and distribution center of Trinidadian music, since many of the top producers and arrangers live or prefer (for economic reasons) to work there.

But whether in Trinidad or New York, the soca/calypso industry is taking itself seriously. Strong copyright legislation passed two years ago in Trinibago supplanted a 79-year-old British law that offered little protection to artists and composers. The concomitant rise of recording studios in Trinidad indicates a corresponding growth in the talent pool.

Among the artists likely to lead soca into wider acclaim are Rudder, Colin Lucas, Second Imij, Super Blue, Crazy, Baron, Spice, and the "Carnival Queen Of The Caribbean," Denise Plummer.

But calypso's international prosperity, warns Scoon, can only be realized through the aid of a heavy-weight musical personality.

"At this critical juncture," he declares, "soca/calypso needs its own Bob Marley or Chris Blackwell, or one or more international superstars and dynamic entrepreneurs who together could blaze the trails and take the rest of the industry along with them on to the world stage."

Assistance in preparing this story was provided by Adonijah, news editor for Barbados' Sunday Sun, and by Dalton Narine.

Sun Shines On Rudder, Lucas Take Three Calypso Nods Each

BY JOHN LANNERT

MIAMI—David Rudder and Colin Lucas nabbed three kudos apiece to dominate the fourth annual Calypso and Steelband Music Sunshine Award Program, held Oct. 15 at the Equitable Center Auditorium in New York.

Rudder, who records for Sire Records, won the male-vocalist-of-the-year, best-social-commentary, and calypso-of-the-year categories. Lucas earned Sunshine awards for best new male artist, best creative humor, and best party calypso.

The 1992 Hall of Fame inductees included Patrick "Chinee Patrick" Jones, Theophilus "Mighty Spoiler" Phillip, Norman "King Radio" Spann, Lord and Lady Iere, Frankie Francis, and Anthony Williams. This year's "Sunshine" Special Awards were handed out to Hollis "Chalkdust" Liverpool, Exodus Steel Orchestra, and Andre Tanker for their contributions to the development of calypso.

Here is a list of Sunshine awards and their winning songs:

Best new male artist: Colin Lucas, "Dollar."

Female vocalist of the year: Natasha Wilson, "Demons In T&T."

Male vocalist of the year: David Rudder, "Calypso Rising."

Best social commentary: David Rudder, "Hoosay."

Best creative humor: Colin Lucas, "Dollar."

Best engineered record: Errol Sookradge, "Melody Sweet."

Best supporting artists: X-Press Band, "Can't Find Me Woman."

Best political commentary: King Progress, "Heaven Help Us All."

Best party calypso: Colin Lucas, "Dollar."

Producer of the year: Errol Ince, "Demons In T&T."

Arranger of the year: Pelham Goddard, "Get Something And Wave."

Calypso of the year: David Rudder, "Hoosay."

From the album

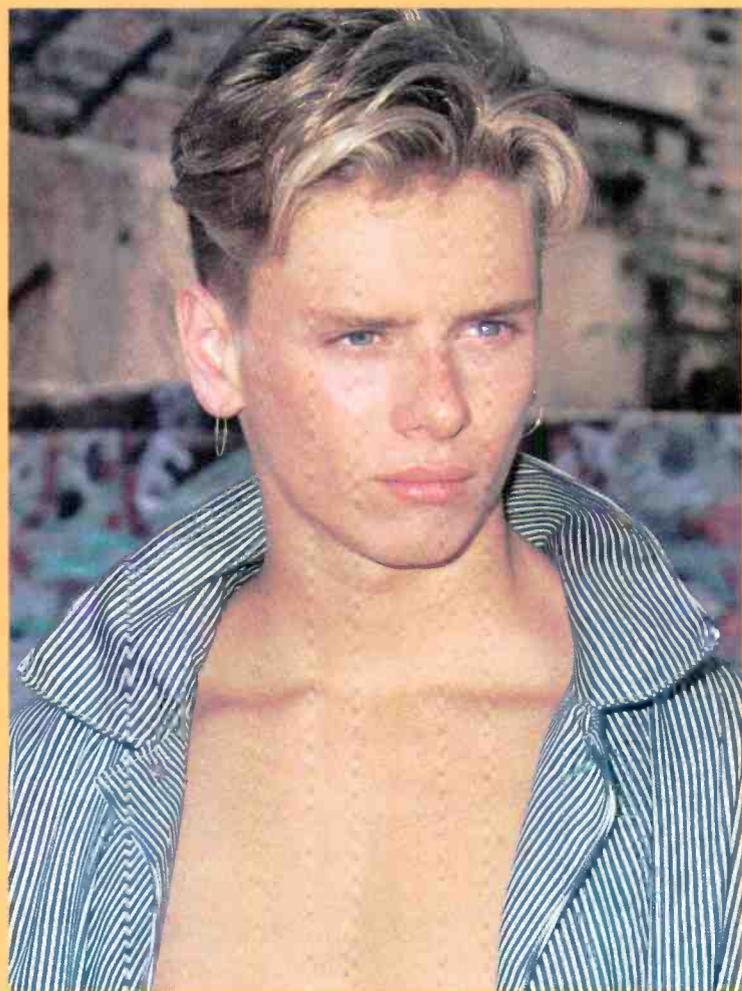


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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/MAINSTREAM				
★★★ NO. 1 ★★★				
1	2	5	HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
1 week at No. 1				
2	1	5	SOMETIMES LOVE JUST AIN'T ENOUGH MCA	PATTY SMYTH
3	4	5	WHEN I LOOK INTO YOUR EYES EPIC	FIREHOUSE
4	3	5	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
5	5	5	WALKING ON BROKEN GLASS ARISTA	ANNIE LENNOX
6	10	5	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
7	9	5	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
8	8	5	HAVE YOU EVER NEEDED SOMEONE SO BAD MERCURY	DEF LEPPARD
9	14	3	EROTICA MAVERICK/SIRE/WARNER BROS.	MADONNA
10	7	5	ALL I WANT COLUMBIA	TOAD THE WET SPROCKET
11	19	4	LAYLA DUCK/REPRISE	ERIC CLAPTON
12	6	5	DO I HAVE TO SAY THE WORDS? A&M	BRYAN ADAMS
13	15	5	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
14	17	5	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
15	13	5	ALWAYS THE LAST TO KNOW A&M	DEL AMITRI
16	11	5	PLEASE DON'T GO NEXT PLATEAU/LONDON/PLG	K.W.S.
17	12	5	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
18	24	5	LOVE IS ON THE WAY THIRD STONE/ATLANTIC	SAIGON KICK
19	20	5	JUST ANOTHER DAY SBK/ERG	JON SECADA
20	16	5	FOREVER LOVE GIANT	COLOR ME BADD
★★★ AIRPOWER ★★★				
21	30	2	GOOD ENOUGH MCA	BOBBY BROWN
22	18	5	THE ONE MCA	ELTON JOHN
23	27	5	I WILL BE HERE FOR YOU REUNION/GEFFEN	MICHAEL W. SMITH
24	31	4	SOMEONE TO HOLD EPIC	TREY LORENZ
25	33	3	RHYTHM IS A DANCER ARISTA	SNAP
26	32	2	WHERE YOU GOIN' NOW WARNER BROS.	DAMN YANKEES
27	26	5	AM I THE SAME GIRL FONTANA/MERCURY	SWING OUT SISTER
28	NEW ▶		KEEP THE FAITH JAMCO/MERCURY	BON JOVI
29	21	5	HUMPIN' AROUND MCA	BOBBY BROWN
30	39	2	TO LOVE SOMEBODY COLUMBIA	MICHAEL BOLTON
31	29	5	HOW ABOUT THAT ATCO EASTWEST	BAD COMPANY
32	37	2	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
33	28	5	YOU LIED TO ME POLYDOR/PLG	CATHY DENNIS
34	34	2	CHAINS AROUND MY HEART CAPITOL	RICHARD MARX
35	40	2	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
36	NEW ▶		LITTLE MISS CAN'T BE WRONG EPIC ASSOCIATED/EPIC	SPIN DOCTORS
37	38	2	HOW DO YOU DO! EMI/ERG	ROXETTE
38	NEW ▶		THE MESSAGE WARNER BROS.	SOFIA SHINAS
39	NEW ▶		JOHNNY HAVE YOU SEEN HER? ATCO EASTWEST	THE REMBRANDTS
40	36	5	BANG BANG ELEKTRA	DAVID SANBORN

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/RHYTHM-CROSSOVER				
★★★ NO. 1 ★★★				
1	1	5	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
5 weeks at No. 1				
2	2	5	PEOPLE EVERYDAY CHRYSALIS/ERG	ARRESTED DEVELOPMENT
3	3	5	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
4	4	5	I'D DIE WITHOUT YOU (FROM "BOOMERANG") GEE STREET/LAFACE/ARISTA	P.M. DAWN
5	5	3	EROTICA MAVERICK/SIRE/WARNER BROS.	MADONNA
6	6	5	WHAT ABOUT YOUR FRIENDS LAFACE/ARISTA	TLC
7	9	4	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
8	7	5	SHE'S PLAYING HARD TO GET JIVE/RCA	HI-FIVE
9	8	5	BABY-BABY-BABY LAFACE/ARISTA	TLC
10	11	5	I WANNA LOVE YOU (FROM "CLASS ACT") GIANT	JADE
11	10	5	HUMPIN' AROUND MCA	BOBBY BROWN
12	14	5	GOOD ENOUGH MCA	BOBBY BROWN
13	15	5	RHYTHM IS A DANCER ARISTA	SNAP
14	12	5	FREE YOUR MIND ATCO EASTWEST	EN VOGUE
15	13	5	COME & TALK TO ME UPTOWN/MCA	JODECI
16	16	5	JUMP AROUND TOMMY BOY	HOUSE OF PAIN
17	18	5	BACK TO THE HOTEL PROFILE	N2DEEP
★★★ AIRPOWER ★★★				
18	NEW ▶		IN THE STILL OF THE NIGHT MOTOWN	BOYZ II MEN
19	17	5	PLEASE DON'T GO NEXT PLATEAU/LONDON/PLG	K.W.S.
20	19	5	SLOW DANCE (HEY MR. DJ) JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
21	20	5	FOREVER LOVE GIANT	COLOR ME BADD
★★★ AIRPOWER ★★★				
22	29	3	SAVING FOREVER FOR YOU GIANT	SHANICE
23	21	5	SOMEONE TO HOLD EPIC	TREY LORENZ
★★★ AIRPOWER ★★★				
24	33	2	RUMP SHAKER MCA	WRECKX-N-EFFECT
25	28	5	SWEET NOVEMBER ATLANTIC	TROOP
26	25	5	RIGHT NOW WARNER BROS.	AL B. SURE!
27	23	4	MY NAME IS PRINCE PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
28	26	5	WORK TO DO WING/MERCURY	VANESSA WILLIAMS
29	31	5	WOULD I LIE TO YOU? CAPITOL	CHARLES & EDDIE
30	NEW ▶		HOW DO YOU TALK TO AN ANGEL CAPITOL	THE HEIGHTS
31	34	2	BABY I'M FOR REAL VIRGIN	AFTER 7
32	30	5	YOU GOTTA BELIEVE INTERSCOPE	MARKY MARK & THE FUNKY BUNCH
33	35	2	FLEX COLUMBIA	MAD COBRA
34	NEW ▶		GROOVIN' IN THE MIDNIGHT CHARISMA/VIRGIN	MAXI PRIEST
35	NEW ▶		MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
36	37	2	DO YOU EVERYNITE COLUMBIA	JOE PUBLIC
37	NEW ▶		IT'S ALRIGHT (FROM "SOUTH CENTRAL") HOLLYWOOD BASIC/ELEKTRA	CLASSIC EXAMPLE
38	NEW ▶		I WISH THE PHONE WOULD RING ARISTA	EXPOSE
39	NEW ▶		REALLY INTO YOU ATLANTIC	AROUND THE WAY
40	36	3	HERE IT COMES DEF JAM/CHAOS	MC SERCH

INCREASING IMPACT

PETER GABRIEL GEFFEN DIGGING IN THE DIRT
EPHRAIM LEWIS ELEKTRA DROWNING IN YOUR EYES
U2 ISLAND/PLG WHO'S GONNA RIDE YOUR WILD HORSES
R.E.M. WARNER BROS. DRIVE
ELTON JOHN MCA THE LAST SONG
VANESSA WILLIAMS WING/MERCURY WORK TO DO
ARRESTED DEVELOPMENT CHRYSALIS/ERG PEOPLE EVERYDAY
NONA GAYE THIRD STONE/ATLANTIC I'M OVERJOYED
SHANICE GIANT SAVING FOREVER FOR YOU
GLORIA ESTEFAN EPIC ALWAYS TOMORROW
TOM COCHRANE CAPITOL WASHED AWAY
MAXI PRIEST CHARISMA/VIRGIN GROOVIN' IN THE MIDNIGHT
HOUSE OF PAIN TOMMY BOY JUMP AROUND

INITIAL IMPACT

JOE PUBLIC COLUMBIA DO YOU EVERYNITE
SHAI GASOLINE ALLEY/MCA IF I EVER FALL IN LOVE
ALANNAH MYLES ATLANTIC SONG INSTEAD OF A KISS
THE BARRIO BOYZ SBK/ERG CRAZY COOLIN'
EXPOSE ARISTA I WISH THE PHONE WOULD RING
TAG SCOTTI BROS. DON'T PLAY WITH MY HEART
BOYZ II MEN MOTOWN IN THE STILL OF THE NIGHT
INFORMATION SOCIETY TOMMY BOY PEACE & LOVE INC.
10,000 MANIACS ELEKTRA THESE ARE DAYS
TOAD THE WET SPROCKET COLUMBIA WALK ON THE OCEAN
GUNS N' ROSES GEFFEN YESTERDAYS
GO WEST EMI/ERG FAITHFUL
MICHAEL PENN RCA SEEN THE DOCTOR

INCREASING IMPACT

NONA GAYE THIRD STONE/ATLANTIC I'M OVERJOYED
JODECI UPTOWN/MCA I'M STILL WAITING
TEVIN CAMPBELL QWEST/WARNER BROS. ALONE WITH YOU
JON SECADA SBK/ERG DO YOU BELIEVE IN US
KRUSH PERSPECTIVE/A&M LET'S GET TOGETHER (SO GROOVY NOW)
KRIS KROSS RUFFHOUSE/COLUMBIA I MISSED THE BUS
MARY J. BLIGE UPTOWN/MCA WHAT'S THE 411?
SHABBA RANKS (FEATURING JOHNNY GILL) EPIC SLOW AND SEXY
THE SHAMEN EPIC LSI (LOVE SEX INTELLIGENCE)
TRIOLOGY ATCO EASTWEST GOOD TIME
ANNIE LENNOX ARISTA WALKING ON BROKEN GLASS
INFORMATION SOCIETY TOMMY BOY PEACE & LOVE INC.
UTAH SAINTS LONDON/PLG SOMETHING GOOD

INITIAL IMPACT

BOYZ II MEN MOTOWN IN THE STILL OF THE NIGHT
THE CRYPT KEEPER BIG SCREEN/GIANT THE CRYPT JAM
GERARDO INTERSCOPE LOVE
MALAIKA A&M SO MUCH LOVE
TONI BRAXTON LAFACE/ARISTA LOVE SHOULD A BROUGHT YOU HOME
PRINCE & THE N.P.G. PAISLEY PARK/WARNER BROS. 7
PORTRAIT CAPITOL HERE WE GO AGAIN
PRINCE & THE N.P.G. PAISLEY PARK/WARNER BROS. DAMN U
A LIGHTER SHADE OF BROWN PUMP/QUALITY HOMIES

○ 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.

Lyric
Melody
RHYTHM
PRODUCTION
Artistry



A COMMITMENT TO LISTENING

Active Industry Research is a North American network of Program and Music Directors who assess Top 40 music for record companies, artists, managers and producers.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
OCTOBER 31, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	4	GARTH BROOKS LIBERTY 98743* (10.98/16.98) 4 weeks at No. 1	THE CHASE	1
2	2	—	2	R.E.M. WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
3	4	4	8	ERIC CLAPTON DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	2
4	3	3	22	BILLY RAY CYRUS ▲ 4 MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1
5	NEW	—	1	PRINCE AND THE N.P.G. PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	♀	5
6	5	5	3	MICHAEL BOLTON COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	5
7	7	7	44	PEARL JAM ▲ 3 EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
8	6	2	3	PETER GABRIEL GEFKEN 24473* (10.98/15.98)	US	2
9	10	9	12	MARY J. BLIGE ▲ UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
10	8	6	3	ALICE IN CHAINS COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
11	9	8	8	GARTH BROOKS LIBERTY 98742* (10.98/15.98)	BEYOND THE SEASON	2
12	11	12	47	BROOKS & DUNN ▲ ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	11
13	14	21	29	WYNONNA ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
14	18	20	16	SOUNDTRACK ▲ LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
15	15	11	8	BOBBY BROWN MCA 10417 (10.98/15.98)	BOBBY	2
16	12	13	7	VINCE GILL MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
17	13	15	58	GARTH BROOKS ▲ 3 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
18	16	17	29	KRIS KROSS ▲ 3 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
19	20	22	29	ARRESTED DEVELOPMENT ▲ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .		13
20	21	19	30	EN VOGUE ▲ ATCO EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
21	19	16	111	GARTH BROOKS ▲ 9 LIBERTY 93866* (9.98/13.98)	NO FENCES	3
22	23	25	5	GEORGE STRAIT MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	22
23	27	29	17	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
24	25	23	62	METALLICA ▲ 5 ELEKTRA 61113 (10.98/15.98)	METALLICA	1
25	17	10	16	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/15.98)	SINGLES	6
26	84	—	2	ALAN JACKSON ARISTA 18711* (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)		26
27	22	28	3	RED HOT CHILI PEPPERS EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
28	44	49	18	SPIN DOCTORS ● EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE	28
29	29	26	34	TLC ▲ LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH. . . ON THE TLC TIP	14
30	26	18	5	QUEEN HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
31	30	24	4	DA LENCH MOB STREET KNOWLEDGE/ATCO EASTWEST 92206*/AG (9.98/13.98)	GUERRILLAS IN THE MIST	24
32	28	33	29	DEF LEPPARD ▲ 3 MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
33	35	38	23	ANNIE LENNOX ● ARISTA 18704* (10.98/15.98)	DIVA	23
34	34	35	12	HOUSE OF PAIN ● TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
35	38	42	36	JOHN ANDERSON ● BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
36	33	27	4	EXTREME A&M 40006* (10.98/15.98)	III SIDES TO EVERY STORY	10
37	42	47	48	U2 ▲ 4 ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
38	31	37	16	MARY-CHAPIN CARPENTER ● COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
39	40	44	14	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
40	37	31	56	RED HOT CHILI PEPPERS ▲ 3 WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
41	24	14	4	NINE INCH NAILS NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
42	32	43	3	BUSHWICK BILL RAP-A-LOT 57189*/PRIORITY (9.98/15.98)	LITTLE BIG MAN	32
43	41	39	57	GUNS N' ROSES ▲ 3 GEFKEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
44	48	53	22	JON SECADA ● SBK 98845*/ERG (9.98/15.98)	JON SECADA	31
45	43	41	9	TRAVIS TRITT ● WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
46	39	30	19	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
47	46	45	130	GARTH BROOKS ▲ 3 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
48	49	52	4	BAD COMPANY ATCO EASTWEST 91759*/AG (10.98/15.98)	HERE COMES TROUBLE	40
49	59	—	2	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	49
50	52	46	20	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
51	50	50	5	RANDY TRAVIS WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	44
52	64	76	10	ALABAMA RCA 66044* (9.98/15.98)	AMERICAN PRIDE	52
53	54	57	55	REBA MCENTIRE ▲ 2 MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
54	36	34	3	10,000 MANIACS ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	34
55	62	71	17	N2DEEP PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
56	57	58	31	K.D. LANG ● SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUITY	44
57	55	55	49	GENESIS ▲ 3 ATLANTIC 82344*/AG (10.98/15.98)	WE CAN'T DANCE	4
58	60	63	14	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
59	68	72	75	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
60	53	40	10	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
61	51	48	7	TRISHA YEARWOOD MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	48
62	45	36	5	PUBLIC ENEMY DEF JAM/CHAOS 53014/COLUMBIA (10.98 EQ/15.98)	GREATEST MISSES	13
63	65	60	29	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
64	66	62	69	BONNIE RAITT ▲ 4 CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
65	61	65	78	MICHAEL BOLTON ▲ 5 COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
66	76	79	57	GUNS N' ROSES ▲ 4 GEFKEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
67	67	68	6	UGLY KID JOE STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
68	77	104	11	HELMET INTERSCOPE 92162*/AG (9.98/13.98)	MEANTIME	68
69	72	61	56	NIRVANA ▲ 4 DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
70	58	—	2	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 53168* (9.98 EQ/15.98)	IN THE BEGINNING	58
71	56	54	8	COLLIN RAYE EPIC 48983* (9.98 EQ/15.98)	IN THIS LIFE	42
72	47	32	4	SINEAD O'CONNOR ENSIGN/CHRYSALIS 21952*/ERG (10.98/15.98)	AM I NOT YOUR GIRL?	27
73	69	59	23	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
74	78	73	48	ENYA ▲ REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
75	114	—	2	TANYA TUCKER LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	75
76	63	51	4	AL B. SURE! WARNER BROS. 26973* (10.98/15.98)	SEXY VERSUS	41
77	75	56	9	PATTY SMYTH MCA 10633* (9.98/15.98)	PATTY SMYTH	47
78	80	69	20	VARIOUS ARTISTS ● TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	19
79	81	90	3	SHABBA RANKS EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	79
80	85	74	56	BRYAN ADAMS ▲ 4 A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
81	70	70	60	JODECI ▲ 2 UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
82	96	—	2	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	82
83	71	77	75	ALAN JACKSON ▲ 2 ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
84	79	64	11	INXS ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
85	89	98	18	FIREHOUSE ● EPIC 48615* (10.98 EQ/15.98)	HOLD YOUR FIRE	23
86	87	—	2	BOB MARLEY TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	86
87	NEW	—	1	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	87
88	73	67	5	RANDY TRAVIS WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
89	92	89	10	DAMN YANKEES ● WARNER BROS. 45025* (10.98/15.98)	DON'T TREAD	22
90	82	100	3	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
91	83	80	17	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR	49
92	134	—	2	AMY GRANT A&M 31454* (10.98/15.98)	HOME FOR CHRISTMAS	92
93	99	93	57	OZZY OSBOURNE ▲ 2 EPIC ASSOCIATED 46795*/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
94	104	96	139	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563 (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
95	100	108	7	MICHAEL W. SMITH REUNION 24491*/GEFFEN (9.98/13.98)	CHANGE YOUR WORLD	95
96	88	78	10	RICKY VAN SHELTON COLUMBIA 52753* (10.98 EQ/15.98)	GREATEST HITS PLUS	50
97	143	136	47	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
98	98	85	37	SIR MIX-A-LOT ▲ DEF AMERICAN/REPRISE 26765*/WARNER BROS. (9.98/15.98)	MACK DADDY	9
99	74	66	3	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVE BY	66
100	90	75	32	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
101	102	97	20	WILSON PHILLIPS ▲ SBK 98924*/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
102	NEW	—	1	IZZY STRADLIN AND THE JU JU HOUNDS GEFKEN 24490* (10.98/15.98) IZZY STRADLIN AND THE JU JU HOUNDS		102
103	95	99	29	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
104	93	91	14	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	6
105	94	84	38	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
106	86	83	40	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	83
107	115	111	8	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
108	101	87	12	EAST COAST FAMILY BIV 10 6352*/MOTOWN (9.98/13.98)	EAST COAST FAMILY VOLUME ONE	54
109	NEW	—	1	TRIXTER MCA 10635* (9.98/15.98)	HEAR!	109

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	112	106	16	ERASURE MUTE 61386*/ELEKTRA (5.98/6.98)	ABBA-ESQUE	85
111	113	117	5	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	111
112	125	126	41	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	95
113	105	105	18	BILLY DEAN SBK 96728*/ERG (9.98/13.98)	BILLY DEAN	105
114	117	114	101	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
115	106	103	28	DAS EFX ● ATCO EASTWEST 91827*/AG (9.98/13.98)	DEAD SERIOUS	16
116	110	107	27	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
117	108	94	5	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 92203*/AG (10.98/15.98)	YOU GOTTA BELIEVE	67
118	97	82	4	MOTHER LOVE BONE STARDOG 512884*/MERCURY (10.98 EQ/15.98)	MOTHER LOVE BONE	77
119	91	109	84	VINCE GILL ▲ MCA 10140* (9.98/13.98)	POCKET FULL OF GOLD	37
120	120	120	44	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
121	122	124	12	EPMD ● RAL/CHAOS 52848/COLUMBIA (10.98 EQ/15.98)	BUSINESS NEVER PERSONAL	14
122	136	145	7	SWING OUT SISTER FONTANA 512241*/MERCURY (9.98 EQ/13.98)	GET IN TOUCH WITH YOURSELF	122
123	140	152	4	FOREIGNER ATLANTIC 89999*/AG (12.98/17.98)	VERY BEST & BEYOND	123
124	146	147	48	SOUNDTRACK ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
125	119	113	6	SUZANNE VEGA A&M 54005* (9.98/13.98)	99.9 F	86
126	111	95	5	WILLIE D RAP-A-Lot 57188*/PRIORITY (9.98/15.98)	I'M GOIN' OUT LIKA SOLDIER	88
127	129	123	71	NATALIE COLE ▲ 4 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
128	185	—	2	ALVIN & THE CHIPMUNKS SONY KIDS 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	128
129	107	110	73	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
130	166	—	2	ROXETTE EMI 99929*/ERG (10.98/15.98)	TOURISM	130
131	109	115	59	SOUNDTRACK ▲ BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
132	130	129	25	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UPFRONT	107
133	123	102	10	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	82
134	121	118	85	AMY GRANT ▲ 3 A&M 5321 (10.98/15.98)	HEART IN MOTION	10
135	116	92	14	MINISTRY SIRE 26727*/WARNER BROS. (10.98/15.98)	PSALM 69	27
136	127	132	73	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
137	197	—	2	NEIL DIAMOND COLUMBIA 52914* (10.98 EQ/15.98)	CHRISTMAS ALBUM	137
138	132	142	15	MARTY STUART MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	77
139	103	88	7	ROGER WATERS COLUMBIA 47127* (10.98 EQ/15.98)	AMUSED TO DEATH	21
140	139	148	88	ENIGMA ▲ CHARISMA 86224* (9.98/13.98)	MCMXC A.D.	6
141	137	131	24	LIONEL RICHIE ▲ MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
142	131	101	17	SOUNDTRACK ▲ PERSPECTIVE 1004*/A&M (10.98/15.98)	MO' MONEY	6
143	148	162	3	K.W.S. NEXT PLATEAU/LONDON 828368*/PLG (9.98/15.98)	PLEASE DON'T GO	143
144	118	86	8	WARRANT ● COLUMBIA 52584* (10.98 EQ/15.98)	DOG EAT DOG	25
145	149	149	9	SAIGON KICK THIRD STONE/ATLANTIC 92158*/AG (10.98/15.98)	LIZARD	135
146	126	127	65	COLOR ME BADD ▲ 2 GIANT/REPRISE 24429/WARNER BROS. (9.98/15.98)	C.M.B.	3
147	142	141	127	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/15.98)	THE BEST OF VAN MORRISON	41
148	144	151	5	TONY BENNETT COLUMBIA 52965* (10.98 EQ/16.98)	PERFECTLY FRANK	118
149	186	—	2	TREY LORENZ EPIC 47840* (9.98 EQ/13.98)	TREY LORENZ	149
150	138	122	35	SOUNDTRACK ▲ REPRISE 26805*/WARNER BROS. (10.98/15.98)	WAYNE'S WORLD	1
151	128	112	12	CHRIS LEDOUX LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
152	133	134	18	FAITH NO MORE SLASH 26785*/REPRISE (10.98/15.98)	ANGEL DUST	10
153	154	146	61	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
154	147	137	137	THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4

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	190	180	8	MC SERCH DEF JAM/CHAOS 52964/COLUMBIA (9.98 EQ/15.98)	RETURN OF THE PRODUCT	103
156	135	—	2	HOLLYWOOD BOWL ORCHESTRA (MAUCERI) PHILIPS 438007* (10.98/15.98)	THE KING AND I	135
157	141	138	76	LORRIE MORGAN ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
158	NEW	▶	1	TALKING HEADS POPULAR FAVORITES 1976-1992: SAND IN THE VASELINE SIRE 26760*/WARNER BROS. (24.98/29.98)		158
159	157	150	12	MORRISSEY SIRE 26994*/REPRISE (10.98/15.98)	YOUR ARSENAL	21
160	181	170	14	PAT METHENY GEFEN 24468* (9.98/13.98)	SECRET STORY	110
161	153	140	13	JOE SATRIANI RELATIVITY 1053* (10.98/15.98)	EXTREMIST	22
162	145	116	13	DJ QUIK ● PROFILE 1430* (10.98/15.98)	WAY 2 FONKY	10
163	124	81	4	SKID ROW ATLANTIC 82431*/AG (7.98/11.98)	B-SIDES OURSELVES	58
164	150	133	4	GREAT WHITE CAPITOL 98835* (10.98/15.98)	PSYCHO CITY	107
165	164	159	48	TECHNOTRONIC ▲ SBK 93422*/ERG (9.98/15.98)	PUMP UP THE JAM - THE ALBUM	10
166	NEW	▶	1	SUZY BOGUSS LIBERTY 98585* (9.98/13.98)	VOICES IN THE WIND	166
167	159	135	54	SOUNDGARDEN ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
168	156	153	27	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	82
169	155	130	12	GEORGE THOROGOOD EMI 97718*/ERG (10.98/15.98)	BADDEST OF THE BAD	100
170	161	155	68	TRISHA YEARWOOD ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
171	158	128	23	INDIGO GIRLS ● EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
172	163	164	172	MICHAEL BOLTON ▲ 4 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
173	165	125	10	FREDDIE JACKSON CAPITOL 96859* (10.98/15.98)	TIME FOR LOVE	83
174	172	191	4	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	172
175	168	144	26	BEASTIE BOYS ● CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
176	151	156	4	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	151
177	167	154	68	TANYA TUCKER ▲ LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	48
178	184	200	34	PANTERA ATCO EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
179	162	143	26	THE CURE ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
180	178	163	19	SOUNDTRACK HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
181	152	139	3	THE SMITHS SIRE/REPRISE 45042*/WARNER BROS. (10.98/15.98)	BEST...!	139
182	195	—	2	KATHY MATTEA LIBERTY 51267* (9.98/15.98)	LONESOME STANDARD TIME	182
183	NEW	▶	1	CHARLES & EDDIE CAPITOL 97150* (9.98/13.98)	DUOPHONIC	183
184	170	176	84	R.E.M. ▲ 4 WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
185	188	181	10	VARIOUS ARTISTS SBK 80070/ERG (9.98/15.98)	RAVE 'TIL DAWN	136
186	160	119	16	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS	56
187	173	167	111	QUEENSRYCHE ▲ 2 EMI 92806/ERG (9.98/15.98)	EMPIRE	7
188	177	194	3	JUDE COLE REPRISE 26898*/WARNER BROS. (9.98/15.98)	START THE CAR	177
189	NEW	▶	1	MUDHONEY REPRISE 45090*/WARNER BROS. (10.98/15.98)	PIECE OF CAKE	189
190	175	178	7	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	171
191	NEW	▶	1	SNAP ARISTA 18693* (9.98/13.98)	MADMAN'S RETURN	191
192	174	168	22	KISS ● MERCURY 848037* (10.98 EQ/15.98)	REVENGE	6
193	198	186	236	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831273 (17.98 EQ/31.98)	PHANTOM OF THE OPERA	33
194	RE-ENTRY	▶	24	SOPHIE B. HAWKINS COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	51
195	189	166	26	TOM COCHRANE CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	46
196	193	169	50	RICHARD MARX ▲ CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
197	169	161	6	ROBERT CRAY MERCURY 51721* (10.98 EQ/15.98)	I WAS WARNED	103
198	180	172	58	KENNY LOGGINS COLUMBIA 46140* (9.98 EQ/13.98)	LEAP OF FAITH	71
199	183	171	31	TORI AMOS ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	54
200	179	165	32	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50

TOP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 54	Mark Chesnutt 103	EPMD 121	Freddie Jackson 173	Metallica 24	Bonnie Raitt 64	The Last Of The Mohicans 82	Ricky Van Shelton 96
Bryan Adams 80	Eric Clapton 3	Erasure 110	Michael Jackson 97	Ministry 135	Collin Raye 71	Mo' Money 142	VARIOUS ARTISTS
After 7 107	Tom Cochrane 195	Extreme 36	Alan Jackson 26, 83	Red Hot Chili Peppers 27, 40	Jon Secada 44	Singles 25	MTV: Party To Go, Vol. 2 78
Alabama 52	Jude Cole 188	Faith No More 152	Jackyl 174	Morrisey 159	Redman 49	Rave 'Til Dawn 185	Stevie Ray Vaughan & Double
Alice In Chains 10	Natalie Cole 127	Firehouse 85	Jodeci 81	Van Morrison 147	Lionel Richie 141	Sister Act 180	Trouble 70
Alvin & The Chipmunks 128	Color Me Badd 146	Foreigner 123	Elton John 23	Mother Love Bone 118	Roxette 130	Wayne's World 150	Suzanne Vega 125
Tori Amos 199	Compton's Most Wanted 99	Peter Gabriel 8	R. Kelly & Public Announcement 105	Mudhoney 189	Saigon Kick 145	Spice 1 168	Warrant 144
Arrested Development 19	Confederate Railroad 190	Genesis 57	Sammy Kershaw 112	N2Deep 55	David Sanborn 132	Spin Doctors 28	Roger Waters 139
Bad Company 48	Robert Cray 197	Vince Gill 16, 119	Hal Ketchum 176	Nirvana 69	Joe Satriani 161	George Strait 22	Vanessa Williams 153
Beastie Boys 175	The Cure 179	Amy Grant 92, 134	Kiss 192	Sinead O'Connor 72	Jon Secada 44	Marty Stuart 138	Willie D 126
Tony Bennett 148	Cypress Hill 120	Great White 164	Kris Kross 18	ORIGINAL LONDON CAST	MC Serch 155	Al B. Sure! 76	Wynonna 13
The Black Crowes 73, 154	Billy Ray Cyrus 4	Guns N' Roses 43, 66	K.W.S. 143	Phantom Of The Opera	Shabba Ranks 79	Swing Out Sister 122	Trisha Yearwood 61, 170
Clint Black 58	Da Lench Mob 31	Sophie B. Hawkins 194	k.d. lang 56	Phantom Of The Opera	Shakespear's Sister 186	TLC 29	ZZ Top 116
Mary J. Blige 9	Damn Yankees 89	Helmet 68	Chris LeDoux 151	Highlights 94	Jon Secada 44	Toad The Wet Sprocket 91	
Suzy Bogguss 106, 166	Das EFX 115	Hi-Five 133	Annie Lennox 33	Ozzy Osbourne 93	Michael W. Smith 95	Too Short 104	
Michael Bolton 6, 65, 172	Billy Dean 113	Hollywood Bowl Orchestra (Mauceri) 156	Kenny Loggins 198	Pantera 178	The Smiths 181	Randy Travis 51, 88	
Boyz II Men 59	Def Leppard 32	House Of Pain 34	Trey Lorenz 149	Pearl Jam 7	Skid Row 163	Travis Tritt 45, 136	
Brooks & Dunn 12	Diamond Rio 129	Miki Howard 111	Madonna 114	Prince And The New Power Generation 5	Michael W. Smith 95	Boomerang 14	
Garth Brooks 1, 11, 17, 21, 47	Neil Diamond 137	Indigo Girls 171	Bob Marley 86	Public Enemy 62	Pat Smyth 77	Travis Tritt 45, 136	
Bobby Brown 15	Celine Dion 63	INXS 84	Richard Marx 196	Queen 30, 100	Snapp 191	Tanya Tucker 75, 177	
Bushwick Bill 42	DJ Quik 162	Izzy Stradlin And The Ju Ju Hounds 102	Kathy Mattea 182	Queensryche 187	Soundgarden 167	U2 37	
Mariah Carey 50	East Coast Family 108	Reba McEntire 53	Reba McEntire 53	R.E.M. 2, 184	SOUNDTRACK	Ugly Kid Joe 67	
Mary-Chapin Carpenter 38	En Vogue 20	Megadeth 39	Megadeth 39		Beauty & The Beast 124		
Charles & Eddie 183	Enigma 140	Pat Metheny 160	Pat Metheny 160		Boomerang 14		
	Enya 74				The Commitments 131		
					Honeymoon In Vegas 60		

FITFUL START FOR BIG STARTUP LABELS

(Continued from page 1)

some of the labels have scored big sellers, the ratio of hits to releases is relatively small.

Billboard attempted to interview the chief executives of each startup label. Only one, Gary Kurfurst of Radioactive Records, declined to be interviewed; Victory Records president Phil Carson was out of the country and could not be reached.

In the following rundown of the startups' track records on The Billboard 200, the time period surveyed was from January 1991 through the current week's chart. Parenthetical notations indicate peak position on the chart, year of release, and, where applicable, certification by the Recording Industry Assn. of America.

• **Chameleon Records.** This company began a new chapter in its history last August, when the formerly L.A.-based label relocated to New York and pacted with Elektra Entertainment for distribution.

To date, Chameleon, which has a staff of 20 employees, has issued a total of nine albums since September 1991; none has appeared on The Billboard 200.

But label president Bob Buziak says the company's goals are long-term: "Our plan has always been a five- to seven-year plan . . . By working through two and three and four records, we will develop these careers over a period of time. It was not our intention to go into the hits business."

• **Charisma Records.** Inaugurated in January 1990, Charisma enjoyed some significant successes before being rolled into Virgin. Major chart albums included Enigma's "MCMXC A.D." (No. 6, '91, platinum) and Right Said Fred's "Up" (No. 46, '92, gold). The company has released 30 albums since January 1991.

Virgin president Phil Quartararo, who was the founding president of Charisma, says, "We stayed small, we sold records, and we were very much on the right track for a successful operation. Unfortunately, we fell prey, as all of the companies did, to the current market conditions."

NIRVANA'S HOME RUN

• **DGC Records.** Geffen's sister label, initiated in March 1990, enjoyed the biggest single success of any startup company: Nirvana's "Nevermind" (No. 1, '91, quadruple-platinum). The company has released 12 albums in the last 21 months.

Bill Bennett, appointed GM of the merged Geffen and DGC following former GM Al Coury's departure and the consolidation of the labels' promotion staffs, notes DGC had successes as far back as its first year of operation.

"DGC had a short-lived staff, but Nelson ["After The Rain," platinum in '90] was a huge record," Bennett says. "They had the 'Days Of Thunder' soundtrack, which was gold, and then, of course, there was Sonic Youth, the Sundays, and Nirvana, and we thought we had a really good run with Teenage Fanclub as well. So in a short run of two years, we had a quite successful run."

• **EastWest Records.** The fortunes of this October 1990 startup took a dramatic leap forward (on paper at least) after EastWest merged with Atco in January of this year.

Major hits on The Billboard 200 have included En Vogue's "Funky Divas" (No. 21, '92, platinum), Das-EFX's "Dead Serious" (No. 16, '92, gold), Gerald Levert's "Private Line"

NEW LABEL SCORECARD				
LABEL	DISTRIBUTION	KEY EXECUTIVES	STARTUP DATE	BIGGEST SUCCESS
Chameleon	Elektra/WEA	Dan Pritzker Bob Buziak	August 1991	Kyuss
Charisma	CEMA	Phil Quartararo	January 1990	Enigma, Maxi Priest, Right Said Fred
DGC	Uni	Bill Bennett	March 1990	Nirvana
EastWest	Atlantic/WEA	Sylvia Rhone	October 1990	En Vogue
Giant	Warner Bros./WEA	Irving Azoff	January 1990	Color Me Badd, "New Jack City" soundtrack
Hollywood	Elektra/WEA	Peter Paterno	January 1990	Queen
Imago	BMG	Terry Ellis	January 1991	Rollins Band
Impact	Uni	Allen Kovac	October 1990	Southside Johnny
Interscope	Atlantic/WEA	Ted Field Jimmy Iovine	January 1991	Marky Mark & the Funky Bunch, Gerardo, Nine Inch Nails
JRS	BMG	Artie Mogull	April 1991	Jimmy Cliff, Stray Cats
Morgan Creek	PGD	Jim Mazza	January 1991	"Robin Hood: Prince Of Thieves" soundtrack
Radioactive	Uni	Gary Kurfurst Ian Flookes	July 1990	Londonbeat
Victory	PGD	Phil Carson	March 1991	Emerson, Lake & Palmer
Zoo	BMG	Lou Maglia	March 1990	Matthew Sweet

(No. 48, '92, gold), Da Lench Mob's "Guerrillas In The Mist" (No. 24, '92), Bad Company's "Here Comes Trouble" (No. 40, '92), Pantera's "Vulgar Display Of Power" (No. 44, '92), Kix's "Hot Wire" (No. 64, '91), Yo-Yo's "Make Way For The Motherlode" (No. 74, '91), "Black Pearl" (No. 145, '92), and Simply Red's "Stars" (No. 76, '91).

The label released 15 albums under the EastWest logo in 1991 without scoring any significant successes; 22 albums have been issued under the joint Atco-EastWest rubric in 1992.

Noting the major success of En Vogue and expected platinum performances by the current Bad Company and AC/DC albums, label head Sylvia Rhone says, "We were able to do more than keep our head above water this year, and actually have a very profitable year, and I don't foresee any changes in the near future."

• **Giant Records.** This Irving Azoff and Warner Bros. joint venture made a splash in 1991 with the double-platinum, top-five "C.M.B." by Color Me Badd and the platinum performance of the No. 2 "New Jack City" soundtrack that spawned that group.

Other lesser chart entries included albums by Tara Kemp, Miki Howard, the New York Rock & Soul Revue, and RTZ. The company has issued 25 albums since January 1991.

Azoff says, "We're ahead of our business plan in terms of our financial results . . . We actually made money last year. We've used far less capital and had much better financial results than the business plan I originally drew up. And, look, we've had a very, very cold second and third quarter this year, in the business in general and our label in particular. We couldn't be any colder, and we're still not doing badly."

• **Hollywood Records.** The acquisition of the Queen catalog by this Disney-funded label, which issued its first product in September 1990, was viewed in some quarters as folly, but, in the aftermath of Freddie Mercury's death and the hit "Wayne's World" film featuring "Bohemian Rhapsody," Hollywood has scored off its \$10 million investment.

Queen has notched four entries on The Billboard 200 in 21 months: "Classic Queen" (No. 4, '92, platinum), "Innuendo" (No. 30, '91, gold), "Greatest Hits" (No. 11, '92), and "Live At Wembley" (No. 53, '92).

Gloating somewhat, Hollywood president Peter Paterno says, "All these labels that stand out in the pack, if you add 'em all together, they're not gonna do the volume we're gonna do this year," largely as a result of the Queen catalog.

Hollywood, which has issued close to 30 albums since January 1991, has not had much success with new artists; its biggest new act is the Party, a group made up of former "Mickey Mouse Club" Mouseketeers.

But Paterno says, "Most of the stuff we have sold at moderate levels, which at least gives you something that you can build on. I don't have any of those zero-unit stiffs out there."

• **Imago Records.** The label, started by Chrysalis Records co-founder Terry Ellis in January 1991, has had a lone chart entry out of its seven releases: Rollins Band's "The End Of Silence" (No. 160, '92).

"From my perspective, I certainly never expected to have any early big successes," Ellis says. "For me, building a record company is a very long-term process . . . As far as I'm concerned, the first time I'm going to look at my company and make a judgment as to whether it's successful or

not is after it's been going five years."

• **Impact Records.** This joint venture between MCA Records and manager/label CEO Allen Kovac has produced five chart entries out of seven releases: Southside Johnny's "Better Days" (No. 96, '92), the Fixx's "Ink" (No. 111, '91), Sass Jordan's "Racine" (No. 174, '92), MSG's "MSG" (No. 180, '92), and Contraband's self-titled debut (No. 187, '91).

"All my records were charted, and there was a tremendous amount of airplay generated, basically," Kovac says. "From my standpoint, I did great in my first year. Of records that sold six figures, you see a real good percentage, and that's what you try to do."

WINNING TRACK RECORD

• **Interscope Records.** This Atlantic-distributed venture funded by film producer Ted Field has notched a winning track record.

Hits have included Marky Mark & the Funky Bunch's "Music For The People" (No. 21, '91, platinum) and "You Gotta Believe" (No. 67, '92), Gerardo's "Mo' Ritmo" (No. 36, '91, gold), Nine Inch Nails' "Broken" (No. 7, '92), 2Pac's "2Pacalypse Now" (No. 64, '92), Helmet's "Meantime" (No. 77, '92), and the soundtrack for "Bill & Ted's Bogus Journey" (No. 28, '91). The company has issued 19 albums since releasing its first in January 1991.

Label topper Jimmy Iovine says, "If we are going to fulfill the promise that we have made as a new label, we have got to sign fewer acts and stay with those acts longer. [Otherwise] why does a new artist have to come to us?"

• **JRS Records.** This April 1991 startup has not yet charted a hit on The Billboard 200.

While label president Artie Mogull says three JRS albums—by Jimmy Cliff, the Stray Cats, and Asia—have sold in the 100,000-unit region, he blames what he regards as the manipulation of SoundScan technology for the poor chart performance by his company's releases.

"You're not gonna want to print what I say," Mogull says. "I think that the majors have figured out how to get to [SoundScan]. You're gonna tell me that's impossible, and I'm gonna tell you I've been hearing that for 45 years."

• **Morgan Creek Records.** The label started up by film company Morgan Creek Productions enjoyed a boon from its soundtrack for "Robin Hood: Prince Of Thieves," which climbed to No. 5 and went platinum in 1991, thanks largely to the inclusion of the massive Bryan Adams hit "(Everything I Do) I Do It For You." The label currently has another climbing soundtrack hit, "Last Of The Mohicans," which reaches No. 82 on The Billboard 200 this week.

"We had a couple of windfalls, which totally altered the business plan," label president Jim Mazza says. "We recouped very quickly all of any kind of startup costs, and we were operating in the black within six or seven months of starting the company."

But Mazza adds, "What it's about is signing and identifying meaningful artists, and making excellent recordings and having those recordings find their ultimate audiences all over the world. In that process, we haven't reached our goals so far."

• **Radioactive Records.** This transatlantic operation run by manager Gary Kurfurst and Ian Flookes has notched one genuine hit: Londonbeat's gold 1991 debut, "In The Blood."

• **Victory Music.** JVC's entry into the American music market has seen very limited success with its slate of veterans and newcomers. Emerson, Lake & Palmer's "Black Moon" reached No. 78 earlier this year; David Bowie's Tin Machine hit a disappointing No. 126 last year, and the band's recent live album failed to chart.

• **Zoo Entertainment.** Of 18 albums issued in the past 21 months, BMG's L.A.-based label has logged one Billboard 200 entry: Matthew Sweet's "Girlfriend," which peaked at No. 100. Of the 12 joint-venture projects Zoo also issued, Phyllis Hyman's "Prime Of My Life" on Philly International hit No. 117.

But president Lou Maglia says there is a mandate from BMG to go the distance: "They're a cash-rich company, they have no debt, they have a major acquisition budget last year and this year as well. They're not only committed to the projects they committed to in the past two or three years, they're committed to getting into new ventures."

FOR THE RECORD

A photo caption in the Oct. 17 issue should have noted that Johnny Mandel was the composer of the melody of "A Christmas Love Song," while the lyrics were created by Alan and Marilyn Bergman.

SEVERAL ACTS SUING FOR ROYALTIES MAY GET BOOST FROM HIGH-COURT RULING

(Continued from page 9)

proceed, the two parties must settle a dispute over the existence of a binding contract between the girl group and Spector.

On Oct. 19, attorneys for both sides advised the court the parties are discussing an agreement on a stipulation that would avoid a jury trial to determine whether there was a contract. Should the agreement be reached, the next step will be to begin discovery for a trial on what damages, if any, are due the Ronettes.

Spector's attorney, Andrew Bart, says the Sixth Circuit Court ruling has no bearing on this case. "The bottom line is that the language of the [alleged contract] here is different," he contends. He adds that other issues, such as "who actually performed on the songs and the divorce between Ronnie Spector and Phil" also come into play in the Ronettes case.

"One of the things that is most

pressing is the right to synchronization money," he says. "The contract that the plaintiffs [claim they had] grants us all rights in the master recording and doesn't explicitly mention synchronized uses; so what is likely to happen is that there will be expert testimony as to what rights are covered and what payment obligations are covered in that."

Bart does not anticipate the case going to trial before next year.

'GOODFELLAS' IN SHANGRI-LA?

Like Peltz, Richard Linn, a Washington, D.C.-based attorney who is representing the Shangri-Las in a suit against PolyGram for use of the group's songs in the movie "GoodFellas," feels the Sixth Circuit Court ruling could help his case. "The ruling is one of the clearest expressions by a tribunal of law that an artist of the '60s that we all know and love deserves some recognition and that, if a

record company commercializes these oldies songs, they have to respect that the artists must be treated fairly. If not, the court will step in," he says.

The Shangri-Las' case was filed around the same time as the B.J. Thomas suit, but no court date has been set for the Shangri-Las yet. Linn says he hopes there will be a settlement rather than a trial. PolyGram declines to comment on the case.

Another case that could be affected by the Sixth Circuit Court ruling involves Jay Carter and members of the Crests, who are suing Post Records, asking for 50% of the royalties from licensed material. Post bought the master recording of the group's 1958 hit, "16 Candles," and licensed it for use in the movie "American Graffiti." The case, which was pending at the time of the Sixth Circuit Court decision, was tried this summer and both sides are waiting for the judge's ruling.

However, Post's attorney, Robert Cinque, says he doesn't believe the appeals court ruling applies to his cli-

ent's case. "There are many nuances in the Sixth Court ruling that aren't applicable here," he argues. "In the other case, Gusto Records had no records of anything. We've produced a type of contract used by [the Crests' original label] Co-Ed Records used by the Rivas that showed the custom of the times. Post has always taken the position that it would pay royalties in accordance with that contract."

Cinque says the Pennsylvania state judge who heard the case in August has not said when he will announce his ruling.

NO RASH OF NEW CASES

Despite the fact that the Sixth Circuit Court ruling may enable artists to collect higher awards, attorneys say they do not expect a rash of new cases. Ira Greenberg, the attorney for the plaintiffs in the Gusto/GLM case, says, "It's theoretically possible that plaintiffs decide [a suit] is worth pursuing based on the case that they might have decided not to pursue beforehand, but I haven't started any

lawsuits based on the decision in the [Gusto] case. On the other hand, it's nice to win. I think it's a strong precedent and I think it ought to be followed, but for what's going to happen now, who knows."

Similarly, Linn says he has not filed any new lawsuits because of the ruling. However, he says the Sixth Circuit Court's impact may still be felt. "I think record companies will be more and more alert to the rights of the artists and I would hope the music industry would avoid any unnecessary action by doing what's right."

Peltz adds he does not expect additional cases, either. "My gut reaction is many of the artists who recorded in the '60s that are still alive have probably already thought to recover something and have done so. Secondly, there are artists that just aren't aware of the ruling. Third, there are a number of artists from that period who are mindful of their rights, but a lot of them have signed those rights away. In that case, the Sixth Circuit ruling wouldn't matter. If you signed them away, you signed them away."

BETWEEN THE BULLETS



by Geoff Mayfield

CLIFFHANGER: Garth Brooks hangs tough to rack up a fourth week at No. 1 on The Billboard 200. He and R.E.M., at No. 2, each see a sales decline of about 35% from the previous week, but those drops aren't large enough to affect their albums' positions. If Brooks' numbers see a similar drop next week, Madonna stands a chance to take over the top slot when her much-publicized "Erotica" album debuts. By this point, your columnist knows it's never wise to underestimate Brooks' staying power, but I'll go out on a limb and predict Madonna will jump in at No. 1 for at least one or two weeks. At the same time, it would not be a great surprise to see Brooks fend off her attack. Stay tuned!

BY ANY NAME, the new Prince album—which he has titled with a wordless character—debuts at No. 5. We note that a British chart listed the album's title as "Love Symbol." Here in the U.S., Warner Bros. strongly encouraged Billboard and other trades to use the unique symbol on the charts, rather than assign a subtitle (and you'll see that we did), and even went as far as providing software that would facilitate that request. Still, we note with a bit of amusement Warner itself called the album "Androgynous" in the New Release sheet it sends out to accounts.

EARLY CHRISTMAS: Garth Brooks started something when he released a Christmas-oriented set at the end of August and got it as high as No. 2. Last week, Amy Grant and Neil Diamond both entered The Billboard 200 with new Christmas packages, and both bullet this week (at Nos. 92 and 137, respectively) . . . This seems an opportune time to remind our readers about our Christmas albums policy. Seasonal releases that are new in 1992 are eligible for The Billboard 200 and all of our specialty album charts, but any Christmas titles released in any prior year will be designated for our catalog charts. All Christmas titles, regardless of age, are eligible for the Top Christmas Albums chart Billboard runs in December.

CONTRAST: The fourth quarter of 1991 was overly congested with superstar releases, but this year's crop has been more evenly dispersed. Most of the year's biggest guns are already on the market. Still to come: titles from AC/DC, Bell Biv DeVoe, Bon Jovi, Bob Dylan, Gloria Estefan, Exposé, Genesis, Kenny G, Gloria Estefan, Sting, and the "Bodyguard" soundtrack, which features Whitney Houston. New works from James Brown, Color Me Badd, EMF, Jeff Healey, Robert Palmer, and Ya Kid K, soundtracks from "Malcolm X" and "Home Alone 2," and boxes from Fleetwood Mac, Journey, Barry Manilow, Pink Floyd, Barry White, and various Motown artists are also in the wings, but even so, 1991's year-end schedule was more hectic . . . Unlike the past few years, several big-name artists are expected to drop albums in the first quarter of 1993. Ringing in the new year will be new titles by Paul McCartney, Mick Jagger, Poison, D.J. Jazzy Jeff & the Fresh Prince, Yanni, Bruce Hornsby, Jesus Jones, and World Party.

SMALL SCREEN, BIG SALES: Spin Doctors' Oct. 10 shot on "Saturday Night Live" yields its second album its highest position ever, No. 28 . . . An Oct. 13 spot on "The Tonight Show" yields fusionist Pat Metheny a 13% gain and a 21-place jump (No. 160) . . . MTV's exclusive run of Guns N' Roses' "Yesterdays" and album radio action on that song boost "Use Your Illusion II" 76-66.

MCA EXEC, EUROPEAN COMMISSION COLLIDE AT CISAC

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face the question of discrimination against American rights' owners—money will accrue from the use in Europe of their works, but will not be distributed to them."

BERNE CONVENTION

Responding to Hadl's comments on the second day of the meeting in a presentation titled "The Single European Market—What Is At Stake For Authors," Jean-Francois Verstryngne, of the European Commission, said it was the Commission's wish to preserve the principle of national treatment. He noted, however, that the Berne Convention (which the U.S. has signed) made provision for some exceptions in the application of the principle. And he added, "If national treatment is demanded and achieved in countries which are not concerned to improve the protection of authors, then it would mean the death of the Berne Convention effectively around the world."

"We agree that national treatment is desirable, but we are not prepared to give blank checks, especially when countries like the United States sign the Berne Convention and then proceed to violate it. For example, video

producers in New York have put more than 700 movies on the market without paying anybody—producer, performer, or writer. If the U.S. doesn't respect the Convention, then it should not ask for its provision on national treatment to be applied."

"We are not in favor of reciprocity per se, but we must negotiate to determine on what terms we can offer national treatment."

"We are not taking a position against the U.S.—but we are not prepared to deal with people who want to benefit from improvements in European copyright law but make no effort to improve their own. We hope that, even in Hollywood, they understand that we want their cooperation in the matter."

DEFECTS IN U.S. LAWS

SACEM president Jean-Loup Tournier made a similar point in the opening panel on "Copyright And New Modes Of Exploitation" when he underlined the difficulty of securing an international consensus on intellectual property protection. He spoke of fundamental differences between the Anglo-American copyright approach and that of continental Europe.

Noting that the just-passed U.S.

home recording royalty bill places all the beneficiaries in the same category of copyright owners—including producers and performers—Tournier said, "Europeans, at least those on the side of authors, are very attached to the basic distinction between authors' rights and neighboring rights, and we should beware of any attempt to amalgamate them. It would be certain to weaken authors considerably and to place them in a permanent position of inferiority vis-a-vis neighboring-rights owners."

This difference in attitude, said Tournier, was one of the main obstacles to the harmonization of Anglo-American and European copyright legislations.

"The Americans will not hear of the Rome Convention, and there does not seem to be any immediate likelihood of the concept of neighboring rights appealing to competent circles in the U.S.," Tournier said. "I shall never be able to understand why our friends from across the Atlantic refuse to make the fundamental distinction between the author of an intellectual work and the provider of an artistic service [the performer] or, even worse, the commercial manufacturer of the medium [the producer]."

BERNE CONVENTION

(Continued from page 3)

international rules are maintained."

Morgan adds, though, the Chinese have given him clear assurances that anti-piracy is a priority.

"They are moving towards international respectability," he observes. "All the signs we see are good ones. In terms of copyright, they understand all the issues." Nonetheless, he does not anticipate rapid action on improving the copyright law.

Other issues for the IFPI include trying to persuade the Chinese government to remove its quota restrictions on the importation of goods. "They are receptive to argument—and the China Records Corp. is aware of its responsibilities," says Morgan. "On top of this, the Chinese want a domestic industry that exports. They want to be a player in the world market."

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

WORLD UNIT SALES DOWN

While the monetary value of music sold around the world rose 5.5% in 1991, according to global label trade group IFPI, unit sales dropped 11.2%, even more than the 8% predicted by some observers last spring (Billboard, May 2). Overall, 326 million fewer units were shipped in 1991 than the previous year, yielding a total of 2.57 billion units worldwide. Most of the decline resulted from the dropoff in LP and cassette sales, with singles shipments dipping only slightly.

ON NOV. 3 VOTERS CAN CHOOSE DCC

Americans will choose more than their next President Nov. 3. That same day, PolyGram will roll out its digital compact cassette in 300 music retail outlets in markets where the hardware launch will occur: New York, L.A., Chicago, San Francisco, Boston, Atlanta, the Northwest, and Florida cities. While all of the first 300 stores will get P-O-P support from PolyGram, 75 will receive special kiosks that will allow consumers to sample the new technology. If PolyGram has its way, a national TV ad campaign for DCC originally scheduled to kick in Nov. 6 will be moved up to Election Day, according to a PolyGram VP.

KEY SHIFTS IN HOME VIDEO

Ann Daly, a 10-year Disney veteran, has been upped to the new position of president of Buena Vista Home Video, taking over some of

the tasks of Richard Cohen, former worldwide executive VP. The promotion "is not a direct replacement," says Buena Vista. "This is a very significant post" ... Meanwhile, Image Entertainment marketing VP David DelGrosso has resigned, shortly after the elevation of former consultant Wendy Moss to senior VP, overseeing operations and production. Image's Lee Kasper will focus on new products and foreign expansion. DelGrosso, three years with Image, hopes to stay in laserdiscs.

RUMBLES FROM WORLD OF MUSIC PRINT

The world of music print usually moves along at an unspectacular pace, but of dramatic note at two major companies is the departure of Michael Lefferts as president of the print unit of Cherry Lane Music Co. Inc. for the last six years to join Miami-based print firm CCP/Belwin as senior VP, reporting directly to president Sandy Feldstein. Lefferts' responsibilities have been assumed by Peter Primont, president/CEO of Port Chester, N.Y.-based Cherry Lane's overall operations, amid strong rumors that Cherry Lane's print product will be switching distributors from Alfred Publications to giant print company Hal Leonard Publications when the current deal with Alfred expires at the end of the year.

BRULEZ SHIFTING TO CAPITOL POST

Guy Brulez is leaving as managing director of EMI Music Belgium to

relocate to L.A., where, effective Jan. 1, he'll serve as VP of international artist development at sister company Capitol Records. He takes over from Tom Corson, who was recently named VP of artist development at Capitol.

OZZY WINS U.S. HIGH COURT CHALLENGE

On Oct. 13, the U.S. Supreme Court refused to reinstate a pair of lawsuits claiming Ozzy Osbourne's song "Suicide Solution" spurred the suicides of two Georgia teenagers. The court ruled Osbourne's song was constitutionally protected speech. Osbourne has successfully fought two similar actions lodged by the families of California and Nevada youths.

SINEAD SEEN AS 'REBEL' ROLE MODEL

While Madonna, whose own videos have been in conflict with many Catholics, feels there's a "... better way [for Sinéad O'Connor] to present her views ..." than to rip up a photograph of the pope, O'Connor got support the other day from Mammoth label artist Juliana Hatfield. In his Oct. 20 review in *The Boston Globe* of her performance at The Paradise, Paul Robicheau noted Hatfield voiced support for O'Connor with her comment, "Who cares if she rips up a picture of the pope. Big deal." And, later, "... she's a rebel, and rebels are good role models for young children."

No 'End' To Boyz's Success; Prince Signs On

BOYZ II MEN's "End Of The Road" logs its 12th week at No. 1 on the Hot 100. It's the first single to top the pop singles chart for 12 weeks since Jo Stafford's 1952 evergreen, "You Belong To Me."

A second single from "Boomerang," P.M. Dawn's "I'd Die Without You," jumps to No. 3 on the Hot 100. This marks the first time in five years that two songs from one movie have appeared in the top three at the same time. It last happened in August 1987 with two hits from "Beverly Hills Cop II"—Bob Seger's "Shakedown" and George Michael's "I Want Your Sex." Eddie Murphy is the star of both "Boomerang" and "Beverly Hills Cop II."

PRINCE & the New Power Generation's new album enters The Billboard 200 at No. 5. This is the ninth year in the past 10 that Prince has landed a top 10 album—a tribute both to his productivity and his consistent popular appeal. Prince fell short of the top 10 only in 1988, when his "Love-sexy" album peaked at No. 11.

Prince's last album, "Diamonds And Pearls," also debuted at No. 5. It rose to No. 3 in its fourth week on The Billboard 200. "My Name Is Prince," the lead single from the new album, falls to No. 43 on the Hot 100 after reaching No. 36 last week.

FAST FACTS: En Vogue land its third straight top 10 hit on the Hot 100 as "Free Your Mind" jumps from No. 12 to No. 8. The quartet's "Funky Divas" album rebounds to No. 20 on The Billboard 200.

Bon Jovi's "Keep The Faith," the first single from the band's album of the same name, vaults from No. 76 to No. 39 in its second week on the Hot

100. "Bad Medicine," the first single from Bon Jovi's last album, also reached the top 40 in just two weeks.

R.E.M.'s "Drive," the lead single from "Automatic For The People," is the top new entry on the Hot 100 at No. 71. The first singles from R.E.M.'s last three studio albums reached the top 10.

Exposé's first single in 2½ years, "I Wish The Phone Would Ring," enters the Hot 100 at No. 74. The Arista trio logged seven straight top 10 singles from 1987-90—the longest string of consecutive top 10 pop hits by a "girl group" since the Supremes scored with nine straight singles from 1965-67.

Elton John's "The Last Song" enters the Hot 100 at No. 83. It's the second single from John's current album, "The One," which last month became his first top 10 album since 1976. The title track from "The One" last month became John's 25th top 10 single.

Alan Jackson appears to be headed for his second straight top 20 album on The Billboard 200 as "Lot About Livin'" vaults from No. 84 to No. 26 in its second week. Jackson's sophomore album, "Don't Rock The Jukebox," hit No. 17 in June 1991.

Michael W. Smith lands his first No. 1 hit on the Hot Adult Contemporary chart with "I Will Be Here For You." The single jumps from No. 41 to No. 33 on the Hot 100. Smith's current album, "Change Your World," is No. 1 on the Top Contemporary Christian chart for the third straight week.

Al B. Sure! lands his fourth No. 1 R&B hit with "Right Now." The song holds at No. 51 on the Hot 100.



by Paul Grein

PINK FLOYD

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Déjà Vu?

Ask a Neil Young fan about his favorite album, and chances are he'll say Harvest. You know, the one with "Heart Of Gold," "Old Man," and "The Needle And The Damage Done." It was a defining moment in Neil's career and in popular music. Twenty years later, it's still selling strong.

Neil's made some incredible music since then, always exploring unexpected territory, always a couple of degrees ahead of the curve. And he's long talked about making another album that harkens back to the acoustic sound of Harvest.

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